FILMS | VIDEO | TV FILMS | RADIO | MUSIC | STAGE

VARIETY

Published Weekly at 154 West 46th Street, New York 36, N. Y., by Variety, Inc.. Annual subscription, $10. Single copies, 25 cents.
Entered as second-class matter December 22, 1905, at the Post Office at New York, N. Y., under the act of March 3, 1879.
COPYRIGHT, 1957, BY VARIETY, INC. ALL RIGHTS RESERVED
Vol. 206 No. 5 NEW YORK, WEDNESDAY, APRIL 3, 1957 PRICE 25 CENTS

FOREIGN STARS 'INVADE' U.S.

Fairy Tales Enchant TV Networks; 27 Specs Set; Shirley Temple's Deal

Fairy tales are exerting an increasing fascination over television networks, execs and talent. So much so that Shirley Temple, for one, has been wooed out of retirement to host-narrate a series of 20 one-hour fairy tales for Henry Jaffe, who initiates his solo production venture with the new series.

Also so much so that Saul Jaffe, his brother and former partner in Jaffe & Jaffe and in Showcase Productions, is doing two fairy stories as his first entry on his own. And so much so that NBC-TV, besides listing Fred Coe for his return to the television wars with five fairy tale spectaculars for next season, has firmed up Saul Jaffe's two entries, one of them as a Christmas night show.

Under Miss Temple's deal with Henry Jaffe, she'll host and narrate each show and will also star in the premiere layout, currently in the script stage. Jaffe doesn't have a network commitment yet, but is showing the package to agencies and sponsors as well as webs.

Saul Jaffe's two fairy tale ventures will be "Hans Brinker," which he's already cast as an ice-spec with Dick Button, Barbara Ann Scott and Tab Hunter (who skates very well, even did an ice stint on the Perry Como show this season). That's the Christmas en-

(Continued on page 94)

CBS-TV Claims Over 100,000,000 Viewers For R&H 'Cinderella'

An alltime high audience of "over 100,000,000 viewers" (actually, an estimated 107,000,000) is being claimed by CBS-TV for Sunday night's (31) telecast of Rodgers & Hammerstein's "Cinderella." The figure is based on Trendex ratings and audience composition information, projected to a Nielsen total audience level.

The 90-minute musical scored a 43.3 average Trendex rating; this is an average rating reflecting the audience at any one minute of the program. To arrive at a "total audience"—the audience tuned into the show at least once during the 90 minutes—CBS is projecting this Trendex to a Nielsen total audience rating of 61.5, basing the projection on the Trendex-Nielsen differences which have occurred in the past on similar shows like "Peter Pan" and "Jack & the Beanstalk."

A 61.5 rating translates into approximately 24,200,000 television homes. Trendex also took a special audience composition survey on "Cinderella" and came up with the fact that the average number of viewers per home was an alltime high of 4.43. This, multiplied by the number of homes,

(Continued on page 94)

U. S. Enlists Van Doren For Bond Drive Pitch

Washington, April 2.

A new type tv star will meet a new type fan club next Wednesday (10). Charles Van Doren, the former egghead champ of NBC's "21," will be guest speaker at a luncheon of the exclusive "Little Cabinet Wives Club." Latter consists of fraus of the President's sub-cabinet.

While he is here, Van Doren will be guest of honor at a late afternoon reception hosted by Savings Division of U. S. Treasury. He will be enlisted as a bond volunteer, endorsing the government's savings plan in a statement that will be exploited nationwide with a pitch of, "He knows the answers to the bond question."

Equity Pushing Theatre Cleanup

A cleanup of backstage conditions on Broadway and the road is expected to be a major Actors Equity demand in its upcoming negotiations with the League of N. Y. Theatres. It's figured the union will threaten to forbid its members from working in specific theatres unless unsatisfactory conditions are rectified.

Meanwhile, Equity has sent letters of complaint to the N. Y. City health and building departments regarding conditions in eight Shubert-owned Broadway houses. The action was taken by the union after the Shuberts had failed to make promised renovations or sanitary improvements in the various houses. The situation is regarded by the union as okay in all other Broadway theatres.

A building department report to

(Continued on page 95)

Central Park Musicals Opposed By Terrell As An 'Autocratic Giveaway'

A legal hitch is developing in the plans to present a series of legituners in New York's Central Park this summer. A move is being made by tent producer St. John Terrell to restrain Park Commissioner Robert Moses from going through with the deal. A wire to that effect was sent yesterday (Tues.) to Mayor Robert F. Wagner.

Terrell is protesting the leasing of the Park's Wollman Skating Rink to Michael P. Grace and Chris F. Anderson on the grounds that the park "is public property and that he (Moses) can't do with

(Continued on page 94)

YANKS LOVE 'EM IF THEY KNOW 'EM

By FRED HIFT

Foreign film stars, most of whom are barely known among the American mass audience, are due for more of a buildup in the months to come. They are probably also due for some "education" in American values and pressagentry.

Move is part of the slow realization overseas that the States are as star-conscious as ever, that the public appears receptive to new faces, hence to new stars, and that it's difficult to "sell" films in America with no marquee names.

The French are starting the ball rolling this week with the arrival in Gotham tomorrow (Thurs.) of a group of French stars including Micheline Presle, Jean Marais, Francoise Arnoul and Gerard Philipe. Contingent has been lined up for a heavy sked of interviews and video appearances by the French Film Office and later will go on to San Francisco to attend the French Film Week there.

On the British end, Kenneth More, star of J. Arthur Rank's "Reach For the Sky," is currently in New York and is being given the publicity treatment via the new Rank Film Distributors of America. The Rank unit promises many more British stars in the future and plans to tour them as part of a concerted effort to

(Continued on page 94)

Non-Vegas Cafes Gotta Break 20G Brake for Names

The $20,000 ceiling for acts in spots outside of Las Vegas is being cracked with increasing regularity. There had been a period during World War II when several turns, notably Maurice Chevalier and Danny Kaye, got more than that amount in Florida, but since that time, Vegas has been the only spot in the country paying that kind of coin.

Acts that have already broken the $20,000 barrier include Liberace, Harry Belafonte, Eddie Fisher and Jerry Lewis. Frank Sinatra has been getting these offers also. Other names are expected to enter this group in short order now that the path has been cleared.

The 20G limit has been in the guarantee department and not as a result of percentage arrangements. Some cafes have the potential of paying out more than $20,000 weekly, but deals have been made that that kind of coin shall come as a result of cover

(Continued on page 84)

Strawhats Due for Upbeat Season, With Strong List of New Tuners

By JESSE GROSS

A busy summer is in prospect for stock this year. The bullish omens stem principally from the quantity and quality of new musical releases. Breaking into the tuner lineup are five recent Broadway clicks and a revue combining material from a past New York hit and flop.

The new straight play releases also include the usual flock of prior Broadway winners. A substantial batch of fresh song-and-dance product, however, is rare since there are fewer original Broadway entries in this category.

Generally regarded as the hottest of the new musical availabilities is "Pajama Game," while other first-timers are "Boy Friend," "Can - Can," "Silk Stockings," "Fanny," on a limited basis, and "New Faces," utilizing material from "New Faces of 1952" (a hit) and "New Faces of 1956" (a flop).

Packages of "Pajama," "Boy Friend," "Silk" and "Faces" are scheduled. Stanley Prager, John Allen and Mary Stanton have the exclusive packaging rights to "Pajama." Prager and Miss Stanton appeared in the original Broadway production of the musical.

"Faces" is slated for separate packaging by Howard Hoyt and the Lenny-Debin agency. The latter office is also working on a "Boy Friend" production, which, with "Faces," will be for tents only.

It's understood that Gus Schirmer Jr. is contemplating packages of "Boy Friend" and "Silk." Also skedded for packaging are the

(Continued on page 94)

Too Tough for Sheldon Keeping Up With Himself

Hollywood, April 2.

Where to go in April? That's the problem facing Sidney Sheldon.

"Buster Keaton," which he directed, co-produced and co-scripted at Paramount, will be opening next month. On April 27, his play "Always in Love" will open in Vienna. At the same time, rehearsals start in New York on his revised version of "The Merry Widow" with the Kiepuras set for a mid-May opening at the New York City Center. And pre-production work gets started on his production "Zone of Terror," slated to go before the cameras in Germany in August.

Dalton Trumbo Gags 'Rich' Tale

Hollywood, April 2.

Dalton Trumbo today facetiously denied he was "Robert Rich," mysterious winner of an Oscar for Best Original Story. Claiming to have answer, Trumbo declared "Rich" is Mike Wilson. He knew he wasn't going to get chance at Oscar for "Friendly Persuasion"—which would have won hands down—so he wrote "The Brave One" "to have something to show for his year's work."

Pressed for definite answer whether he had written story, Trumbo replied, "I have been accused of writing so many pictures I long ago adopted the policy: If the picture's any good, I simply say I cannot confirm, nor will I deny authorship. That way I can stand a little credit for every good picture, and never get blamed for any of the turkeys."

"The Brave One" impressed him very much. Wisecracked Trumbo: "It has no murder, no dope addic-

(Continued on page 87)

93 Film Houses Going Up in Tokyo With Big Transit Firms Financing

Tokyo, April 2.

In an emergency meeting, the Tokyo Metropolitan Exhibitors Association (Tokoren) decided to ask two railroad companies, Tokyu and Keio, to halt plans for new theatre construction.

The move was made to "safeguard normalcy" in industry. At present, 93 theatres are either planned or under construction in metropolitan Tokyo with the two RR companies the leading builders.

Their advantage was described as "conspicuous," with advantages of property ownership and transport being noted.

Now It's Out In the Open: Wrestlers Are Entertainers And Not Rated Athletes

Minneapolis, April 2.

Appearing for the Minneapolis Wrestling Club, which stages weekly programs in the Auditorium here to big crowds, attorney S. G. Smilow told the Minnesota Senate's civil administration committee that wrestlers are "entertainers" and not athletes.

Smilow was arguing against proposed legislation that would put professional wrestling under a state athletic commission and levy a 5% on gross receipts, the same as boxing.

Among other things, Smilow pointed out that "there are no punch-drunk wrestlers on any of the towns' streets." He denied that wrestling in the state nets an annual $300,000 profit, as claimed by the measure's adherents. Most promoters are lucky if they break even, he declared.

Action on the bill was delayed a week.

Desi Arnaz Latest From Hollywood To Class Up Desert Sand Dune

By FRANK SCULLY

Palm Springs, April 2.

With Liberace's charity $20 cover charge at the Chi Chi Big Top Ball emceed by his golfing pal Phil Harris as his opposition, Desi Arnaz opened his new $850,000 hotel and golf course at Indian Wells to 200 free loaders Friday night (29).

Press bunch of 60 was flown from L. A. to Palm Springs airport where a car awaited them on a windswept field. There a battery of helicopters transported them in twos and threes to Indian Wells, 15 miles east of here. Carrot-topped Lucille Ball and Desi Arnaz greeted the guests as they stepped out of the helicopters. Electric golf carts ferried from the landing field to the hotel.

There a new gimmick greeted their eyes—a sunken bar. The glasses behind the barkeep were on a level with the dance floor. A barfly could pass out and even the Secret Service would never know it.

Hotel has 42 rooms, each with tv set, all year air-conditioned and private porch. Top suites run to $60 a night. All guests have golfing privileges.

Though hotel is billed as Desi Arnaz's, he actually was only in charge for the opening as he has leased it to the Western Hills hotel chain from Texas.

Phil Harris was announced as in with Arnaz when project was

(Continued on page 94)

Drive-In Menu

Drive-in operators apparently do not take seriously the advice of Bob O'Donnell, head of the Interstate State Circuit of Texas, to remember that they are theatremen and not restaurateurs.

For example, here's an ozoner ad that appeared recently in the Atlanta Journal:

"Friday Night Special—Shrimp. Adult Plate, 75c (6 large Shrimp). French Fries, Bread and Sauce. Children's Plate 60c (4 Large Shrimp)."

Only mention of the picture playing at the drive-in was the following: "Enjoy Our Giant Double Feature on Screen."

Torture, Temples & Tiaras Top Ripley's Odditorium In Return to Broadway

The Ripley Believe It Or Not exhibits are no strangers to New York. The show which is having its latest reincarnation at the exhibit hall in the Astor Bldg., has many pieces which were previously displayed on Broadway years ago on the site now occupied by a clothing store.

However, the late Robert Ripley is making a new impact on Broadway. Not only have a new generation of youngsters come into being since its last Stem tenure, but there's an increasing awareness of the name. There's a Ripley clothing store (no relation to the Ripley Odditorium) now being constructed in the nearby Paramount Bldg.

The present exhibit is impresarioed jointly by the John Arthur Exhibitions and Walter Reade Jr. Latter is head of a chain of theatres in New York and New Jersey.

The major purpose of the new Broadway museum is to amaze. There are lotsa odd pieces in this collection. But the most astounding are the items aimed particularly for the Charles Addams trade. Weird torture objects such as an iron maiden, flash pincers, iron belt, eye spikes, finger crusher, spiked cradle and other relics of

(Continued on page 24)

Parisian Pageantry To Greet Queen and Prince

Paris, April 2.

Paris is preening for the visit of Great Britain's Queen Elizabeth and Prince Philip, Duke of Edinburgh, from April 8 to 11. Besides the State protocol, show biz will also be repped in the welcome via many musicians, a boy's choir of 150 and a multitude of dress extras costumed in the regalia of various historical periods of French-English relationships. The only public appearance of the Queen and her Prince Consort will be a trip down the Seine Tues. (9) which should be a veritable tourist, as well as home ogler's, treat.

The banks of the Seine will be lined with feverish activity, and the Queen and her Consort will be enthroned so as not to miss any of it. The Garde Republicain will regale them with music and fanfare, and then uniforms of all phases of Gallic and Anglo history will pass in review on the quays. Film companies are resigned to losing their extras for this event.

Pont Neuf will restage its medieval carny spirit with jugglers and montebanks, etc., and there will be dancing along the Seine. It looks to be quite a show as well as a political event. This will get simultaneous French and English video coverage.

Better Longhair Circuit Eyed by European Mgrs.

Paris, April 2.

Some 78 European managers, from all over the Continent and Britain, will converge in Copenhagen the end of this month in an attempt to coordinate, for the first time, the longhair booking system in Europe.

Heretofore the haphazard bookings have created overlaps and shortages. A more scientific staggering of dates is expected to prove a convenience and economic benevolence both to the patrons and the artists.

'The Body (Marie) Sings'

Hollywood, April 2.

Marie MacDonald, one-time band singer with Tommy Dorsey and Charlie Barnet before she entered films, has cut an independent album of standards which will be offered for major release. It's tagged "The Body Sings."

Hal Borne aranged and conducted the session. He's also working on a nitery act she hopes to break in in Las Vegas shortly. LP is being aimed at a release to tie in with the nitery date.

Biographic Films Hard Sell; Public Asks, 'Who Dat?'

Film industry works hard and long to nab rights and clearances for biographical pictures but when it comes time to selling same the original subject often is all but forgotten. As it's noted on the distribution end, the lives of many individuals make for interesting picture material but very few persons are sufficiently known for any kind of campaign to be built around their identities.

Warners, in selling "Spirit of St. Louis," gave only small, lightface print to the fact that the picture was about aviation's Columbus, Col. Charles A. Lindbergh.

In "Fear Strikes Out," Paramount has neglected to mention that this is a biopic on baseball player Jimmy Piersall. The reason was simple enough. Piersall is hardly known outside the field of sports and to use his name would have led to the further information that he played baseball. And a large segment of the general public isn't interested in baseball or players.

Par, in taking this approach, wasn't being dishonest. For in the picture Piersall is first a young man with mental roadblocks and his role of ball player is secondary.

Same company has a picture on the late Mayor James J. Walker of New York. Oldsters may be shocked at this but Walker is not a meaningful name to many of today's theatre-going generation unless it's on a Scotch label. As a result, Par, in peddling this adaptation of "Beau James," is not going too heavy on the connection between the film and the real-life Jimmy Walker.

Metro, in "Love Me or Leave Me," had a boxoffice click with a film about Ruth Etting and Martin (The Gimp) Snyder. But the singer and her racketeer boyfriend were ancient and unstudied history to much of the modern population. So no underlining of film's prototypes in the sales campaign.

More biopix are on the way—on Joe E. Lewis, Buster Keaton and Jimmy Durante, to name a few. Selling these will require plenty of skullpractice. Lewis dates back some years but he's a top name on the nitery circuit and has

(Continued on page 95)

BID UP 'DAY OF INFAMY'

Much Producer Interest in Tale Of Pearl Harbor Sunday

Hollywood, April 2.

Hecht-Hill-Lancaster, 20th-Fox and Columbia are all bidding for film rights to Walter Lord's "Day of Infamy," just published by Henry Holt. It's a factual story recreating Pearl Harbor, by Lord who also wrote "A Night to Remember."

Film companies began bidding after reading galley proofs. The writer is repped by the William Morris agency.

Kcaj Ynneb's Debut

Hollywood, April 2.

Jack Benny, noted violin virtuoso who occasionally appears on radio and tv, will make his debut with the L. A. Philharmonic April 23, at a benefit sponsored by the Women's Guild of the Cedars of Lebanon Hospital. Concert is expected to raise $100,000 for hospital's free bed care fund.

Also guesting with the Philharmonic will be Dorothy Kirsten, with Alfred Wallenstein conducting. Benny appeared last year under Wallenstein's baton at benefits with the N. Y. Philharmonic and the Philadelphia Orchestra.

Huston-Hecht Script Issue In 'Arms'

Selznick Separately Ordered 'More Commercial Treatment'—Italian Director Probable

Rome, March 26.

Silence from the principals, John Huston and David O. Selznick, in the dispute over "A Farewell to Arms," has not prevented a flurry of reports from circulating here over Italy's most sensational story of the year. This, of course, concerns the sudden departure of Huston as director of the Ernest Hemingway story.

Shooting began at Misurina, March 23, as scheduled, with Andrew Marton, second unit director, in charge. Selznick stated he was negotiating with several American directors but to date he has not come forth with any name. At the moment, the choice appears to be between three Italian directors. Vittorio DeSica, who is costarring with Rock Hudson and Jennifer Jones, has first choice but he has two other directorial and three other acting commitments which he may be unable to postpone. Alessandro Blasetti has been asked by Selznick to supervise the battle sequences while the overall job may fall to Pietro Germi, winner of this year's Silver Ribbon, for "The Railroader."

Huston arrived to begin shooting on March 20 and brought with him the script on which he and Ben Hecht had worked for eight weeks in an effort to remain as faithful as possible to the Hemingway story. Unknown to them, Selznick had ordered another "more commercial script," in which the Jennifer Jones role was augmented, this from three Italian writers, Cesare Zavattini, Pierpaolo Pasolini and Leopoldo Trieste.

Huston Informed Via Memo

When Huston came on the scene, Selznick was off in Udine to make arrangements for the shooting at Misurina. He found the new script with a long memo from Selznick at his hotel room in Cortina d'Ampezzo. It is reported that after he read the first page of said memo, he ordered his bags packed. He left without further communication and came to Rome, arriving March 22. Then he conferred with his attorney in Hollywood by phone. He has refused to make any statement.

Hecht meanwhile insists that he is out of the picture, that he completed the script and that there had been no sign of disagreement at that time. He is living at Vejo, some 15 miles from here where he is working on his 79th film script, "Aphrodite," which will be made by Robert Haggiag's Dear Films in Italy next summer.

Hudson's flight to Hollywood had nothing to do with the Huston-Selznick break because it had been scheduled in advance to allow him to do retakes and to be on hand for the Academy Awards event. He will return next week in time to

(Continued on page 95)

Irish 'Ham'

Dublin, April 2.

While Dublin's Lord Mayor Robert Briscoe is on his current U. S. tour, his deputy, Lorcan Bourke, is catching the spotlight here. He's been playing a lead role in a revival of Dion Boucicault's "The Colleen Bawn." He sheds the mayoral chain each night for an oldtime postman's clothes, whipping back into regalia after the show to catch up on formal appearances.

Deputy Lord Mayor Bourke is a longtime show biz personality, also controlling a stage lighting outfit, theatrical costumes and a terpery. He's also father-in-law of BBC's quiz and panel emcee Eamonn Andrews.

'Is Refusal to Testify Moral Turpitude?' Scott's Attorney Asks Top Court

Washington, April 2.

Another echo of the "Unfriendly 10" and the 1947 Hollywood hearings by the House Un-American Activities Committee has found its way to the U. S. Supreme Court.

Adrian Scott is back, asking that Court hear his suit for damages against RKO which fired him for his refusal to testify before the House Committee in October 1947 and his subsequent conviction for contempt of Congress in June 1950.

Scott is appealing from the 9th Circuit Court ruling of last January that RKO had a right to discharge him under the moral turpitude section of his contract with the studio.

Question raised in the brief by Scott's attorney, Robert Kenny is: "May a Court of Appeals hold that such refusal (to testify) constitutes moral turpitude as a matter of law, and thus justify the plaintiff's discharge under a contract of employment?"

Hope Among Show Biz Figures Aboard S.S. U.S.

Heavy show biz quota, headed by Bob Hope, sailed yesterday (Tues.) for Europe on the S.S. United States. He's en route to Paris where his Tolda Productions is rolling "Trouble in Paris" April 15 for United Artists release. Other cast members include Fernandel, Anita Ekberg and Martha Hyer.

Also sailing are Nate J. Blumberg, board chairman of Universal Pictures; Bernard Luber, director of Ardleigh Films of London; Mr. and Mrs. Alphone Hustrei, high wire act who'll tour Europe; Berl Senofsky, concert violinist, and Thomas Scherman, conductor of the Little Orchestra Society.

4/3

VARIETY

Subscription Order Form

Enclosed find check for $

Please send VARIETY for One Year / Two Years

To .....
(Please Print Name)

Street .....

City..... Zone.... State.....

Regular Subscription Rates

One Year—$10.00 Two Years—$18.00

Canada and Foreign—$1 Additional Per Year

VARIETY Inc.

154 West 46th Street New York 36, N. Y.

VARIETY

Trade Mark Registered

FOUNDED 1905 by SIME SILVERMAN; Published Weekly by VARIETY, INC.
Syd Silverman, President
154 West 46th St., New York 36, N. Y. JUdson 2-2700
Hollywood 28
6404 Sunset Boulevard, Hollywood 9-1141
Washington 4
1292 National Press Building, STerling 3-5449
Chicago 11
612 No. Michigan Ave., DElaware 7-4984
London WC2
8 St. Martins Pl., Trafalgar Sq., Temple Bar 5041

SUBSCRIPTION Annual, $10; Foreign, $11; Single Copies, 25 Cents

ABEL GREEN, Editor

Volume 206 (120) Number 5

INDEX

Bills	87	Night Club Reviews	85
Chatter	93	Obituaries	95
Film Reviews	6	Pictures	3
House Reviews	86	Radio	32
Inside Music	68	Record Reviews	66
Inside Pictures	18	Frank Scully	92
Inside Radio TV	58	Television	32
International	16	Television Reviews	42
Legitimate	88	TV Films	34
Literati	92	Unit Review	87
Music	66	Vaudeville	81
New Acts	87	Wall Street	27

DAILY VARIETY
(Published in Hollywood by Daily Variety, Ltd.)
$15 a year. $20 Foreign.

YANK CIVIL WAR IN SPAIN

Is New 'European Common Market' Already Curbing Outsider Product?

London, April 2.

An attempt is under way to bar British films distributed by American companies from the new treaty-created European Common Market. Matter will be pursued next month at Cannes, when Government representatives of the countries concerned are skedded to meet for further discussions.

It's understood that the planned restrictions are aimed not only at the so-called American-made British films, but at all British product released via U. S. distribs.

Idea was discussed here last week with British industry execs by Jacques Flaud, head of France's Centre National du Cinematografie, in London for the French Film Week.

It is understood that when the Government reps concerned are meeting in Cannes, leaders of the British industry, among them probably Sir Henry L. French, president of the British Film Producers' Assn., and John Davis, deputy chairman and managing director of the Rank Organization, will be on hand to canvas their points of view. Insiders believe that Flaud is sympathetic to the idea.

Whatever the outcome of the Cannes meet, the final decision will not be taken until the end of May, when the member countries in ECM meet in Paris. They have called a two-day sesh, starting on May 28, to consider and examine the recommendations of their subcommittee. Their findings will, presumably, have to be referred to the Governments of the countries concerned for ratification.

Atlas Diversifies Show Biz Stake

Atlas Corp. swung over to more diversification of its interests in the film business last year, according to the annual statement for the year ended last Dec. 31, which showed the indicated asset value of the company to be $9.60 per common share against $9.50 as of last June 30. This latter date was when the merger between Atlas and five other firms was completed.

Atlas still retained its big stake in Walt Disney Productions, warrants in that company totalling 153,553 with a market value of $460,659. But it expanded its interest in films to include Warner Bros. and Technicolor. It held 2,000 shares in the former, valued at $56,500, and 20,000 shares of Techni.

Atlas report showed the company held 10,000 shares of Loew's, Inc.; 10,000 shares of Paramount Pictures Corp.; 4,000 shares of 20th-Fox, besides its stake in Disney, Techni and WB. Total value of shares and warrants in film issues was $1,344,212 while the total value of all common stocks held by the corporation was $10,755,678.

Republic of Colombia To Remit 60% Right Away; Rest Vice Installments

Government of Colombia has acceeded to American film industry insistence that blocked film coin be included among the accounts to be settled via the recent U. S. loan granted to Colombia by several private banks.

Under the arrangement, the Americans will be able to remit 60% of their frozen monies in the country. The remaining 40% will be remitted in 30 monthly installments, the first of which was due March 1.

Some $1,200,000 of U. S. film earnings are currently frozen. Deal covers pix coin through 1956.

Henry Ginsberg due in Manhattan from Coast to attend funeral of brother, Dr. Charles Ginsberg.

Dave Beck Film Cycle

Hollywood, April 2.

Lindsley Parsons has beefed to the MPAA Title Bureau over Edward Small's registration of five titles tied to the current Senate investigation of corruption in Portland, Ore. Parsons is prepping "Portland Expose" for a start within the next three weeks.

Small registered "The Portland Graft Story," "The Portland Story," "Portland Graft Trial," "Portland Racket Trial" and "Portland Racket Story," all of which Parsons claims are "damagingly similar" to his "Expose," which Parsons claims he registered before Small submitted any of his titles.

Big Change For Authors Legally Since 1920 Epoch

Hollywood, April 2.

The swing of the pendulum in the use of creative material to favor the creator may have become excessive, Gordon Stulberg, exec assistant to Columbia Pictures veep Ben Kahane, told the California Copyright Conference here last Thursday.

Speaking on the control of dramatic and music rights, Stulberg, a former counsel for the Writers Guild of America West, pointed to the situation before 1920, when regardless of how little he paid, the purchaser generally got complete and unlimited use of the material. "Now, regardless of how much the purchaser pays initially, the creator feels he should still participate, and under certain circumstances control, the future use of his material."

"This could be excessive," Stulberg warned the trade group. "Such restrictions could impose severe limitations on the proper exploitation of the work, to the detriment of both employer and author. There's got to be a meeting ground in the middle."

Stulberg also traced the growth of creative rights societies, including such groups as ASCAP, Songwriters' Protective Assn., Author's Leagues of America and newly-organized Writers Guild of America, and the development of authors' right to control their material and its exploitation.

ASIAN FILM FESTIVAL IN TOKYO MAY 20

Tokyo, April 2.

At a meeting of the Asian Film Festival Executive Committee it was decided that out of a working budget of $23,611, $15,000 will be borne by participating countries, including Japan, and the balance raised by donation.

The fourth such festival, sponsored by the Federation of Motion Picture Producers in Southeast Asia, will be held here this year, beginning May 20 and running five days. Previous festivals were at Tokyo, Singapore and Hong Kong.

The seven charter member countries are The Republic of China, Hong Kong, Indonesia, Japan, Malaya, the Philippines and Thailand.

Sam Spiegel Production Corp. has been empowered to conduct a motion picture production business in New York, with capital stock of 200 shares, no par value. Albert Heit and Irwin Margulies are directors and filing attorneys.

MAJORS, INDIES FIGHT IT OUT

BY HANK WERBA

Madrid, April 2.

With America's major film distributors long out of the market here and anxious to patch it up with the Franco government, a dramatic complication has blown up in the last 10 days a new difficulty for the Motion Picture Export Assn. This is the presence in Madrid of a spokesman for "independent" American product who is prepared to wheel and deal privately with Madrid's Film Row while the Eric Johnston spokesman is operating at high government levels with the active cooperation of the American ambassador, John Lodge.

America's MPEA and America's Independent Film Producers Export Corp. (overseas arm of Ellis Arnall's Society of Independents) are represented here by, respectively, Charles Baldwin and Jack Lamont. The one at the Ritz and the other at the Palace, the proverbial stone's throw apart, neither has thrown even a hello in the past fortnight.

Rivalry between MPEA and IFPEC is now common knowledge in Madrid and dissidence reveals fundamentally different sales and negotiating techniques.

Hawks Lotsa Product

Lamont came to Madrid with enough product (VARIETY reported 60 to 80 films) to completely fill celluloid vacuum caused by 18-month MPEA embargo of Spanish market.

Lamont pitch caught Mediterranean MPEA rep Baldwin holding quiet high level sessions with Spanish ministers in a major U.S. effort, backed solidly by the State Dept., to break through the distribution roadblock and reestablish normal film relations between the two countries. Surprise indie move cut the ground from under Baldwin's feet and latter's hot cables to N.Y. brought Eric Johnston pressure on SIMPP's Gov. Arnall with a plea for industry discipline.

Lamont subsequently cut back screenings to 24, limiting dollar sales to 15 pix, but the damage

(Continued on page 27)

Universal's 'Weirdies' Ain't Crazy; $8,500,000 Since '54 a Lot of Clams

Names for Real

Hollywood, April 2.

Because brand names are important to the story line, producer Lawrence Weingarten has departed from tradition and obtained okays to feature actual names of products and organizations in "Don't Go Near the Water," his first indie for Metro.

Tags which will appear in the film include NBC, ABC, Time, Newsweek, Gold Medal Flour, Dixie Cups, Encyclopedia Britannica and the eight films of Merrill Lynch, Pierce, Fenner & Bean.

1957 Broadway Booking Goal: Peak-and-Out

Broadway theatre operators, anxious to obtain more peak weeks with product, are no longer willing to keep an attraction as long as it maintains the agreed-upon holdover figure. Many pictures, because of a low holdover figure aimed at giving the picture a prestige Broadway run, have played beyond a profitable margin, it's claimed. As a result, a number of Broadway houses are now demanding locked bookings, i.e., they're accepting pictures only for a specified number of weeks. It's agreed in advance that the picture will exit the house on the cutoff date no matter what the gross happens to be that week.

An important locked booking deal was set last week by Metro for "Something of Value" with City Investing's Astor Theatre. Deal calls for the picture to play for seven weeks starting in mid-May.

This new policy, which a number of operators are adopting, will help to some extent to relieve the

(Continued on page 84)

It pays to be "weird." At least that has been the happy experience of Universal. A standard practice of the film company has been to produce and release annually several pictures that broadly fall into the monster-horror-science fiction category. Generally, these films are low-budgeters, costing anywhere from $200,000 to $800,000. The returns have been more than satisfactory and have contributed considerably to Universal's coffers.

From 1954 to the present—starting with "The Creature From the Black Lagoon," a 3-D entry—U has issued eight "weirdie" films. Total production cost of the eight films amounted to approximately $4,250,000. Overall domestic gross from the eight entries is estimated at $8,500,000, indicating a healthy profit during a period of a general boxoffice decline.

U's current "offbeat" entry, "The Invisible Shrinking Man," brought in at about $750,000, is rolling up substantial takes in first-run situations and in top theatres. The picture is rated one of the more successful of the "weirdies" and is expected to gross as much as $1,500,000 domestically. The film company is following "Shrinking Man" with "The Deadly Mantis," a $350,000 item scheduled for late April and May release, and based on past experience anticipates a gross of at least $1,000,000.

The titles of the films released since 1954 in addition to those already mentioned include "Revenge of the Creature," "This Island Earth," "Tarantula," "The Creature Walks Among Us," "Curucu, Beast of the Amazon," and "The Mole People." Occasionally, U pairs a couple of these films and sells them as a package double bill.

20th Handling Own 16m in Canada

Starting Sept. 1, 1957, 20th-Fox will take over distribution of its own 16m product in Canada. Narrow gauge films so far have been handled in the Dominion by General Film Distributors.

Number of 16m situations equipped for CinemaScope are still very limited, numbering no more than about 200. Company expects this situation to change drastically once it starts its 16m C'Scope push.

Alter Globe Corporation; Expect 11 Features To Hit Release Market Soon

Hollywood, April 2.

Assets of Globe Releasing Corp. have been taken over by the newly-formed Globe International Releasing Corp. which will produce and distribute theatrical and television films. Sam Nathanson is president of the new firm and Ray Pierson, veepee. Theodore J. Ticktin, former GRC prexy will be chairman of the board of the new firm and act in an advisory capacity.

Nathanson said Globe will have 11 films either in distribution or ready for release by the end of the month. Pierson, who will be in charge of all production, immediately departed for Mexico to arrange for the shooting of "Hell Tide," to be prdouced by Ed Erwin under the banner of Bevilana Productions, and Roger Creed's "Phantom" series for tv.

Other upcoming product includes "Duel Street," a Robert Roark production; an untitled Jed Landin production; and "Age of Violence," to be turned out by Ronnie Sessano and Alexander Grasshoff.

National Boxoffice Survey

Trade Sluggish; '10 C's' First 9th Consecutive Week, 'Allison' 2d, '80 Days' 3d, 'Shrinking' 4th

Income tax deadline and usual Lenten influences are taking the bulk of the blame for the current offish tone at the b.o. in key cities covered by VARIETY. However, part of responsibility apparently rests on the quality of product being played.

"10 Commandments" (Par) is finishing in first place for the ninth consecutive week that it has been national champ. The Cecil B. DeMille epic, currently in 19 keys, has held consistently big to smash in nearly all locations.

"Heaven Knows, Mr. Allison" (20th) again is capturing second place, only a step behind "Commandments." It's second time in a row that this pic has finished in this spot. "Around World in 80 Days" (UA) again is holding onto third place, climbing higher in numerous keys on its Academy award as the year's best pic.

"Shrinking Man" (U), fifth last week, is pushing up to fourth spot. "Seven Wonders of World" (Cinerama) is capturing fifth money.

"Tattered Dress" (U) is finishing in sixth spot, with a batch of fresh playdates. "King and I" (20th), generally paired with "Anastasia" (20th), is capturing seventh position on its Oscar honors via return dates. "Giant" (WB), also brought back to cash in on Academy hoopla, is winding eighth.

"Oklahoma" (Magna) rounds out the Top Nine this session. "La Strada" (T-L), helped by its Academy award as top foreign pic, is back to finish as best runner-up film. "Full of Life" (Col), "Wee Geordie" (Indie) and "10,000 Bedrooms" (M-G) are the other runner-up pix. Last-named barely made it since having few engagements classed as better than good or okay.

"Funny Face" (Par), which opened this week in smash fashion at the N. Y. Music Hall as the Easter pic, looks to be the most promising of new pix. "Designing Woman" (M-G) is rated fine on its first playdate, in Cfi. "Delinquents" (UA), also new, is not doing much this stanza.

"River's Edge" (20th) is rated good in Cincy, Washington and Cleveland. "Great Man" (U), okay in Cincy and Toronto, looms good in N. Y.

"Friendly Persuasion" (AA) shapes big in Louisville. "Rebel Without Cause," paired with "East of Eden," this WB pair being back on return dates, is fair in Minneapolis and good in Louisville.

"Lost Continent" (Lopert), nice in N. Y., looks good in L. A. "Battle Hymn" (U) is big in Pitt and also Toronto, running into real coin in latter city.

"Paris Does Strange Things" (WB), nice in Toronto, is mild to dull in three other keys. "Great Man" is rated good in Frisco, L. A. and N. Y.

(Complete Boxoffice Reports on Pages 8-9)

SHOW BIZ UNIONS OF FREE NATIONS FORM STRONGLY ANTI-RED GLOBAL SECRETARIAT

Geneva, April 2.

The "International Entertainment Workers" was tentatively organized here last week when 34 delegates of theatrical media labor unions in Europe, North and South America and Asia set up a preparatory committee of 16 at the International Labor Office, relic of the League of Nations. Irving Brown, the AFL-CIO travelling envoy who headquarters in Paris, became a member.

This new International will evolve into one of the 20-odd "secretariats" (mostly administered from various European centres) which (a) set up world-wide exchanges of data pertaining to labor and (b) operate a reciprocity of favors, unfair lists and so on among craft workers in the different nations. Such secretariats operate with their own funds and autonomously, but depend upon, and speak for, affiliated bodies. *(The secretariat idea is 100 years old—nothing recently invented.—Ed.)*

New organization has political significance and timing since the theatrical unions of Europe, notably those of France and Italy, were finally disillusioned with Communism after the Russians massacred the Hungarian workers last fall. "International Entertainment Workers" is within the family of the International Confederation of Free Trade Unions whose offices are in Brussels, Belgium.

The purpose of the group organized here last week is "to protect performers' economic and social interests and promote the anti-totalitarian principles of the Confederation."

The anti-Communistic stress is not accidental since Europeans, along with Hollywood and Broadway, have been taught that the party-liners constantly seek to recruit members, fronts or catspaws among the arts. The film studios of Rome and Paris until recently openly reeked of pro-Soviet sentiment among the crews. This has substantially changed because of the aforesaid disillusionment. *(Dictatorships of Spain, Portugal, Dominican Republic, etc., are not eligible either.—Ed.)*

Next Steps

The two immediate steps which the preparatory committee of 16 has in mind are these:

(1) Confirmation of theatrical craft union support. For the U. S. this means an active courting of Actors Equity, American Guild of Variety Artists and so on. American Federation of Musicians and the International Alliance of Theatrical Stage Employees are already pretty well committed.

(2) A "founding congress" will be convened within six months in some European city to be designated. At that point the "International Entertainment Workers" (which has a paper backing at present of 750,000 workers in 10 countries) will presumably become a reality and a staff would come into existence.

Some of 'Problems'

Apparently the only previous story about the plans set afoot here in Geneva last week was that published in VARIETY March 13 under the banner "Global Talent Secretariat." That story mentioned as growing problems about which craft unions were anxious to organize internationally, currency takeout in various frozen countries, the occasional problem of international stranding of talent and crews, the difficulties of negotiating working permits in some lands, the non-uniformity of practice from country to country as regards income tax, severance pay practice and social security measures.

Typically, international labor secretariats work closely with the foreign offices of free countries and seek to write into treaties (i.e., conventions) definitions of rights and privileges and methods of practical punishment of chiselers.

Actor Salaries Led To Upped Admish

Tokyo, April 2.

The 1953 "five-firm agreement" drawn up by Toho, Shintoho, Daiei, Shochiku and Toei is expected to be dissolved when the Japan Motion Picture Producers' Federation is established shortly.

The agreement was pacted to the five majors to keep the newly-formed Nikkatsu company from raiding their studios for stars.

The new organization will have as its members the aforementioned quintet plus Nikkatsu, Tokyo Eiga, Kyoto Eiga and Takarazuka Eiga. Last four are non-members of Japan Motion Picture League founded in 1945.

The new federation will aim at expanding markets, setting up measures to combat television competition and concentrating action against the move to restrict theatre screening time.

The five firm agreement backfired because it resulted in actors' salaries being hiked, eventually leading to increased theatre admission prices.

The new federation will allow actors to appear in films produced by any of the nine members. Companies expect salaries of stars to be thereby reduced. Previous agreement restricted activities of actors.

MEMO TO PRODUCERS: INTUITION OBSOLETE

Hot Springs, Ark., April 2.

Producers can no longer rely on "intuition"; they must be more careful in selecting their subject matter before production begins on a picture. This advice to Hollywood was given yesterday (Mon.) by George Kerasotes in an address here before the annual convention of the Independent Theatre Owners of Arkansas.

"We have a 'tough audience' which is very selective and has many activites to compete for its leisure time," Kerasotes said. "We must know our fan and tailor our production for this market. Production is too costly and there are too many fatalities due to poor judgment and planning."

Kerasotes contended that the problem of the product shortage could be eased "if the pictures now produced were more playable and had the ingredients of box-office." He cited specifically "The Barretts of Wimpole Street" which he said might have been appealing in 1930. However, he stressed that today's audience wants "Rock Pretty Baby."

"The producer," he pointed out, "should know his audience before he expends his production budget. It is almost impossible for distribution and exhibition to sell a movie when the movie fan has no interest in the story and the subject matter, no matter how well the technical end is developed and consummated. It will not succeed if it is not appealing to our audience."

Noting the need for pictures that appeal to young people and women, Kerasotes urged producers to make use of research and analysis of public opinion and trends before they embarked on their production programs.

Shulman's Unpublished Novel To 20th-Fox at Record $250,000 Tag

Hollywood, April 2.

Max Shulman's "Rally Round the Flag, Boys," was purchased by 20th-Fox for a flat $250,000, believed to be a record price for an unpublished comedy novel. Tome will be issued by Doubleday this spring with an initial print order of 100,000 copies.

"Flag" will be personally produced by Buddy Adler who hopes to cast Frank Sinatra, Deborah Kerr and William Holden in key roles. Yarn, bought from galley proofs, is about commuters whose New England home area becomes the site of an Army Nike base.

ZANUCK DIRECTS PARIS SCENES FOR 'SUN RISES'

Paris, April 2.

Darryl F. Zanuck is really putting his recent statement, the fact that he is a picture maker again, into literal effect here. He is now directing a few Parisian scenes for his indie production for 20th-Fox, "The Sun Also Rises" with Tyrone Power and Eddie Albert. Though story, based on Ernest Hemingway's old novel, takes place in Paris and Spain it will be shot primarily in Hollywood and Mexico.

Zanuck is racking up the needed Paris exteriors for Henry King who is setting up the production in Hollywood and Mexico. Zanuck informed VARIETY he has no intention of turning director as such.

MOSS BUYS 55th ST. ARTIE

Future Policy Undecided—May Further Tighten Showcasing

B. S. Moss circuit is taking over the 55th St. Playhouse in Manhattan from Cy Harvey starting July 1. For the time being, the house will be continued on a firstrun foreign film policy.

Charles B. Moss, who operates the Criterion among other houses, said the 55th St. Theatre would be refurbished. Question of the eventual house policy hasn't been decided yet, he indicated.

Harvey, who heads up Janus Films, said he was signing over the 55th St. Playhouse, which he's had for a year, to concentrate on distribution. He's currently on the Coast, setting the firstrun date on the Swedish picture, "Time of Desire."

If the 55th St. is taken off the "art" market, it'll serve to further tighten the already tight booking situation for imports in Manhattan. It's understood that, in addition to taking over the lease, a sizable cash consideration was involved in the takeover of the 55th St. situation by Moss.

Serling's 20% of Profits

Hollywood, April 2.

"The Bronze Star," by Rod Serling, has been bought by Bartlett-Champion Pictures, and Serling will receive 20% of the profits for his original and screenplay.

He will begin the screenplay after his current scripting chores on "Three Guns," Robert Taylor starrer, at Metro.

N. Y. to L. A.

Annemarie Dueringer
Alfred C. Edwards
L. Wolfe Gilbert
Raoul Levy
Julie London
N. Richard Nash
Debra Paget
Leslie Stevens
Roger Vadim

N. Y. to Europe

Claudio Arrau
Nate J. Blumberg
Jean Cameron
Harold Erichs
Gracie Fields
Leon Fromkes
James W. Gardiner
Jean Goldwurm
Joan Greenwood
Manny Gurian
Julie Harris
Bob Hope
Claude Horton
Alphonse Hustrei
Irving R. Levine
Bernard Luber
J. Carrol Naish
Harry Novak
Mortimer S. Rosenthal
Thomas Scherman
Berl Senofsky
Forrest Tucker

Europe to N. Y.

Juliette Greco
Gerard Philippe

L. A. to N. Y.

Lauren Bacall
Theodore Bikel
Jerry Bresler
Rosemary Clooney
Martin Davis
William Dozier
Y. Frank Freeman
Radie Harris
Oscar Homolka
Ted Post
George Seaton
Norman Siegel
Bianca Stroock
James Stroock
Elizabeth Taylor
Joan Tetzel
Danny Thomas
Mike Todd

United Artists' Gross & Profit

[1951 THROUGH 1956]

The lid is off the "vital statistics" at United Artists; official figures disclosed this week show the company's gross revenues and net profits have moved upward each year for the past six years.

Earnings after taxes amounted to $3,106,000 on gross income of $64,771,000 in 1956. That the gross was in that area was previously made known but the net, which is regarded as surprisingly tall, has just been revealed.

Progress made by the independent company is shown in the breakdown for the five years prior to 1956, as follows:

	Gross Income	Net profit After taxes
1951	$20,136,000	$ 313,000
1952	29,468,000	414,000
1953	38,893,000*	621,000*
1954	43,837,000	899,000
1955	54,470,000	2,682,000

(* Does not include a profit of $1,897,000 on sale of an investment in an affiliated company.)

It was at the beginning of 1951 that the present owner-management team headed by president Arthur B. Krim and board chairman Robert S. Benjamin took over. They brought the company into black ink in that first year after three years of deficit operations.

Figures on gross and net over the six years were unveiled in connection with UA's registration statement with the Securities & Exchange Commission covering a proposed public offering of common stock and debentures later this month. Moving into public ownership for the first time in its history, UA is marketing 350,000 shares of common stock at a reported offering price of $20 per share and $10,000,000 of 6% convertible subordinated debentures due in 1969.

Upon sale of the stock, the "insider" group will still retain a substantial majority of the outstanding issue.

Geniuses, Egomaniacs and Money

Bosley Crowther in 'The Lion's Share' Writes Fact-Packed History of Metro-Goldwyn-Mayer

By ROBERT J. LANDRY

America's most glamorous industry—and the one which glamourized America to the rest of the world—was long "paced" by the prestige, the track record and the clustered stars of one particular company. Metro-Goldwyn-Mayer. Its symbol was a lion, less to top the old Pathe rooster than because of the coincidence of Columbia U., where Howard Dietz went, being a lion-guarded campus. Hence the title of the just-published biography of MGM written by Bosley Crowther, film critic of the N. Y. Times.

"The Lion's Share" is, to continue the zoological allusion, very meaty, and blood, as well as gold, flows through the facts-packed account. The bloodied heads along the way were many, up to and finally including Louis B. Mayer himself, long the head keeper.

As factual as the Times, and balanced, Crowther's text nonetheless has its favorite characters—like a novelist has his. Irving Thalberg is surely the "nicest" of the gallery of egotists at the studio, as the critic paints the portrait, though it is made entirely clear that under the velvet glove of the soft-spoken Thalberg was a dollar-clutching grasp of steely fingers. One feels that after Thalberg the author admired most Dore Schary. The book ends with Schary "thrown to the wolves" of dissenting stockholders, just the other day.

Crowther seems rather partial to Norma Shearer, too, and makes Joan Crawford out to be a you-knowwhat in a little backstage scene during "The Women," the implication being that Crawford waited until Miss Shearer was a widow to give her the needles (literally with clacking knitting needles during a line rehearsal).

As befits a Times man the author descends to no scandal for its own sake but where it illumines the environment he turns on the lights. It will hardly surprise anybody who has served time in Hollywood to be reminded that in the old claw and fang days, the considered insult and the calculated snub were widely practiced though perhaps it remained true, even in the film colony, that the most authentic rudeness is always unintentional.

Crowther's prose style is admirably lucid and the research (which he generously credits to a girl from radio, Harriet Davis Dryden) tires the knowing imagination even to contemplate. In Crowther's words "no one volume could contain it all." His own manuscript had to be slashed by 50,000 words to stay inside the 320-page E. P. Dutton volume, retailed at $5.

Omitted from the narrative are the details of the nasty reign of Willie Bioff and the disgraceful cowardice of all the film studios at that period. Metro's own cynical attitude of compliance with labor racketeer blackmail was par for the Hollywood course at the time. When the can of worms was finally aired it put Joe Schenck behind Federal bars for four months. Skipped over, too, is the relatively "tradey" issue of Metro and the exhibitors—the cultivated role of "The Friendly Company" (which some skeptics punned into "the *fiendly* company").

Necessarily readers within the film industry itself will look for interludes which Crowther has not included. No matter that. The report is full-to-overflowing of data and insight. Crowther has, to be sure, submerged the critic in the historian. He keeps his train on the rails of the record but frequently notes the topography of the passing terrain.

'The Difficult and the Proud'

What net impressions emerge from this marshalling of the story? Surely that the Loew-Metro bunch were ever as vital and resourceful as some individuals were overweeningly arrogant. Again and again it is brought home that the mothers of these men reared no weak-willed characters. Like Dave Selznick there were guys at Metro who were "difficult and proud of it." Quarrelsome, opinionated, incessantly acquisitive these merchants of entertainment were fantastically generous to themselves in self-arranged compensation deals but at the same time they had, until recently, an unexcelled run of dividend payments.

Preponderantly Crowther deals with the Culver City studio and its 4,000 employes, a never-never land. He opens his camera periodically to panto the American economy generally and the other film companies. Special attention is given the weird figure of William Fox, who tried to swallow Metro whole and nearly succeeded. Crowther's reprise of the Fox raids in the film industry reminded this reviewer of the old Wall Street proverb, "Be a bull, or be a bear, but don't be a hog."

Obviously Dutton's is aiming at an audience of "civilians" and for them Crowther has literally crowded the chapters with names. Again the question, what net impressions emerge? And the answer seems this: many of the figures star-dusted by Metro are the authentic folklore of 20th Century America. For example: Garbo, the inscrutable immigrant; Lon Chaney, whose actors' creed took shape in Hindu-like disfigurement;! Gable, the indestructible libido of feminine daydreaming; John Gilbert, the lover they laughed at when he opened his mouth; Mae Murray, the automatic waltz cue; Marion Davies, the friend of a friend.

Crowther's opening material on Marcus Loew and the early penny

(Continued on page 94)

BANKS NIX NEW THEATRE LOANS

Tomlinson: 'I Still Like L. B. Mayer'

Stanley Meyer Out-Foxes Reporters Intent Upon Learning If He'll Work for Metro

Joseph Tomlinson, the Canadian millionaire who launched the executive changes at Loew's, said he still favored the return of Louis B. Mayer to the company. Tomlinson made the statement when he was cornered by reporters after he emerged from Loew's board meeting last week. However, he asserted that he had not introduced the subject at the board meeting and refused to indicate whether he would bring it up in the future.

When Tomlinson threatened to start a proxy fight against Loew's several months ago, he listed as one of his proposals the return of Mayer as studio chief. He did not elaborate what steps he would take to achieve his aim. He, however, stated flatly that he himself was not interested in obtaining an executive post with Loew's. He was non-commital relating to the possibility of Stanley Meyer, who has been closely associated with him in the fight against Loew's previous management, acquiring an executive position with the company. "Ask Meyer," he said, "he's a director."

Meyers' Duck-Out Act

Meyer made no statement when he emerged from the board meeting, but was seen in a huddle with Louis Nizer, attorney recently retained by Loew's to advise prexy Joseph R. Vogel. When approached by reporters, Meyer was standing near the 11th floor elevator in Loew's homeoffice building. As the newsmen started to ask him questions, he proceeded to introduce them to Nizer and to other directors who were waiting for the elevator. Meyer scooted into the elevator as soon as it arrived without answering a question.

Tomlinson agreed with the other directors that the meeting had been a harmonious one, but he refused to be pinned down on whether or not he was satisfied with the reforms Vogel had made to date. When Vogel came out of the meet-

(Continued on page 18)

Loew's ½-Yr. Earnings

(51c, Up from 36c)

Loew's prexy Joseph R. Vogel reported to the board of directors last week that the company's estimated earnings for the second quarter were 18c per share, making a total for the first half of the current fiscal year 51c.

Earnings for the same half year period of 1956 were 36c per share.

Scanning the Campuses May Be Vogel's Method Of New Exec Recruitment

As part of its program to train young executive and administrative personnel, Loew's may comb the nation's colleges for promising graduates, prexy Joseph R. Vogel indicated last week. The new four-man executive committee, headed by N. Y. Herald Tribune president and editor Ogden R. Reid, will weigh the possibility of such a policy, Vogel said.

The Loew's prexy also intimated that his newly-assigned "cabinet" will consider the advisability of selecting an executive v.p. to assist the president with his administrative duties. The committee, Vogel added, will also be charged with the task of finding a successor for v.p. and treasurer Charles C. Moskowitz, who is retiring in March, 1958.

TIGHT COIN HITS IMPORTERS HOPES

Even though the "art" theatre business has been on high levels of late, and there is now a definite shortage of firstrun outlets for imports, exhibitors who are thinking of possibly building a new house are getting at turndowns from the banks.

In fact, say the theatremen, it's absolutely impossible to arrange a mortgage on any kind of motion picture theatre; and building one without bank help comes too high.

"The banks don't consider theatres a good risk," said one exhibitor. "They won't even take theatres as a collateral." Banks will finance stores in new buildings, but never motion picture theatres.

Shortage of firstrun foreign outlets is accented by the booking of "The Naked Eye," a Film Representations release, into Rugoff & Becker's Fifth Avenue Cinema where it'll have its world preem. With this presentation, the Fifth Avenue will turn firstrun.

There is talk that the R & B Beekman Theatre up on Second Ave. also will be shifted into a firstrun policy to alleviate the current booking jam. Beekman has been a firstrun off and on, but for the most part has been a subsequent run.

"Naked Eye" was made by Louis Clyde Stoumen. It won the Robert J. Flaherty Award and was honored at last year's Venice and Edinburgh festivals.

National Legion of Decency this week moved into the field of film advertising. Catholic reviewing organization okayed **Ilya Lopert's** "Lost Continent" but noted that certain ads for the pic are "morally offensive."

Lent and Income Tax, Nuff Said; DeMille's Biblical Epic Rates No. 1, 'Battle Hymn' Next In March

March's Winning 12

1. **"Commandments"** (Par).
2. **"Battle Hymn"** (U).
3. **"Around World"** (UA).
4. **"7 Wonders"** (Cinerama).
5. **"Men in War"** (UA).
6. **"Shrinking Man"** (U).
7. **"Full of Life"** (Col).
8. **"Oh, Men! Women!** (20th).
9. **"Wings of Eagles"** (M-G).
10. **"Rainmaker"** (Par).
11. **"Jesse James"** (20th).
12. **"Great Man"** (U).

(VARIETY's *survey of how principal product fared at the boxoffice the previous month is not fully national but based on reports of correspondents in 24 representative key cities over the U. S. and Canada. As such, it usually reflects the stregnth boxofficewise of key product but does not pretend either to be an index of total gross or total earnings of any current picture.*)

The March firstrun boxoffice was as uneven and sluggish as the Wall St. stock market. Strong, new product was scarce and start of Lent and income tax clouds both contributing to the dull tone. Although many key city exhibitors were leery about some of the new fare about to be foisted on them as last month got under way, few were prepared for so much weakie fare in one batch. There was some good product around (as witness how it fared at the b.o.), but there simply was not enough sock fare for everybody.

"10 Commandments" (Par), champion at the first-runs in February, easily captured No. 1 spot again in March. Cecil B. DeMille epic stayed in first place every week last month, running up a gross total of better than $1,600,000, remarkable money for an offish period. In most of key cities where now playing, the end of runs does not seem anywhere near in sight.

"Battle Hymn" (U), with two strong second place wins, pushed up to second spot for March. "Around World in 80 Days" (UA) captured third position despite the fact that the limited number of engagements thus far precludes it from running high totals. Mike Todd opus is playing in six keys covered by VARIETY.

"Seven Wonders of World" (Cinerama) finished fourth as some of its longruns approached their conclusions. It still is racking up great takes in numerous keys, with

(Continued on page 22)

Frankovich, Cohen Head 13 From London Tent To Variety at New Orleans

New Orleans, April 2.

A 13-man delegation will represent the London tent during the Variety Club International Convention which opens at the Roosevelt Hotel here tomorrow (Wed.). London delegation will be headed by Mike Frankovich, Columbia's general manager in Great Britain.

Nat Cohen, London tent's immediate past chief, will also be present, as will James Carreras, another past chief. Others in the party will include Sir Tom O'Brien, head of National Assn. of Theatrical and Kine Employees (the British IATSE) and a member of Parliament, and Billy Butlin, London tent's second assistant chief barker.

NO 'POLITICS' MENACE VOGEL POSITION; BOARD GIVES METRO HEAD NEW 'CABINET'

By HY HOLLINGER

Joseph R. Vogel apparently has won another victory in solidifying his strength as 'president of Loew's. Having received the unanimous support of the stockholders at the company's annual meeting recently, the veteran film executive emerged with new endorsements following the company's board of directors meeting last week (28).

The session, the first since the stockholders' meeting, was a crucial one. The fact that the board palaver turned out to be a "harmonious" one, as attested to by the directors present, indicates that the board members believe that Vogel's policies and actions are contributing to placing the embattled company back on the road to recovery.

His 'Cabinet'

Perhaps the board's most significant action was the appointment of an executive committee which in essence will serve as Vogel's cabinet. The committee, made up of four directors, consists of in addition to Vogel, of George L. Killion, president of American President Lines; Frank Pace Jr., former Secretary of the Army and exec president of General Dynamics Corp.; and Ogden R. Reid, president and editor of the N.Y. Herald Tribune. Reid was named chairman of the committee which met after the three-hour board meeting, during which Vogel presented a comprehensive review of the companies activities.

The board meeting served to dispel fears that the directors divide into two teams—one favoring management and the other Joseph Tomlinson, the Canadian industrialist who sparked the upheaval at Loew's. When Tomlinson, the largest single stockholder, launched the proxy fight which resulted in a compromise solution, he proposed the names of six directors. Loew's management, at the same time, also named six directors. Reid, the 13th director, was selected as an impartial representative.

Unique aspect of the naming of the four-man "cabinet" is the fact that none is a so-called Tomlinson man. The committee, according to Loew's and affirmed by Reid, was chosen unanimously by the board. Although it was originally feared that Tomlinson's selections might perhaps vote as a block, it became clear at the meeting that the directors, all men of high standing, were not interested in corporate politics but were minded only to solve the problems that have been confronting Loew's.

Some industryites were inclined to believe that the motives of Tomlinson and his associate, Stanley Meyer—if they were ulterior—had backfired in their very selection of directors of such unimpeachable reputation. If there is a partisan block within the Loew's board which last week's meeting did not reveal it could conceiveably consist of Tomlinson, Meyer and perhaps Louis A. Johnson, who is reported to have become Tomlinson's attorney.

Five Points

Following the board meeting at Loew's homeoffice, Vogel told the press that the "cabinet" will assist him in policy decisions and in guiding the future course of the company.

Excerpts of the report Vogel made to the board were issued by Loew's after the meeting. Vogel said the following "positive steps" had been taken in the past few weeks "to improve the earnings and structure of the company:"

(1). At the studio a revitalized program of finding new and good stories and increasing production has been started.

(2). Personnel reduction at the studio has accomplished substantial savings.

(3). The company is in the process of finding a thoroughly qualified candidate to fill the post of treasurer being vacated by Charles C. Moskowitz.

(4.) A policy of purchasing on the strict basis of competitive bids has been instituted.

(5.) A revised training personnel and recruitment program has been instituted to develop for the company a strong pool of future administrative and executive personnel.

Expanding his report on the studio, Vogel disclosed that Metro will produce a total of 26 pictures during the current fiscal year; that shooting has been completed on 10, eight by company producers and two by partner-producers. Four more productions are now being shot, two by M-G producers and two by partner-producers.

From now until Aug. 31, 1957, end of the fiscal period, 12 pictures are scheduled for production, six by partner-producers and six by producers on the company's payroll, Vogel added. He revealed that the average cost of the 10 lot-produced pictures has been $1,715,000 as compared with an average cost per picture for 18 pictures in 1956 of $1,926,000.

In addition to the 26-studio-produced films, Vogel stated that Metro has financed or helped finance seven independent pictures produced elsewhere, which are now complete and which Metro will distribute. Ten more pictures produced independently, partly or wholly financed by M-G, are now scheduled.

Vogel also gave the directors a detailed review of Loew's activities in television, radio (WMGM, N.Y.), disks (MGM Records), and music (Robbins Music Corp.), details of which are in the radio-tv and music sections of VARIETY.

Directors present at the meeting included Vogel, Tomlinson, Meyer, Pace, Reid, Killion, George A. Brownell, Johnson, Ray Lawson, William A. Parker, John L. Sullivan and Fred F. Florence. Only absentee was K. T. Keller.

MG's Reagan Sets Byrne, Mochrie As Sub-Chiefs

Metro sales chief Charles M. Reagan has named John P. Byrne and Robert Mochrie as assistant sales chiefs. Byrne has been eastern division sales manager since 1946. Mochrie, a veteran industry sales exec, shifts to Metro from Samuel Goldwyn Productions where he has been sales v.p. since 1952. Prior to joining Goldwyn he was RKO's general sales manager for 10 years.

Edward M. Saunders, who has been Metro's assistant general sales manager, has been shifted to other duties in the new alignment. The exact nature of Saunders' new duties were not disclosed. Saunders was one of the original franchise holders of the old Metro company and joined Loew's in 1924 when the Metro, Goldwyn and Mayer companies were merged and integrated into the Loew's setup.

New appointments were described by Reagan as "consistent with MGM's intensified concentration on better merchandising of its product and further improvement of its service to customers." Aim, he said, was to bring about closer contact between the field sales force and the homeoffice so that the company can achieve the "most effective distribution and returns" for each of its pictures.

Assignments of both Byrne and Mochrie, Reagan said, would be "as varied as necessary to meet any contingency."

George Muchnic Looms as Likely Loew Treasurer

George Muchnic, v.p., of Loew's International Corp., appears to be the leading candidate to succeed Charles C. Moskowitz as v.p. and treasurer of the parent company, Loew's Inc. Moskowitz has notified prexy Joseph R. Vogel that he will retire when his contract terminated in March, 1958.

It's thought that Muchnic is being or will be groomed for the Moskowitz post which, in recent years, has been equivalent to "second in command" is the company. Muchnic, although an executive of the International subsidiary, has been taking an increasingly active role in the affairs of the parent corporation. He has been involved in many recent negotiations, including the company's tv activities.

Although Moskowitz has given his notice of retirement from Loew's, there are reports that he may remain in the industry in some capacity, perhaps winding up in an important post at 20th-Fox where his brother, Joseph Moskowitz, is a top-echelon executive.

McCall Mag Piece for Pic

Hollywood, April 2.

"The Glass Wall," a McCall's mag article by Cecile Gilmore, has been sold to Pinecrest Productions, new indie, for approximately $25,000.

William Morris agency negotiated the deal for the author.

The Strange One

Controversial film (homosexual angles) of military school life; needs strong selling.

Columbia release of Horizon (Sam Spiegel) production. Stars Ben Gazzara; features Julie Wilson, George Peppard, Mark Richman, Pat Hingle, Arthur Storch, Paul E. Richards, Larry Gates, Clifton James, Geoffrey Horne, James Olson. Directed by Jack Garfein. Screenplay, Calder Willingham, based on his novel and play, "End As a Man"; camera, Burnett Guffey; music, Kenyon Hopkins; editor, Sidney Katz. Previewed March 25, '57 at Astor Theatre, N. Y. Running time, **97 MINS.**

Jocko de Paris	Ben Gazzara
Harold Knoble	Pat Hingle
Cadet Colonel Conger	Mark Richman
Simmons	Arthur Storch
Perrin McKee	Paul E. Richards
Major Avery	Larry Gates
Colonel Ramey	Clifton James
Georgie Avery	Geoffrey Horne
Roger Gatt	James Olson
Rosebud	Julie Wilson
Robert Marquales	George Peppard

Producer Sam Spiegel, often identified with controversial pictures, has another challenging entry in "The Strange One." For this story of life at a southern military school accents the seamier side replete with numerous infractions of discipline as well as homosexual overtones.

But although the exploitable film has some excellent performances and is ably directed, it poses a sales problem. This stems largely from the lack of marquee names and the limited appeal of the yarn itself. Stories involving military schools haven't been too popular with filmgoers nor do homosexual themes figure to be either.

However, a vigorous campaign plus the controversy the picture is bound to set off should generate some b.o. action in the general market particularly among masculine audiences. Cast, incidentally, is all male save for Julie Wilson in the lone femme role.

Screenplay by Calder Willingham, based on his novel and play, "End As a Man," is a taut, suspenseful adaptation which of necessity omitted much of the book. But two characters retained are homosexuals whose experiences come into considerable focus. In fact three minutes of these scenes were deleted from the original print following a ukase of the Production Code Administration that this footage violated its rules banning "*sex perversion or any inference of it . . .*".

Elimination of the "objectionable" sequences has no noticeable effect upon the overall story in the opinion of this reviewer who saw both versions. For apparently the point of the film is that while certain unscrupulous students may mar the decorum of the school for a time, ultimately they'll be rooted out and exposed by fellow classmates with a better sense of moral values.

Several members of the cast of the Broadway original are seen in the picture edition while Jack Garfein again directs. Irritatingly realistic is the performance of Ben Gazzara who reprises his stage role of Jocko De Paris. His portrayal of the rotter who dominates his colleagues is in a nonchalant, arrogant, wise guy vein reminiscent of the Actors Studio genre of acting.

Arthur Storch, also of the Broadway play, deftly handles the part of a less virile student. He's a freshman who cringes under taunts of upper classmen, balks at washing in a community shower for obvious reasons and has no interest in the opposite sex. George Peppard is refreshingly forthright as another freshman who's instrumental in kicking Gazzara out of the school "for the good of the institution."

Julie Wilson, whose role of a woman of easy virtue is non-existent in either the book or play, sparkles as the seductive, southern-accented femme. Laurels also go to Pat Hingle and James Olson, as buddies of Gazzara who eventually turn on him, while Larry Gates is standout as a patient officer whom Gazzara has vowed to "get." Fine support is provided by Mark Richman, Paul E. Richards and Geoffrey Horne, among others. Incidentally, some of the more overt homo scenes in which Richards appeared in the original were scissored out.

Garfein, who's making his motion picture directorial debut with this Columbia release, guides the players with a sure hand. Burnett Guffey's camerawork competently captures the atmosphere surrounding the students. Musical score, composed and conducted by Kenyon Hopkins, ably complements the air of tension that builds throughout the film.

Art direction of Joseph C. Wright is good as are Sidney Katz's editing and other technical credits. Physical backgrounds are austere in keeping with the script's demands. Interiors on this Horizon Picture were lensed at the Shamrock Studios, Winter Park, Fla.

Gilb.

The Big Caper

Rory Calhoun in acceptable meller for dual-bill playdates.

Hollywood, March 27.

United Artists release of William Thomas, Howard Pine production. Stars Rory Calhoun, Mary Costa, James Gregory; features Robert Harris, Roxanne Arlen, Corey Allen, Paul Picerni, Pat McVey. Directed by Robert Stevens. Screenplay, Martin Berkeley; story, Lionel Lindon; editor, George Gittens; music, Albert Glasser. Previewed March 25, '57. Running time, **84 MINS.**

Frank Harber	Rory Calhoun
Kay	Mary Costa
Flood	James Gregory
Zimmer	Robert Harris
Doll	Roxanne Arlen
Roy	Corey Allen
Harry	Paul Picerni
Sam Loxley	Pat McVey
Waldo Harrington	James Nolan
Paulmeyer	Florenz Ames
Alice Loxley	Louise Arthur
Keeler	Roscoe Ates
Bennie	Terry Kelman
Bitsy	Melody Gale

As a melodrama about a million dollar heist, "The Big Caper" will prove readily acceptable in the general market. Other than Rory Calhoun's, the star and feature names aren't too familiar in the regular film field, but all are satisfactorily cast to type so the meller entertainment intent of the William Thomas-Howard Pine production is maintained.

A Marine Corps payroll being held in a smalltown bank near Camp Pendleton is the target of the gang of crooks headed by James Gregory. Taken from the novel by Lionel White, plot shows how Gregory moves in his girl friend, Mary Costa, and righthandman, Calhoun, to set up housekeeping as a young married couple, case the town and lay the groundwork for the big caper. Robert Stevens' direction, while handicapped at times by Martin Berkeley's script, still develops a growing suspense as the story moves towards the not unexpected payoff.

Story characters and layout of the planned robbery put an emphasis on violence and some tough action. One of the gang is a drunken pyromaniac who is to set a warehouse ablaze and blow up the school to divert attention from the bank. Robert Harris plays it for full effect. Another is a muscle-boy thrill killer, whose sadistic bent is used to bump off a femme hangeron in the gang. Character is effectively flamboyant as done by Corey Allen.

Calhoun and Miss Costa, while playing house, undergo a change of heart that spoils the robbery just as Gregory is ready to blow town with the loot and leave everyone else holding the sack. Calhoun is good and Miss Costa acceptable. Gregory takes care of the mastermind role ably and other assists come from Roxanne Arlen, Paul Picerni, Pat McVey, James Nolan and Florenz Ames.

Lionel Lindon's lensing, the score by Albert Glasser, editing and other contributions are well-valued for release aims. *Brog.*

Man Afraid
(C'SCOPE)

Preacher kills burglar, with consequences providing contrived but suspenseful melodrama. For program bookings.

Hollywood, April 2.

Universal release of Gordon Kay production. Stars George Nader, Phyllis Thaxter, Tim Hovey; features Eduard Franz, Harold J. Stone, Judson Pratt, Reta Shaw. Directed by Harry Keller. Screenplay, Herb Meadow; story, Dan Ullman; camera, Russell Metty; editor, Ted J. Kent; music, Henry Mancini. Previewed March 26, '57. Running time, **83 MINS.**

Reverend David Collins	George Nader
Lisa Collins	Phyllis Thaxter
Michael Collins	Tim Hovey
Carl Simmons	Eduard Franz
Lieutenant Marlin	Edward J. Stone
Wilbur Fletcher	Judson Pratt
Nurse Willis	Reta Shaw
Ronnie Fletcher	Butch Bernard
Maggie	Mabel Albertson
Ship Hamilton	Martin Milner

The consequences that follow the killing of a teenage burglar by a preacher are "contrived" but suspenseful in this Universal melodrama. Entertainment quality is acceptable for the general market, being calculated to thrill the undiscriminating.

George Nader, Phyllis Thaxter and Tim Hovey, the stars, constitute the religioso family which goes through several days of fear after Nader kills a delinquent teenager attempting to rob his home. It soon becomes apparent to everyone but the police that Eduard Franz, grieve-stricken father of the dead boy, plans revenge for the killing, even though accidental. Windup finds Franz chasing young Hovey underneath a beach pier, only to be saved himhelf from drowning by the preacher, who converts the grieving man by asking forgiveness for having killed his son.

Moppet Hovey is as likeable as ever, while Nader and Miss Thaxter are acceptable as the frightened parents. Franz goes through his role mutely, using expression to carry it. Harold J. Stone, policeman who can't act until a crime is attempted; Judson Pratt, tv announcer, and Reta Shaw, a nurse, are among others responding adequately to Harry Keller's direction of the Gordon Kay production.

While the writing falls into a patly contrived mold for this type of material, Herb Meadow's handling of the scripting from the Dan Ullman story passes muster. Meant to abet the suspense and thrills, but having almost an opposite effect, is the Henry Mancini score. Via extremely loud recording it loses musical value and becomes only noise. The black-and-white CinemaScope lensing by Russell Metty is good. *Brog.*

Doctor at Large
(BRITISH-V'VISION-COLOR)

Third in the "Doctor" series; not up to previous standards, but still good for healthy b.o. returns.

London, March 26.

Rank (Betty E. Box) production and release. Stars Dirk Bogarde, Muriel Pavlow, Donald Sinden, James Robestson Justice; co-stars Shirley Eaton, Derek Farr, Michael Medwin. Directed by Ralph Thomas; screenplay, Nicholas Phipps; camera, Ernest Steward; editor, Frederick Wilson; music, Bruce Montgomery. At Leicester Square Theatre, London. Running time, **104 MINS.**

Simon	Dirk Bogarde
Joy	Muriel Pavlow
Benskin	Donald Sinden
Sir Lancelot Spratt	James Robertson Justice
Nan	Shirley Eaton
Dr. Potter-Shine	Derek Farr
Bingham	Michael Medwin
Eva's Mother	Freda Bamford
Dad Ives	Abe Barker
Maharajah	Martin Benson
Dr.	Cyril Chamberlain
O'Malley	John Chandos
Wilkins	Edward Chapman
Large Woman	Peggy Ann Clifford
Butler	Campbell Cotts
Pascoe	George Coulouris
Girl on Boat	Junia Crawford
Mrs. Digby	Judith Furse
Mrs. Wilkins	Gladys Henson
Emerald	Anne Heywood
Hopcroft	Ernest Jay
Dr. Hatchett	Lionel Jeffries
Smith	Mervyn Johns
Second Examiner	Geoffrey Keen
Ramline	Dilys Laye
Porter	Harry Locke
House Surgeon	Terence Longdon
Duke of Skye & Lewes	A. E. Matthews
Major	Guy Middleton

The first two in the "Doctor" series were among the top grossers in the domestic market and the latest episode looks set for healthy returns, even though it lacks the sustained humor of its predecessors. "Doctor At Large" is intermittently funny, but the pace is too leisurely to achieve the maximum impact.

The latest Richard Gordon story continues the adventures of the young medico, who qualified in "Doctor In House" and got his first apointment in "Doctor At Sea." This time round, he's on a job hunting spree and the film depicts his experiences and adventures while working for a mean provincial doctor and in a fashionable Park Lane practice, where a good appearance is more important than a good stethoscope. The yarn develops with a blending of light comedy and a dash of sentiment, with punch comedy lines providing timely shots in the arm. They're welcome when they come, but they're too irregular.

Role of the young doctor again is played by Dirk Bogarde in a smooth, confident way. As the story opens, he's in the casualty ward of St. Swithin's hospital (where he originally received his degree) hoping to achieve his vocational ambitions to practice surgery. But he's passed up for the job of house surgeon, after falling foul of James Robertson Justice, who is the hospital's chief consultant. To gain experience (and pay the rent), he begins his job hunting trail, eventually finding his way back to the hospital in the job he wanted from the outset.

The production-direction team of Betty E. Box and Ralph Thomas has again collaborated in this new production, retaining the main cast members of the earlier productions. This time, they use the plot as a means of introducing effective short cameos, which provide a contrast without adding much to the narrative. They've given the pic lush production values and have generously used top feature names, down to the bit parts.

Bogarde, of course, is the mainstay of the story, but Justice again emerges as the standout character, even though his role is reduced to more modest proportions.

Muriel Pavlow offers the main femme interest in an amiable if undistinguished way. Shirley Eaton, as a sexy nurse; Derek Farr, as a fashionable doctor; and Michael Medwin, as Bogarde's professional rival, head a big team which includes such prominent performers as Edward Chapman, Gladys Henson, Mervyn Johns, A. E. Matthews, Guy Middleton, Nicholas Phipps and Anne Heywood.

Myro.

True As a Turtle
(BRITISH—COLOR)

Frail yarn has some charm, with an able cast striving hard; looks to have moderate chances.

London, March 26.

Rank production and release. Stars John Gregson, June Thorburn, Cecil Parker; co-stars Keith Michell, Elvi Hale, Avice Landone. Directed by Wendy Toye. Screenplay, Jack Davies, John Coates, Nicholas Phipps; camera, Reginald Wyer; editor, Manuel del Campo; music, Robert Farnon. At Leicester Square Theatre, London. Running time, **96 MINS.**

Tony	John Gregson
Jane	June Thorburn
Dudley	Cecil Parker
Harry	Keith Michell
Anne	Elvi Hale
Valerie	Avice Landone
Charbonnier	Jacques Brunius
Mary	Gabrielle Brune
Sir Harold Brazier	Charles Clay
Lady Brazier	Betty Stockfield
Paul	Michael Briant
Susan	Pauline Drewett
1st Officer	John Harvey

The "Turtle" of this film's title is a yacht owned by Cecil Parker, on which John Gregson forces his reluctant bride, June Thorburn, to spend their honeymoon. That very nearly sums up the entire story. Situations that develop make for mild comedy entertainment. It looks to have moderate chances in the United Kingdom.

Three writers take credit for the script, but the trio has not come up with very much substance. The frail yarn depends mainly on atmosphere and on Parker's bellicose personality. There's a minimum of suspense and only a modest amount of incident. Yet, despite these obvious weaknesses, the film generates a degree of acceptable charm.

Almost the entire action takes place at sea and the amateur crew runs into typical difficulties. The pumps fail, the engine-room gets flooded and the boat is enveloped in fog. A false note, however, is injected into the plot in the inference that one member of the crew (Keith Michell) is a crook. In fact, he's an assessor sent to investigate the use of phoney chips at a French casino.

Within the limitations of the story line, Wendy Toye does a competent job of direction, making the most of the material. An able British cast, headed by Gregson, Miss Thorburn and Parker, fill their roles smoothly. Quality color lensing is the top technical credit. *Myro.*

The Phantom Stagecoach

Skulduggery in highway freight. Routine programmer for filler dates on action bills.

Hollywood, March 19.

Columbia release of Wallace MacDonald production. Stars William Bishop, Kathleen Crowley, Richard Webb; features Hugh Sanders, John Doucette, Frank Ferguson, Ray Teal, Percy Helton, Maudie Prickett. Directed by Ray Nazarro. Screenplay, David Lang; camera, Henry Freulich; editor, Edwin Bryant; music conducted by Mischa Bakaleinikoff. Previewed March 18, '57. Running time, **69 MINS.**

Glen Hayden	William Bishop
Fran Maroon	Kathleen Crowley
Tom Bradley	Richard Webb
Martin Maroon	Hugh Sanders
Harry Farrow	John Doucette
Joe Patterson	Frank Ferguson
Ned Riorden	Ray Teal
Mr. Wiggins	Percy Helton
Mrs. Wiggins	Maudie Prickett
Langton	Lane Bradford
Williams	John Lehmann
Sam	Eddy Waller
Varney	Robert Anderson

This is the type of program western that, in pre-television days, was known as a Saturday matinee oater for the kiddie trade. There's too much of the same fare seen for free on the home sets for it to get very far today in the theatrical market, although it suffices as a filler on the action dual bills.

Efforts of a freight line owner, Hugh Sanders, to wreck the passenger-freight line of his rival, Frank Ferguson, is the plot formula used on David Lang's screenplay. Use of an armored stagecoach to attack the rival line gives excuse for the title, but everything, including the dialog, has been seen and heard for many years in this kind of filmfare. Ray Nazarro's direction of the Wallace MacDonald production does provide plenty of gunplay, chases and fisticuffs to qualify it as an actioner.

William Bishop is the secret Wells-Fargo agent come to investigate the holdups, Kathleen Crowley is the innocent heroine who is involved because she's Sanders' niece, and Richard Webb is the good boy gone wrong who is helping Sanders' scheme, but who reforms long enough at the finale to foil the plans. John Doucette, Sanders' bloodthirsty henchman, and Ray Teal, brave but dumb sheriff, are others turning in standard performances to match the leads.

Henry Freulich's lensing is okay, as are most of the other technical credits. The score conducted by Mischa Bakaleinikoff is overused. *Brog.*

War Drums
(COLOR)

The feared Apache warrior, Mangas Coloradas, rides again in the person of Lex Barker; satisfactory action fare for the outdoor market.

Hollywood, March 28.

United Artists release of Howard W. Koch (Bel-Air) production. Stars Lex Barker, Joan Taylor, Ben Johnson; features Larry Chance, Richard Cutting, John Pickard. Directed by Reginald Le Borg. Screenplay, Gerald Drayson Adams; camera (De Luxe Color), William Margulies; editor, John A. Bushelman; music, Les Baxter. Previewed March 21, '57. Running time, **75 MINS.**

Mangas Coloradas	Lex Barker
Riva	Joan Taylor
Luke Fargo	Ben Johnson
Ponce	Larry Chance
Judge Bolton	Richard Cutting
Arizona	James Parnell
Sheriff Bullard	John Pickard
Chino	John Colicos
Dutch Herman	Tom Monroe
Nona	Jil Jarmyn
Yellow Moon	Jeanne Carmen
Clay Staub	Mauritz Hugo
Delgadito	Ward Ellis
Dr. Gordon	Fred Sherman
Fiero	Paul Fierro
Manuel	Alex Montoya
Johnny Smith	Stuart Whitman
Mary Smith	Barbara Parry
Lt. Roberts	Jack Hupp
Trooper Teal	Red Morgan

Mangas Coloradas, the feared Apache warrior, is almost as durable a screen figure as Cochise. This time around, it's Lex Barker portraying the Indian leader and "War Drums" is satisfactory action fare for the outdoor market, where it can go top or bottom of the bill, according to the situation booking it. Lowercase playdates will predominate, however, because of the familiarity of this type entertainment.

Barker is an honorable Indian in the Gerald Drayson Adams script, only breaking his treaty when the whites push him too far. Then he takes to the warpath to avenge injury to his people. Riding with him is Joan Taylor, half-breed whom he has made his warrior-wife because she has the bravery of a male. Only the influence and justice-mindedness of a white friend, Ben Johnson, enables Barker to escape punishment for his affrontry of white man's law, paving the way for a happy ending when the chief and his people are allowed to lose themselves in the mountains instead of being confined to a reservation.

Reginald Le Borg handles the direction with a good action emphasis that carries the ably scripted yarn along at the proper pace. Producer Howard W. Koch, working under the executive supervision of Aubrey Schenck on the Bel-Air presentation, utilizes locations around Kanak, Utah, to advantage for the necessary scenic backing; values which William Margulies' De Luxe Color lensing display expertly.

Barker takes care of his redskin hero chores neatly and Miss Taylor is an alluring warrior distaffer. Johnson rides easily through his assignment and there are capable assists from Larry Chance, Richard Cutting, James Parnell, John Pickard, Tom Monroe, Jil Jarmyn, Jeanne Carmen, Mauritz Hugo, Ward Ellis and others.

Les Baxter's score, editing by John A. Bushelman and other behind-camera functions come off properly. *Brog.*

The Tall T
(COLOR)

Offbeat western starring Randolph Scott; good b.o. potential

Columbia release of a Scott-Brown (Randolph Scott, Harry Joe Brown) production. Stars Scott, Richard Boone, Maureen O'Sullivan, Arthur Hunnicutt; features Skip Homeier, Henry Silva, John Hubbard, Tol Burton. Directed by Budd Boetticher. Screenplay, Burt Kennedy, based on story by Elmore Leonard; camera (Technicolor), Charles Lawton, Jr.; editor, Al Clark; music, Heinz Roemheld. Previewed N. Y., March 21, '57. Running time, **78 MINS.**

Pat Brennan	Randolph Scott
Usher	Richard Boone
Doretta Mims	Maureen O'Sullivan
Ed. Rintoon	Arthur Hunnicutt
Billy Jack	Skip Homeier
Chink	Henry Silva
Willard Mims	John Hubbard
Tenvoorde	Robert Burton
Jace	Robert Anderson
Hank Parker	Fred E. Sherman
Jeff	Chris Olsen

An unconventional western, "The Tall T" passes up most oater cliches to shape up as a brisk entry for the general market. Co-producer Randolph Scott, who tops the cast, is a familiar name to outdoor fans and the lush Technicolor mantling will be another asset, particularly in drive-ins.

There's a wealth of suspense in the Burt Kennedy screenplay based on a story by Elmore Leonard. From a quiet start the yarn acquires a momentum which explodes in a sock climax. Modest and unassuming, Scott is a rancher who's been seized by a trio of killers led by Richard Boone.

Also captured are newlyweds Maureen O'Sullivan and John Hubbard. Originally the outlaws planned a stage robbery, but are urged privately by the craven

(Continued on page 24)

'IF-KIND-TO-NAGS-WHY-NOT-PIX'

New York Sound Track

Reminder Dept.: Whatever happened to the Lutheran plan to sponsor another picture in the wake of the "Martin Luther" success story? And what's with **Mike Todd's** production plans with the Soviets?

Labor racketeer **Willie Bioff** (& George Browne), notorious for their $1,000,000 shakedown of the film industry in the late 1930s, was a quondam art collector during his Phoenix, Ariz., retirement era, it was disclosed via an auction of his estate's effects. It included French art, ivory carvings, a Russian urn, etc. Bioff was killed by a time-bomb in his automobile in 1955.

Title of first novel of **Bill Ornstein,** Metro trade contact, changed from "The Pistachio Touch" to "Miss Napoleon."

About the 2,000,000-2,500,000 American tourists who lam to Europe annually: Whether of the fly-now-pay-later school, or otherwise, it's a sizeable chunk out of the entertainment boxoffice. On the other hand, that same wanderlust has stimulating effects on pix with foreign locales. And the French and other Berlitz brand flickers are similarly stimulated.

Spyros P. Skouras and other 20th-Fox execs went before the cameras in N.Y. last week to record their stint in 20th's upcoming 90-minute product "trailer." Skouras' speech originally was skedded for five minutes. It ran 10 on the film . . . "King and I" played France and Italy with all but one of the musical numbers cut out of it. Europeans don't dig the music.

Rose Tobias, who did the casting for RKO's "Stage Struck" in New York, has left the company. Film is being edited and scored on the Coast.

Florence Lowe, of VARIETY's Washington Bureau, has been named chairman for the Women's National Press Club's annual dinner and stunt party skedded for the Statler Hotel, Washington, May 16. Traditionally held in honor of the President and First Lady, fete this year will honor the Nixon's since Ike ducks parties.

Producer **Lester Cowan** is reported to have acquired the screen rights to "The Lady Sings the Blues," the autobiog of blues singer **Billie Holiday.** Cowan's wife, songwriter **Ann Ronell,** will provide the musical score. Bids for book were also placed by (a) **Darryl F. Zanuck,** who wanted it as a vehicle for **Dorothy Dandridge,** and (b) by **Otto Preminger.**

Leo Lax reports a big rise in business volume for his special effects lab in Paris. He's planning to produce a film on the Riviera and is casting around for a young ingenue to play the lead part of the American girl in France. Main requirements: Mostly a pretty face and a good figure . . . **Maria Schell** last week was hooked on "Nightbeat" but nixed the appearance. Show wasn't "big" enough for her. Well! . . . Quote from a visiting Frenchman: "If the American companies were honest with themselves, several of them would close shop in France tomorrow."

Eric Johnston skedded to leave for Europe April 11 and return April 28. Itinerary includes Paris, Rome and London with a possible quickie sidetrip to Yugoslavia. Johnston is not planning to go to Cannes, but will return for a second European trip in the early summer, probably June . . . 20th-Fox execs say they know of no plans to discontinue the Movietone newsreel. As a matter of fact, according to general sales manager, **Alex Harrison,** the reel has picked up a good chunk of business since the demise of the Paramount News. It's understood, though, that the Movietone operation generally is running in the red.

In a switch from the usual practice of shooting telepix at major studios, producer **William Broidy** is lensing "Calypso Joe," a theatrical feature, at the KTTV studio, Hollywood . . . Allied Artists execs, never happy with "Jeannie" as title for the **Tony Martin-Vera Ellen** film, finally changed it to "Let's Be Happy" . . . Although the film was moving into release, Paramount held back on a specific campaign for "Fear Strikes Out," preferring to gamble on the reviews. It paid off, for the local notices were all strong and yielded good quotes for the ads . . . **Erskine Caldwell** will be in April 5 to discuss filmization of his controversial novel, "God's Little Acre," with United Artists.

Ted O'Shea out and around after his detached retina siege at the Harkness eye hospital . . . must wear pinpoint glasses for a while.

Mosfilm Studios, among the Soviet Union's largest, will turn out 25 to 30 full-length films this year, besides shorts and 40 full-lengths a year "in the future." This is up from 20 in 1956. So writes **Mikhail Romm,** a Mosfilm director.

Society of Motion Picture and Television Engineers considering establishment of two new engineering committees on closed-circuit tv and on animation.

Further breakdown of Japanese film facts of 1956 reveals a marked increase in production: Toei alone had the same number as in previous years. Daiei produced 85, an increase of 44%; Nikkatsu 79, an increase of 44.1%; Toho 63, an increase of 61.5% and Shochiku 75, a boost of 10.3%. Gangster and samurai pictures accounted for 34.5% of the total output. Tear-jerkers were the next high classification with 29.3%.

Distributors Corp. of America has arranged for cheesecake art on sultry **Brigitte Bardot** to be mailed direct from Paris to top U.S. exhibs. Postcards featuring the French star are being sent in connection with DCA's "Madamoiselle Striptease."

David Susskind doesn't miss a trick. The producer of "Edge of the City" for Metro is also producer of the Kaiser Aluminum drama series on tv in association with his Talent Associates partner, **Al Levy.** Last week's Kaiser show was a Hollywood story and when the characters in the teleplay go to a town for a sneak preview, what should be emblazoned on the theatre's marquee and posters but "Edge of the City" . . . The American Jewish Congress honoring **Dore Schary** with a luncheon April 11 at the Stephen Wise Congress House . . . Two Stanley Warner advertising managers—**Frank LaFalce,** of the Washington zone, and James M. Totman, of New England theatres, are co-winners in the theatre chain's promotional contest. Both will receive three-week all-expense-paid trips to Great Britain where they will be guests of Associated British Cinemas Ltd. . . . Broadway actor **Bill Pierson** spent four months on the Coast looking for a film assignment. Two days after he returned to Gotham he received a call from Columbia to appear in "Operation Mad Ball" and headed back to the Coast . . . **David Atkinson,** starring in "Brigadoon" at the N.Y. City Center, signed to a film contract by **John Wayne's** Batjac Productions . . . **Frank L. Woodruff** exited Florida Film Studios in Sarasota and shifted to United Productions, also in Sarasota, where he'll produce and direct . . . **Ben Fisz,** who produced "Hell Rivers" for J. Arthur Rank, has signed **Alec Guiness** to star in his next film, "Scoop," by **Evelyn Waugh.** Picture will be filmed in London . . . **N. Richard Nash,** who wrote stage and screen versions of "The Rainmaker," off to the Coast yesterday (Tues.) to confer with **Hal Wallis** on the screenplay of his recent Broadway show, "Girls of Summer" . . . **Lauren Bacall** in from the Coast for personals in connection with Metro's "Designing Woman" . . . Metro's advertising chief **Si Seadler** back from a Jamaica, BWI vacation. . . .

Mike Todd flew **Herbert Larson,** Portland Oregonian drama editor, and **Albert Marks,** Portland Journal drama editor, to Frisco last weekend for preview of "Around the World in 80 Days" prior to film's Portland opening. Seattle drama editors will fly down next weekend under same arrangement.

RACING GETS N.Y. TO TAKE A CUT

Albany, April 2.

A bill now pending in the legislature here is about to give the State of New York a big cut, returning to the owners of race tracks over 15% of the share heretofore taken as its share of the parimutuel betting volume. In other words, tracks will, when the law passes, start retaining 5% instead of 4% of the gambling take and New York's politicians will agree to forego this amount to help construction of a new "dream track" at Aqueduct, modernizations at Belmont and Saratoga.

This considerable political kindness to the horse parks has occasioned plenty of talk hereabouts and is seen as reflecting the astute lobbying skills of the Greater New York Racing Assn. which now controls all the ovals in the state. The politicians' gesture, however, has inspired envy and resentment among film industry spokesmen, mindful of their inability to get the boxoffice tax lifted.

As the Senate prepared to pass the "nags' friend" (i.e. Hellman) bill a voice was raised on behalf of the much-badgered film theatres, whose lobby seemingly is less adroit or less well financed than racing's.

"Save the Motion Picture Theatres, Especially the Neighborhood Ones, for the State." This was the dramatic warning issued by Senator Fred G. Moritt, Brooklyn Democrat.

Commenting that he was "not opposed to helping industry, whether it be race tracks, which are legitimate and legal in the State of New York, or any other," Moritt declared, "More important than racing is the preservation of an art of entertainment for the family wage earner, who would like to be able to take his wife and children to the movies, once or twice a week."

"The time has come," the veteran legislator continued, "for the Empire State, with a population of 15 or 16 million to consider, before it is too late, the dire circumstances of the motion pictures theatres, especially the neighborhood type."

Pointing out that the statute permitting cities and counties to levy a five percent admissions impost had been passed "long before television threatened to bring neighborhood theatres to the point of extinction," Senator Moritt said. Unless the cities in New York State take cognizance of the grave situation affecting neighborhood motion picture houses, I shall be forced to introduce, at the next session of the Legislature, a bill repealing the enabling act which gave them this taxing power. The power to tax is the power to destroy."

Senator Morritt, a one-time professional singer, a composer, a lawyer and industry friend, said that State assistance to the racing industry "should not be at the expense of other businesses, especially the movie business, which is near and dear to the heart of every legislator, with memories of the joy they derived from seeing Pearl White, Charlie Chaplin, William S. Hart, Tom Mix, Marie Dressler, Wallace Beery, Rudolph Valentino, Buster Keaton, Mary Pickford, Norma and Constance Talmadge, Dorothy and Lillian Gish, the Barrymores—yes, and even Jack Benny."

"The track bill," he added, "is only a matter of more earning power for racing, but with the neighborhood motion picture theatres, the present situation is one of life or death. It is common knowledge that hundreds of small theatres have been forced to close. I would prefer that the State hang on to the one percent it is ready to forego, and relax the bite which enables cities to impose the five percent tax on motion picture admissions."

Dore Schary's still taking life easy. Heads for Europe on the 18th and says he won't be figuring on his own film company until next fall.

Reversing Poor Broadway Showing, 'Written on Wind' Shoots at $4,000,000

Two Benefit Premieres, Same Picture, Same Day

Something new in film premieres —a dual opening for the same theatre, same day—has been skedded by Rank Film Distributors for its "Reach for the Sky," which bows at the Sutton Theatre, N.Y., April 29.

First preem, in the afternoon of that day, will be staged for the RAF Assn. Benevolent Fund. Later that same evening there'll be a gala opening sponsored by the British consulate.

Republic Studio Goal of PRM

Hollywood, April 2.

Purchase of Republic Studios is in negotiation by Elliot Hyman repping PRM and Associated Artists syndicate which acquired Warner Bros. backlog. PRM intends merging with Republic if deal jells. PRM has right to remake any feature in pre-1948 Warner backlog. Such production is motivation in company's plans for rep takeover.

Moe Ellis syndicate, also out for control of Rep, wouldn't object to such purchase since its main beef has been over Herbert Yates as studio prexy.

58 Sales Staffers Of Metro Hear Vogel, Dietz At Chicago 'Let's-Go' Meet

As part of its efforts to revitalize the company, Metro has summoned 58 of its highest-ranking domestic sales executives to a three-day conference in Chicago starting tomorrow (Thurs.). The meeting, first such domestic convention in four years, will receive a direct report from prexy Joseph R. Vogel who will interrupt his visit to the Coast to brief the sales executive on the company's prdouction plans.

Vogel, who received the support of the board of directors at its meeting last week, is expected to outline to the sales staffers the future operation of the company. At the conference, pub-ad chief Howard Dietz will reveal his department's promotion plans for the company's forthcoming pictures.

According to reports, sales v.p. Charles M. Reagan will announce the company's new sales policies. Metro, during the past year, has been subjected to severe criticism from exhibitor quarters because of its insistence on 50% and "no look" on certain pictures. It's understood that exhibitor leaders have received assurance from Vogel that Metro will drop its "no look" demand and will return to the "friendly company" policies prevalent during the regime of former sales chief William F. Rodgers.

'PARENTAL' STATUS OF BENJAMIN & KRIM

Board chairman Robert S. Benjamin and president Arthur B. Krim share the title of "parent" of United Artists.

This means that under the new stock setup they're entitled to call all corporative turns and vote all majority stock, including the shares "beneficially" held by their partners.

Another new designation for Benjamin will be gavel wielder at a stockholders' meeting. First UA stockholders' meeting is set for June and he's to preside.

That Broadway does not represent the United States or even the rest of New York City, a contention frequently made by showmen, is convincingly demonstrated by returns being racked up by Universal's "Written on the Wind." The picture, unmercifully panned by the N.Y. film critics, fared poorly at the Capitol Theatre on Broadway.

The Gotham reception, however, had no effect in the hinterlands or even the neighborhoods of N.Y. In 13 weeks, the film is reported to have chalked up rentals of $3,000,000 in the U.S. and Canada. At the moment, Universal is envisioning a $4,000,000 domestic gross for "Written" which was brought in at a cost of approvimately $1,300,000.

The picture scored solidly in the N.Y. metropolitan area runs and achieved unusually long engagements in many out-of-town theatres, running for 11 weeks at the Mayfair Theatre in Baltimore, for example.

Universal, which usually doesn't make pictures for Academy Award contention, saw Dorothy Malone cop an Oscar for best supporting actress for her performance in "Written." In addition, Robert Stack was nominated for an award for best supporting actor and the song from the film was also in the "nominated" category.

Part of the success of "Written," which stars Rock Hudson and Lauren Bacall, is attributed to Hudson's marquee value; he has become a hot name personality during the past year. Additionally, the sex elements of the pictures, which included an obviously nymphomaniacal character, is said to have built strong word-of-mouth reaction. As a matter of fact, there was considerable surprise in industry circles that Universal was able to get the picture passed without difficulty from various censor bodies. It's understood that U showed the film to the Catholic Legion of Decency prior to its release and at the suggestion of the Legion cut two scenes. The Legion subsequently gave the film an A-2 rating—"morally unobjectionable for adults."

Settled 55 Trust Cases in 1956

Disposition of industry antitrust suits was in high gear last year. Total of 55 cases, in which damages of $86,000,000 were asked of the film companies, were settled.

United Artists was a party to all 55 and cost of settlement for this outfit was less than $180,000.

NATIONAL THEATRES' PRODUCING SUBSID

Hollywood, April 2.

National Theatres Inc. has formed National Film Investments Inc. to participate in and assist financing indie production limited to pictures "of excellence and distinction," Prexy Elmer Rhoden disclosed.

Charles L. Glett, former member of exec staff at General Teleradio and veepee-board member of parent company RKO Teleradio Pictures Inc., has been prexy of new subsid. Company will foster use of National's Cinemiracle process by major indie studios here and abroad.

Kramer's 'Gun Fighter'

Stanley Kramer has acquired screen rights to "Invitation to a Gun Fighter," written by Hal Goodman and Larry Klein and originally presented on CBS-TV's "Playhouse 90" series.

Producer has placed it on his slate following "Inherit the Wind," which he plans to roll next fall.

Awards Hypo Two Oscared Films In Philly; '80 Days' Huge 21G, 14th, '10 C's' Crisp 20G, 19th, 'Dress' 9G

Philadelphia, April 2.

Academy awards are proving a shot-in-arm for first-runs with pix that were cited. Lone disappointment was "Giant," which is dull on return date to the Stanley.

"Around World in 80 Days" soared to a terrific total in 14th session on award as year's best pic while "10 Commandments" perked to a mighty take in 19th Randolph week. "Seven Wonders of World" also climbed to a big take in 49th round at the Boyd.

Best second-weeker is "Tattered Dress," rated good at Goldman. "Incredible Shrinking Man" is not holding to its initial week's terrific gait but still okay in second at the Fox.

Estimates for This Week

Arcadia (S&S) (526; 99-$1.80)—"Rainmaker" (Par) (3d wk). Okay $9,500. Last week, $11,000.

Boyd (SW-Cinerama) (1,430; $1.25-$2.60) — "Seven Wonders" (Cinerama) (49th wk). Perked to $10,500, big. Last week, $8,300.

Fox (20th) (2,250; 55-$1.80)—"Shrinking Man" (U) (2d wk). Off to oke $10,000. Last week, $20,000.

Goldman (Goldman) (1,250; 65-$1.35)—"Tattered Dress" (U) (2d wk). Good $9,000. Last week, $14,000.

Green Hill (Serena) (750; 75-$1.25)—"Baby and Battleship" (Indie) (5th wk). Fair $2,300. Last week, $2,900. House closed Sundays.

Mastbaum (SW) (4,370; 90-$1.49)—"Attack of Crab Monsters" (Indie) and "Not of This Earth" (Indie). Mild $14,000. Last week, "Notorious Mister Cory" (U), $9,500.

Midtown (Goldman) (1,000; $2-$2.75)—"Around World in 80 Days" (UA) (14th wk). Climbed to terrific $21,000. Last week, $17,000.

Randolph (Goldman) (2,250; $1.40-$2.75)—"10 Commandments" (Par) (19th wk). Mighty $20,000. Last week, $18,000.

Stanley (SW) (2,900; 99-$1.49)—"Giant" (WB). On return date, puny $7,000. Last week, "Gun for Coward" (U) and "Kelly and Me" (U), $9,000.

Stanton (SW) (1,483; 99-$1.49)—"Wicked As They Come" (Col) and "Utah Blaine" (Col). Par $7,300. Last week, "Hot Summer Night" (M-G) and "Fear Strikes Out" (Par), $7,000.

Studio (Goldberg) (400; 94-$1.49)—"La Strada" (T-L) (3d wk). Great $5,300. Last week, $5,800.

Trans-Lux (T-L) (500; 99-$1.80)—"Anastasia" (20th) (14th wk). Boffo $10,500. Last week, $8,700.

Viking (Sley) (1,000; 75-$1.40)—"Three Brave Men" (20th) (2d wk). Weak $6,000. Last week, $7,500.

World (Pathe) (499; 99-$1.49)—"Gold of Naples" (DCA) (2d wk). Brisk $4,000. Last week, $6,000.

H.O.s Bolster Pitt Biz; 'Allison' Smash $14,000, '10 C's' Boffo 21½G, 3d

Pittsburgh, April 2.

While "10 Commandments" continues to build at Warner, "Heaven Knows, Mr. Allison" is the only other pic making much noise downtown this week. "10,000 Bedrooms" is doing nothing at the Penn and return of "Giant" to Stanley is disappointing. "Battle Hymn" winding up at Fulton with a respectable fifth stanza and the two arty houses, Squirrel Hill with "Full of Life" and Guild with "Wee Geordie," both remain in the chips.

Estimates for This Week

Fulton (Shea) (1,700; 80-$1.25)—"Battle Hymn" (U) (5th wk). Going out at around $6,000, okay. Weekends have been terrific right along. Last week, $8,000. Rock Hudson starrer will wind up with nearly $55,000 on the run, tremendous for this house.

Guild (Green) (85-99) — "Wee Geordie" (Indie) (11th wk). Equaling previous run record held by "Green Scarf" (Indie), and should be good for maybe another fortnight. Has already cracked money attendance record. Holding steady now around $2,200 mark, having picked up a bit recently. Hasn't dropped below the $2,000 mark yet, okay at nabe smallseater.

Harris (Harris) (2,165; 80-$1.25)—"Heaven Knows, Mr. Allison" (20th) (2d wk). Another big winner and shooting for sock $14,000 this session after $16,000 last week. Figures to stick around at least a month and on top of recent weeks

(Continued on page 20)

Broadway Grosses

Estimated Total Gross

This Week $575,200
(*Based on 25 theatres*)

Last Year $804,300
(*Based on 24 theatres*)

'Anastasia'-'King' Solid 10G, L'ville

Louisville, April 2.

Holdovers are still catching audience attention currently. The Brown's "10 Commandments" in sixth week is stout. "Rebel Without Cause" and "East of Eden" combo still is big in second round. Booking of "King and I" and "Anastasia" on return run at the Rialto, coincidental with the Oscar awards was timely, with solid week likely. "10,000 Bedrooms" at Loew's is drab. "Friendly Persuasion" at the Kentucky looks good.

Estimates for This Week

Brown (Fourth Ave.-U.A.) (1,000; $1.25-$2) — "10 Commandments" (Par) (6th wk). Slackening some but still solid at $8,000. Last week, $9,000.

Kentucky (Switow) (1,000; 50-85) — "Friendly Persuasion" (AA). Mainstems only single bill, looks good $7,000. Last week, "Great Man" (U) and "Istanbul" (U), $5,000.

Loew's (United Artists) (3,000; 50-85)—"10,000 Bedrooms" (M-G) and "Wicked as They Come" (Col). Dull $5,500. Last week, "Men In War" (UA) and "Fort Laramie" (Col), $10,000.

Mary Anderson (People's) (1,000; 50-85) — "Rebel Without Cause" (WB) and "East of Eden" (WB) (2d wk) (reissues). Holding at big $7,000. Last week, $8,500.

Rialto (Fourth Avenue) (3,000; 50-85)—"King and I" (20th) and "Anastasia" (20th). Oscar winners on return run shape solid $10,000. Last week, "Mister Cory" (U) and "Accused of Murder" (Rep), $9,000.

'80 DAYS' WHAM 24G, DET.; 'WONDERS' 21G

Detroit, April 2.

Downtown biz is slowing appreciably this week with pre-Easter doldrums setting in. "Full of Life" is dull at the Michigan. "Rainmaker" shapes dry at the Palms. "Slander" looks uninteresting at the Adams. However, there are a few bright spots notably "Around World in 80 Days" which gets a boost from Academy Award in 14th week at United Artists and "10 Commandments" which stays great in 19th round at the Madison. "Heaven Knows, Mr. Allison" shapes big in second session at the Fox. "Seven Wonders of World" also is up to fancy take in 42d Music Hall week.

Estimates for This Week

Fox (Fox-Detroit) (5,000; 90-$1.25)—"Heaven Knows, Mr. Allison" (20th) and "Storm Rider" (20th) (2d wk). Big $23,000 or near. Last week, $29,600.

Michigan (United Detroit) (4,000;

(Continued on page 20)

'GIANT' ROUSING 12G, CLEVE.; 'EDGE' DITTO

Cleveland, April 2.

Not much activity at local box-offices in current round, with a very spotty setup generally. "River's Edge" is rated just good at Hipp while return date of "Giant" looks okay at Allen "10 Commandments" still is great in 20th session at the Ohio. "Brave One" looms light at Stillman.

Estimates for This Week

Allen (S-W) (3,000; 70-$1) — "Giant" (WB) (reissue). Okay $12,000. Last week, "Full of Life" (Col), $12,500.

Hipp (Telem't) (3,700; 70-$1) — "River's Edge" (20th). Good $12,000. Last week, "Incredible Shrinking Man" (U), $18,000.

Ohio (Loew) (1,244; $1.25-$2.40)—"10 Commandments" (Par) (20th wk). Great $14,000. Last week, $14,200.

Palace (SW-Cinerama) (1,485; $1.25-$2.40) — "This is Cinerama" (Cinerama) (20th wk). Smart $17,500. Last week, $18,100.

State (Loew) (3,500; 70-90) — "True Story of Jesse James" (20th). Fair $11,000 or near. Last week, "10,000 Bedrooms" (M-G), $10,000.

Stillman (Loew) (2,700; 70-90) — "Brave One" (RKO-U). Light $6,000. Last week, "Fear Strikes Out" (Par), $5,000.

Mpls. Mild; 'Paris' Slow 6G, 'Allison' Boff 11G, 'Wonders' Big 14G, 34th

Minneapolis, April 2.

Holdovers once more predominate and loop newcomers are limited to only three new bills, none doing much. Among the arrivals are the return of two James Dean oldies, "Rebel Without a Cause" and "East of Eden," barely fair at State. "Paris Does Strange Things" shapes slow at Orpheum. "Albert Schweitzer" appears to have limited appeal. Otherwise, it's the 34th week for "Seven Wonders of the World" and sixth for "10 Commandments," both still big. Third for "Shrinking Man" is okay while second for "Heaven Knows, Mr. Allison" is hefty at Radio City.

Estimates for This Week

Century (SW-Cinerama) (1,150; $1.75-$2.65) — "Seven Wonders" (Cinerama) (34th wk). In its eighth month this one still is maintaining a pace: Great $14,000. Last week, $14,500.

Gopher (Berger) (1,000; 85-90)—"Iron Petticoat" (M-G) (2d wk). Winding up at satisfactory $4,500. Last week, $6,800.

Lyric (Par) (1,000; $1.25-$2.25)—"10 Commandments" (Par) (6th wk). Lively $9,000. Last week, $9,500.

Radio City (Par) (4,100; 85-90)—"Heaven Knows, Mr. Allison" (20th) (2d wk). Has been recipient of much praise. Sock $11,000. Last week, $15,000.

RKO Orpheum (RKO) (2,800; 75-90)—"Paris Does Strange Things" (WB) Despite cast presence of Ingrid Bergman, this is light $6,000. Last week, "Brave One" (U), $6,800.

RKO Pan (RKO) (1,800; 75-90)—"Shrinking Man" (U) (3d wk). Has done a good boxoffice job. Okay $4,000. Last week, $4,500.

State (Par) (2,300; 85-90)—"Rebel Without Cause" (WB) and "East of Eden" (WB) (reissues). Lofty $8,000. Last week, "Men in War" (UA) (2d wk), $7,000.

World (Mann) (400; 85-$1.25)—"Albert Schweitzer" (Indie). Much praise for this, but looks only modest $4,000. Last week, "Woman of Rome" (DCA), $4,800.

New Pix Tilt Cincy; 'Allison' Lofty $17,000, 'Wonders' Sock 13½G, 43d

Cincinnati, April 2.

Three new bills, topped by "Heaven Knows, Mr. Allison," which is lofty at the flagship Albee, and upsurge of two-a-days are bulging the downtown total this week. "Allison" will hold over. "River's Edge" shapes as a winning marker for the Palace. "The Great Man" shapes okay at Keith's. Improvement looms this round in runs of "Seven Wonders of World," sock in 43d week, and "10 Commandments," solid in 15th stanza. Annual Syrian Shrine Circus, in Cincy Garden for six days ending Saturday, does not appear to be hurting film biz.

Estimates for This Week

Albee (RKO) (3,100; 90-$1.25)—"Heaven Knows, Mr. Allison" (20th). Tall $17,000. Holds for second week. Last week, "Wings of Eagles" (M-G), $11,000.

Capitol (SW-Cinerama) (1,376; $1.20-$2.65) — "Seven Wonders of World" (Cinerama) (43d wk). Looks like smash $13,500, and big lift from last week's $12,000, which slowed up by last half's bad weather spell.

Grand (RKO) (1,400; $1.25-$2.25)—"10 Commandments" (Par) (15th wk). School groups helping to solid $11,500, ahead of $10,000 in 14th frame.

Keith's (Shor) (1,500; 75-$1.25)—"The Great Man" (U). Okay $6,000. Last week, "Full of Life" (Col) (2d wk), $7,300.

Palace (RKO) (2,600; 75-$1.10)—"River's Edge" (20th). Good $8,000. Last week, "Drango" (UA), $7,000.

Hub Holds Up; 'Bedrooms' Oke $20,000, 'Dress' Slick 18G, 'Allison' 23G, 2d

Key City Grosses

Estimated Total Gross

This Week $2,539,700
(*Based on 23 cities and 247 theatres, chiefly first runs, including N. Y.*)

Total Gross Same Week

Last Year $2,998,200
(*Based on 21 cities and 206 theatres.*)

'Allison' Great $12,000, Indpls.

Indianapolis, April 2.

Biz is generally moderate here this stanza, with "Heaven Knows, Mr. Allison" at the Indiana the real exception. It's big to lead city. Circle also is doing well with hot academy pair, "King and I" and "Anastasia," playing return dates on double bill. "Don't Knock the Rock" failed to do much at Loew's. "10 Commandments" is holding up socko in ninth week at Lyric.

Estimates for This Week

Circle (Cockrill-Dolle) (2,800; 60-85)—"King and I" (20th) and "Anastasia" (20th) (return dates). Fine $9,000, hypoed by Oscar publicity. Last week, "Incredible Shrinking Man" (U) and "Night Runner" (U), $10,000.

Indiana (C-D) (3,200; 60-85) — "Heaven Knows, Mr. Allison" (20th). Great $12,000. Last week, "True Story James" (20th) and "Women Pitcairn Island" (20th), $7,000.

Loew's (Loew) (2,427; 60-85) — "Don't Knock Rock" (Col) and "Rumble on the Docks" (Col). Sluggish $6,000. Last week, "10,000 Bedrooms" (M-G) and "Tomahawk Trail" (UA), $6,500.

Lyric (C-D) (900; $1.25-$2.20)—"10 Commandments" (Par) (9th wk). Smash $15,000, same as last stanza.

'Allison' Sockeroo 28G, Toronto; 'Paris' $15,000, 'Hymn' Lively 22G, 2d

Toronto, April 2.

On weekend turnaway biz, "Heaven Knows, Mr. Allison" and "True Story of Jesse James" are off to lusty starts, with "Paris Does Strange Things" also hep among newcomers. "Allison" is the real blockbuster. "Battle Hymn" in second stanza, is still terrific. Biz throughout city is good, with little weekly change in holdovers, as "The Green Man" and "Invitation to Dance," both in second stanzas. "10 Commandments" in 19th stanza shapes fine.

Estimates for This Week

Carlton, Colony, Fairlawn (Rank) (2,518; 839; 1,165; 60-$1)—"Heaven Knows, Mr. Allison" (20th). Wham $28,000. Last week, "Full of Life" (Col) (2d wk), $14,000.

Century, Downtown, Glendale, Midtown, Oakwood, Odeon, Scarboro, State (Taylor) (1,356; 1,054; 995; 1,089; 1,393; 755; 694; 698; 50-75)—"Istanbul" (U) and "Please Murder Me" (Astral). Mild $17,000. Last week, "Big Land" (WB) and "Good-Bye, My Lady" (WB), $24,000.

Christie, Hyland (Rank) (877; 1,357; $1)—"Great Man" (U) (3d wk). Satisfactory $5,500. Last week, $8,000.

Hollywood, Palace, Runnymede (FP) (1,709; 1,486; 1,385; 60-75)—"Paris Does Strange Things" (WB). Okay $15,000. Last week, "Top Secret Affair" (WB), $16,500.

Imperial (FP) (3,344; 60-$1.10)—"True Story Jesse James" (20th). Fine $15,000. Last week, "Rainmaker" (Par) (2d wk), $9,500.

International (Taylor) (557; $1) — "Green Man" (IFD) (2d wk). Wow $4,500. Last week, same.

Loew's, Uptown (Loew) (2,096; 2,098; 75-$1.25) — "Battle Hymn" (U) (2d wk). Big $22,000. Last week, $30,500.

Tivoli (FP) (995; $1.50-$2)—"Oklahoma" (Magna) (49th wk). Steady $8,500, with turnaway weekend biz. Last week, ditto.

Towne (Taylor) (1,080; $1)—"Invitation to Dance" (M-G) (2d wk). Fine $4,500. Last week, $6,000.

University (FP) (1,536; $1.75-$2.50)—"10 Commandments" (Par) (19th wk). Okay $9,000. Last week, same.

Boston, April 2.

Hub biz holding just okay with little new product around. Only two new arrivals "10,000 Bedrooms," shaping lofty at State and Orpheum, and "Tattered Dress," slick at the Memorial. Holdovers predominate. Paramount and Fenway dropped to second-runs with "Giant." The Saxon brought back "Oklahoma" to fill in until "Around World in 80 Days" opens April 20. "10 Commandments" leads the holdovers in 20th frame at the Astor. "Seven Wonders" is holding great in 32d week at the Boston. "Heaven Knows, Mr. Allison" is smash in second time around at Met. "Wee Geordie" is fine at the Exeter in third.

Estimates for This Week

Astor (B&Q) (1,372; $1.90-$2.75)—"10 Commandments" (Par) (20th wk). Nifty $20,000. Last week, same.

Boston (SW-Cinerama) (1,354; $1.25-$2.65) — "Seven Wonders" (Cinerama) (32d wk). Stout $18,700. Last week, $18,000.

Exeter (Indie) (1,200; 60-$1.25)—"Wee Geordie" (Indie) (4th wk). Third week ended Saturday (30) was slick $14,000. Last week, ????

Fenway (NET) (1,373; 60-$1.10)—Return run of "Giant" (WB). Okay $5,000. Last week, "Fear Strikes Out" (Par) and "Affair in Reno" (Rep), same.

Kenmore (Indie) (700; 85-$1.25)—"Proud and Beautiful" (Indie) (4th wk). Oke $4,500. Last week, $5,000.

Memorial (RKO) (3,000; 60-90)—"Tattered Dress" (U) and "Gun Man Down" (UA). Big $18,000 or near. Last week, "Rock Pretty Baby" (U) and "Duel at Apache Wells" (Indie), $13,000.

Metropolitan (NET) (4,357; 90-$1.25)—"Heaven Knows, Mr. Allison" (20th) (2d wk). Hotsy $23,000. Last week, $32,000, over hopes.

Paramount (NET) (1,700; 60-$1.10)—Rerun of "Giant" (WB). Oke $12,000. Last week, "Fear Strikes Out" (Par) and "Affair in Reno" (Rep), $10,000, way below hopes.

Pilgrim (ATC) (1,000; 65-95)—"Zombies of Mora Tau" (Col) and "Man Who Turned to Stone" (Col) (2d wk). Good $6,000. Last week, $10,000.

Saxon (Saxon) (1,100; $1.50-$2.20)—"Oklahoma" (Magna). Returned to fill in briefly. Nice $10,000. Last week, "Rainmaker" (Par) (6th wk), $6,000.

Orpheum (Loew) (2,900; 90-$1.25)—"10,000 Bedrooms" (M-G) and "Daniel Boone Trail Blazer" (Rep). Okay $12,000. Last week, "Full of Life" (Col) and "Ride High Iron" (Col), $13,000.

State (Loew) (3,600; 90-$1.25)—"10,000 Bedrooms" (M-G) and "Boone Trail Blazer" (Rep). Fair $8,000 or less. Last week, "Full of Life" (Col) and "Ride High Iron" (Col), $9,000.

'DRESS' LOUD $12,000, PORT.; '10 C'S' 18G, 4TH

Portland, Ore., April 2.

Holdovers and oldies are doing best this round. "10 Commandments" is hefty in fourth Paramount round three big ones. "Mr. Allison" stays big for second week at the Fox. "Tattered Dress" is lusty at the Broadway to pace newcomers. "King and I" with "Anastasia" is only so-so at Orpheum on return run.

Estimates for This Week

Broadway (Parker) (1,890; 90-$1.25)—"Tattered Dress" (U) and "Light Touch" (U). Loud $12,000 or over. Last week, (938; $1.50-$2)—"Oklahoma" (Magna) (20th wk), hard seat sale, two a day with extra matinee on weekends. Increased $9,200 after fantastic run.

Fox (Evergreen) (1,536; $1-$1.50)—"Heaven Knows, Mr. Allison" (20th) and "Quiet Gun" (20th) (2d wk). Big $10,000. Last week, $13,200.

Guild (Indie) (400; $1.25)—"Invitation To Dance" (M-G) (2d wk). Modest $2,000. Last week, $2,700.

Liberty (Hamrick) (1,890; 90-$1.25)—"Mister Cory" (U) and "Kelly and Me" (U). Drab $5,000. Last week, "Shrinking Man" (U) and "Tomahawk Trail" (UA), $7,700.

Orpheum (Evergreen) (1,600; $1-$1.25)—"King and I" (20th) and "Anastasia" (20th). Return dates for both. So-so $7,000. Last week, "Rebel Without Cause" (WB) and "East of Eden" (WB) (reissues), $6,800.

Paramount (Port-Par) (3,400; $1.50-$2) — "10 Commandments" (Par) (4th wk), on two-a-day. Hefty $18,000. Last week, $19,200 after $49,100 in first two.

LENT & TAXES GANG UP ON B.O.

Chi Better; 'Woman' Beefy $30,000, 'Dress' Fair 20G, 'Monsters' Fat 17G, 'Allison' Wow 35G, 2d, 'Wings' 16G

Chicago, April 2.

Even spotty business this frame shapes as an improvement on the lethargy at Loop boxoffices in recent weeks. New entries, sparked by the return of normal weather, look lively. World preem of "Designing Woman" at the Chicago should hit a hefty $30,000 while "Tattered Dress" kicks off with a fairish $20,000 at the State-Lake.

"Attack of Crab Monsters" and "Not of This Earth" is the major action entry this wek eat a trim $17,000 for the Roosevelt, "Jamie Dawn" and "High Terrace" looks soft $4,500 at the Monroe, also new.

"Heavenly Knows, Mr. Allison" still is smash in second frame at the Oriental but "10,000 Bedrooms" fades quietly from the scene after two cantos at United Artists. "Wings of Eagles" shows adequate pulling power for a third week at the Woods. "Lizzie" at the Loop is offish for its windup third round. "House of Pleasure" completes three frames at the World in solid style.

Roadshow houses continue at a fast pace with "Seven Wonders of World" in its 15th week at the Palace still great and "10 Commandments in its 19th at McVickers continuing big. Todd's Cinestage opens "Around World in 80 Days" Thursday (4) with heavy preselling virtually assuring sellouts for first couple weeks.

Estimates for This Week

Carnegie (H&E Balaban) (480; 95)—Subsequent-run. Last week, "Doctors" (Teitel) and "Lonely Night" (Teitel), good $2,500.

Chicago (B&K) (3,900; 90-$1.50) — "Designing Woman" (M-G). Hearty $30,000. Last week, "Top Secret Affair" (WB) (2d wk), $12,500.

Grand (Indie) (1,200; 90-$1.25)—Subsequent-run. Last week, "Oasis" (20th) and "Quiet Gun" (20th), $6,500.

Loop (Telem't) (606; 90-$1.50)—"Lizzie" (M-G) (3d wk). Light $2,600. Last week, $4,800.

McVickers (JL&S) (1,580; $1.25-$3.30)—"10 Commandments" (Par) (19th wk). Smash $34,000. Last week, $34,400.

Monroe (Indie) (1,000; 67-87)—"Jamie Dawn" (AA) and "High Terrace" (AA). NSG $4,500. Last week, "Shadows On Window" (Col)

(Continued on page 20)

K.C. Off; 'Bedrooms' NG $7,000, 'Oh Men' Medium 10G, 'Giant' Fair $6,000

Kansas City, April 2.

Biz is not perking this week despite new pix and favorable weather. Possibly standout is "Garden of Eden" at artfilm Glen, back after a legal battle in which the city attempted to have it banned. Film is doing about all the house will hold. Very disappointing is "10,000 Bedrooms" at Midland while "Oh, Men! Oh, Women!" at Fox Midwest first-run trio shapes medium. "Giant" back at moderate prices is only fair at the Paramount, five weeks last fall hurting it. "10 Commandments" appears to have reached a continuing big level at the Roxy, now in seventh week. More springy temperatures bettered drive-in trade.

Estimates for This Week

Glen (Dickinson) (700; 90) — "Garden of Eden" (Indie). Art crowd out in force to see this one after long local battle over right to show. Sock $5,000. Holds. Last week, coupled with three other houses.

Kimo (Dickinson) (504; 75-90)—"Wee Geordie" (Indie) (4th wk). Holding nicely at $1,400. Stays. Last week, $1,600.

Midland (Loew) (3,500; 60-90)—"10,000 Bedrooms" (M-G) and "Crooked Web" (Col). Lean $7,000. Last week, "Zombies Mora Tau" (Col) and "Man Turned to Stone" (Col), same.

Missouri (SW-Cinerama) (1,194; $1.20-$2) — "Cinerama Holiday" (Cinerama) (4th wk). Sturdy $11,000. Last week, ditto.

Paramount (UP) (1,900; 75-90)—"Giant" (WB). Return date, fair

(Continued on page 20)

'Bedrooms' Neat 11G, Buff; 'Allison' 16G, 2d

Buffalo, April 2.

Local boxoffice is uneven currently, but holding well in view of season of year. "10,000 Bedrooms" is rated nice at the Buffalo while "Giant" is good on return date to the Center. "Heaven Knows, Mr. Allison" still is big in second Paramount week. "10 Commandments" bows out with nice trade in 13th week while "Seven Wonders of World" still is solid in 31st stanza at Teck.

Buffalo (Loew) (3,000; 60-85) — "10,000 Bedrooms" (M-G) and "Hot Summer Night" (M-G). Nice $11,000 or near. Last week, "Men in War" (UA) and "Tomahawk Trail" (UA) (2d wk), $9,000.

Paramount (Par) (3,000; 60-85)—"Heaven Knows, Mr. Allison" (20th) and "Calling Homicide" (AA) (2d wk). Big $16,000 or close. Last week, $21,000.

Center (Par) (2,000; 60-85) — "Giant" (WB). On return date, good $9,000. Last week, "Fear Strikes Out" (Par) (and "Duel at Apache Wells" (Rep), ditto.

Lafayette (Basil) (3,000; 50-80)—"Curucu Beast of Amazon" (U) and "Mole People" (U). Oke $9,500. Last week, "Don't Knock Rock" (Col) and "Rumble on Docks" (Col), $15,500.

Century (Buhawk) (3,000; $1.25-$2.50) "Ten Commandments" (Par) (13th wk-5 days). Nice $14,000. Last week, same.

Teck (SW-Cinerama) (1,200; $1.20-$2.40) — "Seven Wonders of World" (Cinerama) (31st wk). Good $9,500. Last week, $10,000.

'Giant' Big $7,000, Prov.; 'Cory' Ditto

Providence, April 2.

Lenten doldrums have set in deeply this week. Loew's State, with "Edge of the City," is lightweight. Majestic's reissue of "Giant" looks big. "Notorious Mister Cory" at Albee is rated nice.

Estimates for This Week

Albee (RKO) (2,200; 65-80) — "Notorious Mister Cory" (U) and "Huk" (RKO). Nice $7,000. Last week, "Lawless Breed" (U) and "Great Sioux Uprising" (U), $4,000.

Majestic (S-W) (2,200; 65-80)—"Giant" (WB) (reissue). Big $7,000. Last week, "True Story Jesse James" (20th) and "Quiet Gun" (20th), $10,000.

State (Loew) (3,200; 65-80) — "Edge of City" (M-G) and "Hot Summer Night" (M-G). Light $8,000. Last week, "10,000 Bedrooms" (M-G) and "Man Is Armed" (Rep), $9,000.

Strand (Silverman) (2,200; 65-80) —"Guns of Fort Petticoat" (Col) and "Yaqui Drums" (AA). Oke $6,000. Last week, "Zombies of Mora Tau" (Col) and "Man Who Turned to Stone" (Col), $6,500.

'Dress' Fine $8,500, D.C.; 'Allison' Hep 17G, 3d

Washington, April 2.

Situation is generally mild in Washington's first-run houses, with holdovers and Lent keeping down the pace. Although the town is loaded with tourists, only pic being helped much is "Seven Wonders of World." "Tattered Dress" looms fine at Keiths. "River's Edge" shapes trim at Columbia in second. "Giant," brought back to cash in on Oscar hoopla, is okay in two houses. "Heaven Knows, Mr. Allison" still is solid at Capitol but "10,000 Bedrooms" is dull in second Palace week.

Estimates for This Week

Ambassador (SW) (1,490; 95-$1.25)—"Giant" (WB). Brought back daydate with Met. Okay $5,000. Last week, "Paris Does Strange Things" (WB), $3,900.

Capital (Loew) (3,434; 85-$1.25) —"Heaven Knows, Mr. Allison"

(Continued on page 20)

BUT 'FACE' TURNS FANCY 165G, N.Y.

Combination of Income Tax blues and Lent is being blamed for current downbeat on Broadway. There are some bright spots but they are the exception. Additionally, most first-runs have had to contend with a batch of routine to weak product in recent weeks.

Standout currently is "Funny Face" and the annual Easter stageshow at the Music Hall, where a smash $165,000 is in prospect opening week ending today (Wed.). Only other newcomer is "Paris Does Strange Things," which is heading for a very mild $25,000 or near opening week at the Paramount, one of slowest teeoff weeks at Par flagship in recent years.

Pacing extended-runs is "Heaven Knows, Mr. Allison" with stageshow at the Roxy. Current (3d) stanza is heading for a sock $75,000, with run now expected to carry through Easter Sunday. Third bill to battle current downbeat is the indie dualer at the Central. Combo of "Mom and Dad" and "She Soulda Said No" wound the ninth week last night (Tues.) with a great $10,500 for this 501-seat house, with the engagement's end not in sight.

Hard-ticket pix continue in the high brackets. Academy award as year's best pic hypoed "Around World in 80 Days" advance sale and made it a cinch to continue at capacity $37,100 in 24th round at the Rivoli. "10 Commandments" still is sockeroo near $46,000 for current (21st) week at the Criterion. "Seven Wonders of World" was great $38,800 in 51st stanza at the Warner, and now is in 52d week.

Elsewhere results are mostly desultory. "Brave One" is doing better in second session than opening week which makes the $13,000 likely at the Astor just okay. "Men in War" wound its second frame with a mild $20,000 at the Capitol.

Mayfair brings in "Lizzie" tomorrow after three modest weeks with "Tattered Dress." "Lost Continent" was barely nice at $14,600 in third round at Victoria, with "Bachelor Party" due in April 9. State opens "10,000 Bedrooms" today (Wed.).

Estimates for This Week

Astor (City Inv.) (1,300; 75-$2)—"Brave One" (RKO-U) (2d wk). This round winding up today (Wed.) looks to hold with okay $13,000. First was $13,200. Stays a third, with "Strange One" (Col) due in April 12 following benefit preem midnight April 11.

Little Carnegie (L. Carnegie) (550; $1.25-$1.80)—"Royal Affair in Versailles" (Times) (4th wk). Third week ended Thursday (28) was nice $7,200. Second was $8,000. "Nana" (Times) opens April 12.

Baronet (Reade) (430; $1.25-$1.80)—"Antoine and Antoinette" (Indie) (reissue). Weed ending today (Wed.) looks like okay $3,400. In ahead, "Devil's Envoy" (Indie) (reissue), $4,000.

Capitol (Loew) (4,820; $1-$2.50) —"Men in War" (UA) (3d wk). Second session ended Monday (1) was mild $20,000. First week was $26,500, below hopes. "12 Angry Men" (UA) is due to open April 13.

Central (Maurer) (501; $1.25-$1.80)—"Mom and Dad" (Indie) and "She Shoulda Said No" (Indie) (10th wk). The ninth session finished last night (Tues.) was sockeroo $10,500. The eighth was $11,000.

Criterion (Moss) (1,671; $1.80-$3.30)—"10 Commandments" (Par) (21st wk). This stanza finishing up tomorrow (Thurs.) looks to reach great $46,000 in 15 shows. The 20th week for same number of shows was $46,500. Stays on indef.

Fine Arts (Davis) (468; 90-$1.80) —"Lost Continent" (Lopert) (4th wk). Third stanza completed Sunday (31) was solid $11,900. Second was $14,600.

55th St. Playhouse (E-F) (300;

(Continued on page 20)

Estimates Are Net

Film gross estimates as reported herewith from the various key cities, are net; i.e., without usual tax. Distributors share on net take, when playing percentage, hence the estimated figures are net income.

The parenthetic admission prices, however, as indicated, include the U. S. amusement tax.

'Shrinking' Stalwart $85,000 in L.A.; 'Bedrooms' Dull 15G, 'King & I' With 'Friendly' Nice 21G, '80 Days' 26½G

Los Angeles, April 2.

"Shrinking Man," paired with "I've Lived Before," is pacing field in current session, being way ahead of other newcomers. It looks neat $23,000 in three hardtops plus a fine $62,000 indicated for eight drive-ins. Elsewhere biz is comparatively sluggish for most new entrants although "Private's Progress" is nice $4,500 at small El Rey.

"10,000 Bedrooms" shapes only mild $15,000 or close in three situations. "Delinquents" coupled with "Hit and Run" is only thin $9,500 also in three houses while repeat of "Giant," in Downtown Par, is very poor $4,700. Academy combo of "King and I" with "Friendly Persuasion" is nice $21,000 in four spots while flourishing in nabes.

"Anastasia" with "Silent World," Oscared combo, is okay at Vogue, former in its sixth week. "Around World in 80 Days", and "10 Commandments" still are very strong.

Estimates for This Week

El Rey (FWC) (861; 90-$1.50)—"Private's Progress" (DCA). Nice $4,500. Last week, "Wee Geordie" (Indie) and "In the Park" (Indie) (6th wk-8 days), $1,900.

State, Pantages, Wiltern (UATC-RKO-SW) (2,404; 2,812; 2,344; 80-$1.50) — "10,000 Bedrooms" (M-G) and "Ride High Iron" (Col). Mild $15,000 or close. Last week, without Wiltern, "Lizzie" (M-G) and "Edge of City" (M-G), $12,200.

Hillstreet, New Fox, Ritz (RKO-FWC) (2,752; 965; 1,330; 80-$1.50) —"Incredible Shrinking Man" (U) and "I've Lived Before" (U). Neat $23,000 plus $62,000 for eight ozoners. Last week, without Ritz, which had been housing legit show, "Bundle of Joy" (RKO-U) and "Above Us Waves" (Rep), $7,000, plus $35,300 in one nabe, seven drive-ins.

Orpheum, Hollywood, Uptown (Metropolitan-FWC) (2,213; 756; 1,715; 80-$1.25) — "Delinquents" (UA) and "Hit and Run" (UA). Thin $9,500. Last week, Orpheum, "Naked Paradise" (Am. Int'l) and "Flesh and Spur" (Am. Int'l), $6,400; others in units.

Downtown Paramount (ABPT) (3,300; 85-$1.50) — "Giant" (WB). Back on repeat run for Oscar win. Poor $4,700. Last week, in unit.

Los Angeles, Loyola, Iris, Fox Wilshire (FWC) (2,097; 1,248; 756; 2,296; $1-$1.75) — "King and I" (20th) and "Friendly Persuasion" (AA). Repeat booking on Academy tiein. Nice $21,000. Last week, Iris, "Friendly Persuasion" (4th wk), $2,600; Fox Wilshire, "Battle Hymn" (U) (5th wk), $4,400; L. A., Loyola with Hollywood, Uptown, "Oh, Men! Oh, Women!" (20th) and "Storm Rider" (20th), $17,000.

Hollywood Paramount (F&M) (1,468; $1-$1.80) — "Fear Strikes

(Continued on page 20)

'Bedrooms' Pale 6G, Seattle; '10 C's' 12G

Seattle, April 2.

Trade is very spotty currently. About best newcomer is "The Delinquents," only fair at Coliseum. "Barretts of Wimpole Street" is lean at Music Box while "10,000 Bedrooms" looms dull at Music Hall. "10 Commandments" still is great in sixth Fifth Avenue week. "This Is Cinerama" looms socko in 33d Paramount session.

Estimates for This Week

Blue Mouse (Hamrick) (800; $1-$2) — "Oklahoma" (Magna) (22d wk). Swell $6,000 or near. Last week, $6,500.

Coliseum (Evergreen) (1,870; 95-$1.25) — "The Delinquents" (UA) and "Halliday Brand" (UA). Fair $7,500, banning of teenagers hurt some. Last week, "Phantom Stage Coach" (Col) "Full of Life" (Col), $8,000.

Fifth Avenue (Evergreen) (2,500; $1.50-$2.30)—"10 Commandments" (Par) (6th wk). Great $12,000. Last week, $12,200.

Music Box (Hamrick) (850; 90-$1.25) — "Barretts Wimpole St." (M-G). Lean $2,500. Last week, "Shrinking Man" (U) and "Thunder over Arizona" (Rep), $4,300.

Music Hall (Hamrick) (2,200; 90-$1.25)—"10,000 Bedrooms" (M-G) and "5 Steps to Danger" (UA). Dull $6,000. Last week, "Tattered Dress" (U) and "Big Boodle" (UA), $5,200.

Orpheum (Hamrick) (2,700; 90-$1.25)—"Voodoo Island" (UA) and "Pharaoh's Curse" (UA). Slow $7,000 or near. Last week, "Big Land" (WB) and "Cruel Tower" (AA), $6,700.

Paramount (SW-Cinerama) (1,282; $1.20-$2.65)—"This Is Cinerama" (Cinerama) (33d wk). Socko $11,000. Last week, $10,200.

'Allison' Sturdy $16,000, Balto Ace

Baltimore, April 2.

Offish grosses continue the traditional Lenten pattern here this week. "Heaven Knows, Mr. Allison" is an exception, being smash at Century. "10,000 Bedrooms" is dull at the Town while "Guns of Ft. Petticoat" is strictly sub par at the Hipp. Longrunning "10 Commandments" at the New and "Around World in 80 Days" at the Film Centre are not feeling Lent to any big extent.

Estimates for This Week

Century (Fruchtman) (3,100; 50-$1.25)—"Heaven Knows, Mr. Allison" (20th). Nifty $16,000 or near. Last week, "Three Brave Men" (20th), $4,000.

Cinema (Schwaber) (460; 50-$1.25)—"Silent World" (Indie) (3d wk). Slim $1,500 after $2,000 for second.

Film Centre (Rappaport) (890; $1.50-$2.50)—"Around World' (UA) (15th wk). Sturdy $11,000, same as last week.

Five West (Schwaber) (460; 50-$1.25) — "Baby and Battleship" (Indie) (4th wk). Fairish $2,500 after $3,000 in third.

Hippodrome (Rappaport) (2,100; 50-$1)—"Guns of Ft. Petticoat" (U). Drab $4,000. Last week, "Full of Life" (Col) (3d wk), $5,000.

Mayfair (Hicks) (980; 25-90)—"Incredible Shrinking Man" (U) (2d wk). Pleasing $5,000 after $7,000 opener.

New (Fruchtman) (1,600; $1.25-$2.25)—"10 Commandments" (Par) (15th wk). Still fancy $10,000 after $11,000 last week.

Playhouse (Schwaber) (410; 50-$1.25)—"Richard III" (Indie) (3d wk). Mild $3,000, same as last round.

Stanley (WB) (3,200; 50-$1.25)—"Giant" (WB). Back for another stanza, okay $8,500. Last week, "Men in War" (UA), $7,500.

Town (Rappaport) (1,400; 50-$1.25)—"10,000 Bedrooms" (M-G). Light $7,000. Last week, "Fear Strikes Out" (Par), $5,500.

'10 C's' Still Smash 31G In 4th, St. L.; 'Shrinking' Trim 14G, 'Spring' 7G

St. Louis, April 2.

Biz is steady this session, with rain Monday (1) blamed for holding away patrons after nice trade on Sunday. "10 Commandments" continues to hold the boxoffice spotlight, and will pass the $30,000 mark for the sixth consecutive week. "Shrinking Man" paired with "Gun For Coward" did what is rated as a solid session at the giant Fox Theatre. "Spring Reunion" looks neat at Orpheum. "Full of Life" shapes fine in fourth Esquire round. "Wee Geordie" looms good in second session at Pageant after a long stand at Shady Oak. "Great Man" is big new entry at Shady Oak this week.

Estimates for This Week

Ambassador (SW-Cinerama) (1,400; $1.20-$2.40)—"Seven Wonders Of World" (Cinerama) (50th wk). Good $7,500. Last week, $8,000.

Esquire (Indie) (1,400; 75-90)—"Full Of Life" (Col) (4th wk). Fine $6,500 after $7,500 in third.

Fox (Arthur) (5,000; 75-90)—"Tattered Dress" (U) and "Kelly And Me" (U). Opened today (Tues.). Last week, "Shrinking

(Continued on page 20)

Flood of Features From Overseas Rises Tho U. S. Playoff Still Limited

Foreign producers continue to literally flood the United States market with product even though the potential for playoff is still very limited.

Rising tide of imports is reflected in the number of films submitted to the New York censor during the year ended April 1, which constitutes the censor's fiscal year. Motion picture division of the N. Y. State Education Department during the past 12 months reviewed 477 foreign features and 88 shorts. During the prior comparable period it viewed 468 features and 79 shorts.

The division also passed on 332 American-made feature films, a decline of 17 from the prior year.

Censor outfit, headed by Louis M. Pesce as assistant director (there is no director at present), didn't ban a single picture—either U. S. or foreign—outright, but demanded a number of cuts. The division is currently involved in litigation over the French "Lady Chatterley's Lover," released by Kingsley International. It had demanded cuts, which Edward L. Kingsley refused to make. Case may well go up to the U. S. Supreme Court.

The 565 imports reviewed by the censor during his fiscal year (this total takes in both features and shorts) are dominated by Chinese (Hong-Kong), Mexican and German films. Significantly, neither of these three groups get distribution outside the language houses in the U. S., though there is a definite attempt being made to widen the circulation of the German product.

The totals compounded by the N. Y. censor do not necessarily reflect the whole import volume. A great many more films are brought into this country than are submitted to the censor. It stands to reason, however, that a distributor will not submit his picture—and pay the censor fee—unless he has intentions of having it exhibited. Actually, not more than an estimated 60% of the films submitted to the censor ever get to see the light of a theatre screen. And some of those may end up with no more than just a couple of dates.

Imports gained during the past year from Mexico, Germany, Italy, France, Greece, Austria and Egypt. The most surprising drop was from Britain. Hong-Kong imports also dropped. Nevertheless, numerically, the Chinese features still dominate the censor's list, with 124 against 139 last year.

Mexico is in second place with 113 features and shorts compared with 95 in 1955-56. Third is Germany with 106 features and shorts, a sharp increase from the 70 submitted last year. British films went down to 46 from 73 the prior year while Italy rose from 37 to 39 and France from 27 to 35. Greece also was up, from three to 14 while Russia dropped to 22 from 30 in 1955-56.

The censor statistics show a breakdown between features and shorts only in the totals, but not in the individual countries. However, neither Hong-Kong nor Mexico imported any shorts, and Germany only a few.

The majority of the German imports—some 80 films—were brought in via one man—Munio Podhorzer, who imported them under the banner of his Casino Film Exchange and United German Film Enterprises companies.

Distributors of foreign films say they are aware of the large number of imported pix being brought in, and some openly regret the accent on quantity. They attribute it to the feeling overseas and among the American trade that the market for foreign films is slowly opening up. Also, there've been some "sleepers" in the crop, like "Gold of Naples" which none wanted to touch and which is currently socko at the Paris Theatre. End effect, say the distribs, is that a lot of very average product is finding its way into release channels and that it's more difficult than ever to get films played off.

Where They Come From

The New York State censor in the year ended April 1 reviewed 565 foreign features and shorts. Following is the ing exporting countries. Figbreakdown of the 12 leadures for the prior year appear in brackets:

Hong-Kong—124 (139).
Mexico—113 (95).
Germany—106 (70).
Britain—46 (73).
Italy—39 (37).
France—35 (27).
Russia—22 (30).
Greece—14 (3).
Austria—7 (6).
Egypt—7 (5).
Japan—5 (5).
Spain—5 (7).

Japs Proposing Release Print Limit of 12

Tokyo, March 26.

Irving Maas, Far Eastern supervisor for the U. S. Motion Picture Export Assn., calls a recommendation to the Japanese Government that the number of prints imported be restricted to 12, "a disturbing note and quite unprecedented."

The restriction applies to both color and monochrome percentage imports. Import of negatives has been recommended to be limited to one per feature, allowing 16 in Japan with prints to be processed from Japanese raw stock only.

Reached today after learning of the recommendation, Maas continued, "We are greatly concerned and feel that it would be extremely ill-advised. It shows a divergence from the accepted trading practices in companies and industres of the world.

"Countries don't limit prints as a rule," Maas added. "This is a measure for suppressing the normal circulation of motion pictures. It indicates a determinaton that regulations here are continuing to

(Continued on page 84)

Guild, Also Weintraub In Proposals To Acquire 500 Old Universals

Hollywood, April 2.

Guild Films has entered the bidding for Universal's backlog through its negotiators, Al Zugsmith Corp. and the subsidiary Ashley-Robison brokerage company, which claims to have secured financing of $20,000,000 for the library of more than 500 old pictures. Under the proposed arrangement, the films would be leased for a period of seven years and then again become Universal's property. Additional to the purchase price, U would share in the rental returns on an sliding scale up to 50%.

While U to date has reportedly cleared only 250 pictures, the package being sold calls for no less than 500 old films. In the studio's pre-'48 backlog are 665 pictures.

Also reported interested in the buy-out of vintage films, in a possible tieup with Guild, is the Vitapix group of 58 stations. Ken Brown, prexy of Vitapix, is said to have made a joint offer with Guild for the full package. While bids up to $24,000,000 have been reported, the other negotiators will be given opportunity to match or better the highest bid. Milton Rackmil, Universal prexy, is taking a major role in the negotiations. It is generally accepted that he will take the highest bid if the finances for the purchase are secure.

Among others bidding for the Universal vault are Sy Weintraub a partner in Flamingo Films, Westinghouse, Storer, Dumont and the M&A Alexander outfit.

ASKED TO STAY AWAY

Priest Urges Sixmonth Boycott Of 'Doll' House

Union City, N. J., officials last week refused to ban "Baby Doll" at the Lincoln Theatre, but parishioners of St. Michael's Monastary Church were urged by their priest to boycott the house for six months because it defied the church condemnation.

Two city detectives after seeing the Elia Kazan film, found that children shouldn't be allowed to view it. However, they said, "there is nothing in the picture showing the commission of any obscene or lewd acts. Therefore, under the law, there is no violation."

"Baby Doll" has already played the Stanley Theatre, Jersey City, and the Fabian Theatre, Hoboken.

Cinerama Productions Corp. Debt-Free

Board Total of Six to Stand With L. B. Mayer's Exit —No Further Obligation to Lansing Foundation

Cinerama Productions Corp., the company that turned over its rights to the three-strip process to Stanley Warner in return for a percentage, has completely liquidated its bonded indebtedness, prexy Milo J. Sutliff reported to stockholders this week. The balance due in debenture bonds totaling $204,300 plus interest were paid off on July 1, 1956.

Since 1953, when Cinerama Productions transferred its license to Stanley, it has paid off bank and bonded indebtedness of $2,287,900. Since June 30, 1956, it has liquidated total debts of $369,000. Currently outstanding are debts of $228,000, with $58,000 due the Marine Midland Bank, $75,000 to Cinerama Inc. as result of a settlement of a long-standing dispute, and $95,000 to Louis B. Mayer.

Sutliff also reported that the company had settled its obligations with the Lansing Foundation. Under a previous agreement, Lansing was down to receive 1% in perpetuity of the boxoffice receipts of all theatres in which pix in the Cinerama process were exhibited. Settlement with Lansing was for $303,000 and there will be no further indebtedness to Lansing.

Funds payable to Lansing were advanced by Stanley Warner Cinerama Corp. These funds are recoupable by SW from Cinerama Productions' 50% share after costs are recouped and both companies are receiving 50% each from the net profits of the Cinerama operation.

As part of its settlement with Cinerama Inc., Cinerama Productions secured a non-exclusive license for the production and exhibition of Cinerama pictures as soon as Stanley Warner's license becomes non-exclusive at the end of December, 1958. However, Sutliff points out that Cinerama Inc. is attempting to advance the date of SW's non-exclusivity because the theatre chain allegedly failed to produce at least one picture a year in the Cinerama process.

Sutliff notes, too, that Cinerama Productions as well as Cinerama Inc. is involved in conferences with SW to resolve differences relating to the Cinerama operation. According to Sutliff, it is expected that when a solution is reached "additional income will be forthcoming to your company."

With the resignation of Louis B. Mayer as a member of the board, the seven-man board will be reduced to six. The board, all up for reelection, consists of Sutliff, John R. Boland, Theodore R. Kupferman, Irving N. Margolin, Perry N. Selheimer, and Ira S. Stevens. Annual stockholders meeting will be held on May 6 in New York.

Sutliff reported that operating costs of company totaled approximately $105,000 as compared with $114,000 for previous year. In addition, reduction of $10,000 was made in interest expense, making total savings of $19,000 for the year.

Harmon-Mann Solicit No Seal For 'God's Little Acre'; Tell Why

DAVE KIMELMAN STEPS DOWN

But Par's Pitt Exchange Head May Stay With Company

Pittsburgh, April 2.

Par's oldest branch manager in point of service, Dave Kimelman, is exiting as head of Pittsburgh exchange at the end of this month after being with the company for nearly 35 years. He'll be replaced by Eugene Jacobs, who has been serving as Hugh Owen's assistant in the home office for some time. Jacobs started with Par in Oklahoma City in 1941 and then moved to Kansas City before Owen tabbed him.

Kimelman's future plans haven't been set although it's known that he has been requested to stay on indefinitely here in an advisory capacity. Sales veteran, however, hasn't made up his mind and won't until Howard Minsky, Par district manager who headquarters here, gets back from a Florida vacation and they talk it over.

Appoint Expert To Untangle Debt Snarl at Loew

Additional steps to resolve the problem of Loew's funded debt of $30,000,000 were made in N. Y. Federal Court last week when Judge Edmund L. Palmieri signed orders appointing a special financial consultant to Loew's Inc. and naming two investment and economic specialists to the board of Loew's Theatres. The advisors will also aid in bringing about the split of the Loew's Inc. stock between the production-distribution company and the new theatre firm.

Named as special consultant to Loew's Inc. was Weldon Powell, a certified public accountant. At the same time, Allan L. Melhado, an investment advisor and managing director of Tropical Investors Ltd., and Karl D. Pettit, a mechanical engineer and senior partner in the financial and economic consultant firm of Karl D. Pettit Inc., were appointed to the board of Loew's Theatres. They succeed Thomas L. Norton and George T. Baker. Baker only recently became a member of the board, succeeding Frank Pace Jr. who resigned to take a place on the Loew's Inc. board.

As a result of the court order, the Loew's Theatres board now consists of prexy Leopold Friedman, veepee Eugene Picker and John Murphy, Melhado, Pettit, and Thomas J. Connellan.

Judge Palmieri's order indicated that the standing order signed on Feb. 1 setting aside the Dept. of Justice deadline of Feb. 8 for the division of the funded debt and the split of the stock was still in effect. The judge also noted that the appointees would make a thorough study of the Loew's situation and then report back to the court.

In issuing the order, Judge Palmieri stressed that "no disqualification" was intended in replacing the two directors on the Loew's Theatres board. He declared that they are eligible to serve by succession to company directors or by any enlargement of the board.

Powell's compensation as Loew's Inc. financial advisor, it is indicated, will be determined by the court. The order notes that he is not to incur expenses or commitments without prior approval of the court and that he shall have "reasonable access" to Loew's executives to obtain information relating to the resolution of the debt problem.

Eddie Jackson Recuping

Hollywood, April 2.

Eddie Jackson, veteran performer with Jimmy Durante, is in good condition following a hernia operation at St. John's Hospital, Santa Monica.

Jackson has not been working with the Durante troupe for the past few weeks.

Anthony Mann, who's to direct "God's Little Acre," and Sidney Harmon, who will produce the adaptation of the Erskine Caldwell novel, have made it apparent they're not too concerned about the possible censorship angles.

Discussing the property in New York Friday (29), they stated the script, written by Philip Yordan, has not been submitted to the Motion Picture Production Code for approval nor is there any intention of submitting it. They simply intend to go ahead with the picture and, while it's possible it will be given a Code okay in its final form, if it isn't it still will be sent into release.

The book, which figured in a court censorship battle in 1933, will be followed closely, according to Mann. Because of this history, a censoring body might be prejudiced toward the picture, the director speculated.

Mann offered the thought that Caldwell's viewpoint on sex is healthier than Tennessee Williams'. Caldwell enjoys it, Williams doesn't, he said.

And in an obvious reference to "Baby Doll," he cracked that if the censors pass a scene of a husband looking through a keyhole at his wife sucking her thumb, then "Little Acres" certainly should be approved.

Mann insisted the approach is to be toward a literary classic and not a sensational property. He and Harmon said they're not out to promote controversy and add that the book is not pornographic.

In line with this Harmon cited the 1933 opinion of New York City Magistrate Benjamin E. Greenspan. He upheld the integrity of the novel in dismissing a complaint brought by the N. Y. Society of Suppression of Vice.

Mann and Harmon head for Augusta, Ga., this week to scout locations and figure on starting production May 10. United Artists is providing the financing and will distribute.

Feature at 8:15 Mon. to Thurs. Sell Idea Hard

Minneapolis, April 2.

Taking their cue from the legitimate theatre and concerts, two of this city's leading separately owned de luxe neighborhood houses in the earliest 28-day clearance slot, the Edina and Hollywood, have started a local innovation in shows' scheduling.

They've gone to one feature showing a night Mondays through Thursdays, at 8:15 o'clock, in place of the customary two such showings at around 7:30 and 9:30.

Houses now open their doors at 7:30 instead of 7 and precede and follow the feature with a program of shorts.

In large newspaper ads explaining what they call a "different and exciting" new policy, it's pointed out that the feature now will end about 10 p.m. The ads also tell why the new policy will spell "greater movie pleasure."

Ads declare the new policy means:

"More leisure—plenty of time between dinner and feature time; more enjoyment—a fine movie like a fine book should be started from the beginning; more comfort—all patrons will be seated before start of feature, eliminating distractions."

Jonas Ward Novel for Scott

James Brown Associates, in conjunction with the Jaffe Agency, has sold to Producers Actors Corp. the screen rights to a western titled, "The Name's Buchanan." Book, by Jonas Ward, was published by Gold Medal books and is the first of a series with the character "Buchanan."

Producers Actors Corp. consists of producer Harry Joe Brown and western actor Randolph Scott. Present plans call for Scott to play the lead.

Mike Todd due in London in two or three weeks to finalize arrangements for "Around the World in 80 Days" at Astoria Theatre, Charing Cross Road.

WHAT A DULL FELLOW IS OSCAR

N.Y. FILM EXECS RAP HANDLING

By FRED HIFT

While this year finding very little fault with Oldsmobile commercial the sponsorship aspects of the Academy Awards telecast last Wednesday (27), industry execs in Gotham agreed pretty unanimously on a different beef: It was just a plain dull show.

Most showmen asked to give their reaction had a difficult time pinning down their reasons for the negative response. There was substantial agreement that m.c. Jerry Lewis was something less than hilarious, even though it was allowed that he worked with an exceedingly "cold" and unresponsive audience.

Others felt that the show this year simply lacked suspense in the categories that counted.

Several repeated a suggestion that's been made almost ever since the Awards have been telecast, i.e., that the show be held to one hour, with the technical awards handed out off-the-air, or at least with no more fuss than the reading off of names. "Frankly, does anyone among the public care who did the best soundeffects last year?" was one response.

Said another: "They should just cut out the technical credits and restrict the show to the top categories in which people are interested. With some more entertainment thrown in, this could be a really good show, particularly with all those famous faces in evidence."

There was widespread criticism of Dorothy Malone's gigglingly garrulous performance in accepting her Oscar as best supporting actress. "I felt embarrassed for her," commented one industryite.

Re the inclusion of the technical awards, the argument was made that this wasn't a show put on for the public but, rather, that it was an occasion on which the public was privileged to look in on an industry affair. On that basis, point was made that the Academy had every right to honor the "men behind the screen" at that time. Others say that the show is sponsored, and that this in itself imposes on the Academy a responsibility to keep the event from becoming a dull affair.

Favorites (Mostly) Carry Off Oscars

[BUT THERE WERE STRANGE TWISTS THIS YEAR]

Hollywood, April 2.

Three dark-horse winners provided the stretch excitement in the Academy of Motion Picture Arts' 29th annual Oscar race which was marred this year by boo-boos, cancellations and threatened legal hassles. Most of the top categories, however, followed expectations with "Around the World in 80 Days" named the Best Picture and Ingrid Bergman and Yul Brynner winning the nod as the Best Actress and Best Actor of the year.

Academy upbuild got off on the wrong foot at nominations time when a Bowery Boys picture, "High Society," was nominated for Best Original Story in the mistaken belief that the nomination was going to Metro's "High Society," a remake of "Philadelphia Story." Also nominated, but ruled ineligible, was Michael Wilson for the screenplay of Allied Artists' "Friendly Persuasion." Academy debarred Wilson because he had been an unfriendly Red probe witness. "High Society" subsequently was withdrawn leaving two writing categories with only four nominees each for the first time in Academy history.

One of the upsets was in the Best Original Screenplay category, the award going to Albert Lamorisse for "The Red Balloon." Robert Lewin had been favored for "The Bold and the Brave," his first screenwriting entry. There was added irony in the "Balloon" victory since producer Ilya Lopert had been incensed at the Academy for putting the film in the feature category rather than treating it as a short.

Other two upsets were in Best Supporting Actor and Best Song category, the former going to Anthony Quinn ("La Strada") over the pre-race favorite Robert Stack, and the latter going to "Whatever Will Be," which edged out "Friendly Persuasion."

George Stevens won the Best Direction award, as foreshadowed, and Dorothy Malone won the trophy as best supporting actress.

Five Wins Each

"80 Days" and "King and I" split honors as the winners of the most awards for the year, each getting five wins. Technically, "King and I" was the victor since one of its awards, for art direction, carries with it additional Oscars for set decoration.

In addition to the "King and I" trophies, 20th copped the Best Actress award and the Irving Thalberg award, which went to Buddy Adler, giving the studio the victory in the company sweepstakes, with a total of seven awards. United Artists was in second place with five, thanks to "80 Days."

Special awards this year went to Eddie Cantor for his years of service to the industry as an "ambassador of goodwill" and the first annual Jean Hersholt Humanitarian Award went to Paramount's Y. Frank Freeman.

Winners in all categories were:

Outstanding Production
"AROUND THE WORLD IN 80 DAYS," Michael Todd Co., Inc., United Artists, Michael Todd, Producer.

Best Actress
INGRID BERGMAN, "Anastasia," 20th-Fox.

Best Actor
YUL BRYNNER, "The King and I," 20th-Fox.

Best Supporting Actress
DOROTHY MALONE, "Written on the Wind," U.

Best Supporting Actor
ANTHONY QUINN, "Lust for Life," Metro.

Best Direction
"GIANT," Giant Production, Warners, George Stevens.

Best Motion Picture Story
"THE BRAVE ONE," King Bros., RKO, Robert Rich.

Best Screenplay (Adapted)
"AROUND THE WORLD IN 80 DAYS," James Poe, John Farrow, S. J. Perelman.

Best Screenplay (Original)
"THE RED BALLOON," Films Montsouris, Lopert Films Distributing Corp. (French), Albert Lamorisse.

Cinematography (Black and White)
"SOMEBODY UP THERE LIKES ME," Metro, Joseph Ruttenberg

Cinematography (Color)
"AROUND THE WORLD IN 80 DAYS," Lionel Lindon.

Best Original Song
"WHATEVER WILL BE, WILL BE" (QUE SERA SERA), "The Man Who Knew Too Much," Filwite Productions, Inc., Paramount, Music and Lyrics, Jay Livingston, Ray Evans.

Best Score of a Drama or Comedy
"AROUND THE WORLD IN 80 DAYS," Victor Young.

Best Scoring of a Musical
"THE KING AND I," Alfred Newman, Ken Darby.

Art Direction (Black and White)
"SOMEBODY UP THERE LIKES ME," Metro. Cedric Gibbons, Malcolm F. Brown.

Art Direction (Color)
"THE KING AND I," Lyle R. Wheeler, John DeCuir.

Set Decorations (Black and White)
"SOMEBODY UP THERE LIKES ME," Metro. Edwin B. Willis, F. Keogh Gleason.

Set Decoration (Color)
"THE KING AND I," 20th-Fox. Walter M. Scott, Paul S. Fox.

Costume Designing (Black and White)
"THE SOLID GOLD CADILLAC," Columbia. Jean Louis.

Costume Designing (Color)
"THE KING AND I," Irene Sharaff.

Special Effects
"THE 10 COMMANDMENTS," Motion Picture Associates, Inc., Paramount. John P. Fulton.

Sound Recording
"THE KING AND I," Carl Faulkner.

Best Foreign Language Film
"LA STRADA," Ponti-DeLaurentiis, Dino DeLaurentiis, Carlo Ponti, Producers.

Film Editing
"AROUND THE WORLD IN 80 DAYS," Gene Ruggiero, Paul Weatherwax.

Short Subjects (One-Reel)
"CRASHING THE WATER BARRIER," Warners, Konstantin Kalser, Producer.

Short Subjects (Two-Reel)
"THE BESPOKE OVERCOAT," George K. Arthur, Romulus, Producer.

Short Subjects (Cartoon)
"MISTER MAGOO'S PUDDLE JUMPER," U.P.A. Pictures, Columbia. Stephen Bosustow, Producer.

Documentaries (Feature)
"THE SILENT WORLD," A Filmad-F.S.J.Y.C. Production (French), Columbia. Jacques-Yves Cousteau, Producer.

Documentaries (Short)
"THE TRUE STORY OF THE CIVIL WAR," Camera Eye Pictures, Inc. Louis Clyde Stoumen, Producer.

Class III
RANGERTONE, INC., Richard H. Ranger, development of a synchronous recording and reproducing system for quarter-inch magnetic tape.
CONSOLIDATED FILM INDUSTRIES, Ted Hirsch, Carl Hauge, Edward Reichard, automatic scene counter for laboratory projection rooms.
PARAMOUNT, technical departments, engineering and development of the Paramount lightweight horizontal-movement VistaVision camera.
PARAMOUNT (in collaboration with ROY C. STEWART & SONS), Dr. C. R. Daily, transparency department, engineering and development of the HiTrans and Para-HiTrans rear projection screens.
METRO, construction department, new hand-portable fog machine.
REPUBLIC, Daniel J. Bloomberg, John Pond, William Wade, engineering and camera departments, Naturama adaptation to the Mitchell camera.

SEE ANTI-CLIMAX FOR TODD'S 'DAYS'

By GENE ARNEEL

Annual Academy Awards show on television once again proved a great publicity device, perhaps the greatest the film industry has at its disposal since an estimated 50,000,000 persons caught the show on tv.

Questions in New York trade circles center on what the industry has gained. Recognition to "80 Days" was almost anti-climatic, one more honor. Can it mean much at the boxoffice? Picture has been doing great business right along—a commercial hypo in this instance hardly needed. "King and I" and "Giant" have played out their most important dates. Ditto "Anastasia." Oscar attention can help only in the late runs, whatever re-dating can be had and subsequent reissue.

Considering this, some voices in eastern distribution and exhibition point up the great value, by contrast, that could accrue to new, unreleased pictures if they were permitted to share in such a tv'd spotlight. And this, again, brings up the film industry taking over sponsorship of the show.

Oldsmobile still picks up the check and naturally is intent upon selling vehicles. If the industry were to assume sponsorship, there could be material about new productions aired on the program—either excerpts from the productions themselves or dramatic or musical sketches played out live.

Acad boss George Seaton has been pitching for such industry presentation for some time. But member companies of the Motion Picture Assn. of America, primarily the company presidents, can't see it his way.

The standard answer is, "why should we pay for a television show that brings attention to someone else's pictures?" This kind of thinking has persisted for years. It doesn't impress showmen that over long haul most of the participating outfits draw benefits as their pictures find favor with the voters.

But relatively new are the privately expressed suggestions about plugging away for new pictures on the tv show. The hour and 45-minute tv program would provide ample time for each distributor to show off one its best new properties. In this way all distribs would benefit and, as it's pointed out by observers in the east, the Acad show would be film industry's own and there would be no need to plug away for a Rocket 88.

'CALYPSO JOE' WARNS AA ON TITLE USE

Honolulu, April 2.

Bill Matons, who's billed himself as Calypso Joe for 18 years, isn't cheering Allied Artists' announced film, "Calypso Joe." He says he's had his lawyer write the studio a letter demanding how come?

Entertainer-promoter says he's spent lots of money building up the name and figures he has earned exclusive right to the title.

Matons notes that he has registered the name Calypso Joe with the Territory, his supper restaurant is known as Calypso Joe's, its owning corporation is Marian-Calypso Joe Ltd., he's copyrighted songs under the name Calypso Joe, and in 1951 he registered a screen script with the Screen Writers Guild under the title "Calypso Joe's Calypso Club Trinidad."

Wobber's Catholic Appeal Ad for 20th's 'Heaven'

San Francisco, April 2.

Twentieth Century-Fox took two-column ad in weekly archdiocesan paper, The Monitor, last weekend to plug "Heaven Knows, Mr. Allison" and its Legion of Decency rating. Ad reads:

"We are proud to have merited the Legion of Decency's A-1 family rating for our new Cinema-Scope and color hit, 'Heaven Knows, Mr. Allison'."

Ad names Northern California theatres film is now playing—and is signed by Herman Wobber, 20th's western divisional manager.

Pull Back 'Untamed'; Re-Edit WB Feature To Duck Legion C-Tag

Warner Brothers' "Untamed Youth" has been withdrawn from circulation for "reediting" and now is due to be issued again the end of April.

Official version is that the Mamie Van Doren starred was being pulled "to make it tighter." However, it's understood that disapproval from the Legion of Decency had a good deal to do with the yanking, which extended also to trailers and ads.

The picture has a seal from the Production Code. Thus, it's theoretically in the same category as "Baby Doll." However, WB presumably didn't think "Untamed Youth" important enough to get into another hassle with the Legion.

Legion of late has been tightening up again, handing out large number of "B"—Objectionable in Part for All-ratings. Last weekly Legion report showed 13 films in the "B" classification.

BOSTON'S EMBASSY CO. FEEDS 400 EXHIBITORS

Boston, April 2.

With some 400 exhibs from all over New England as luncheon guests, Embassy Pictures Corp. puts on a hard sell for all Embassy product at Sidney Hill Country Club Tuesday (9) at noon. Joe Levine, prexy of Embassy, will intro Jim Nicholson of American International, who flys in from the coast for the date; Budd Rogers of RKO; and Terry Turner and other film execs.

George Kraska, Embassy press chief, sent glassed frames with dollar bills emblazoned in gold, "It's clear to see Embassy Has That Midas Touch."

CANADIAN PROVINCE'S ADMISSIONS SLUMP

Edmonton, Alta., April 2.

Admissions to "places of amusement" in Alberta last year declined by more than 3,500,000 from 1955, according to the annual report of the provincial secretary. Most of the loss was probably by film theatres.

The report showed a drop in total admissions of 18.5% to 15,481,023 after a 10% decline in 1955.

However, provincial taxes on amusements dropped by only 10.4% last year "due to the trend to higher admission prices," the report said.

Break for Subsequents: Bergman Cops Oscar As 'Anastasia' Comes In

Minneapolis, April 2.

Local subsequent-run neighborhood houses had their best break in many a moon when "Anastasia" became available for them and opened in the earliest 28-day clearance slots the next day after Ingrid Bergman won the Academy Award as the year's best actress for her performance in it.

Picture had run of nine weeks at loop 400-seat World, grossing approximately $55,000 and setting house record, at advanced $1.25 admission. In the neighborhood houses it's being scaled at regular prices.

Phantom Wins 'Best Writer' Oscar

[AND IS EVERYBODY EMBARRASSED!]

Hollywood, April 2.

Nation-wide buzz over "Robert Rich," the apparently non-existent, or least non-identified, writer who copped last week's Oscar as "Best" has no final confirmed solution at VARIETY's presstime Tuesday. Academy of Motion Picture Arts itself, this being the final embarrassment of many connected with this year's poll of the Hollywood studio crafts, has ducked out of all further discussion "on advice of counsel"—whether legal or public relations not stated.

Persistent rumors that the unknown winner is one of the boycotted writers of yesteryear (see Dalton Trumbo's kidding comment in another story this issue) has not given the film colony desirable publicity, Frank King of the King Bros. whose picture, "The Brave One" copped the honor describes Rich as "a boy we bought script from in 1952 in Germany. He's a photographer-writer, wears a goatee and we are trying to locate him to bring him to America. I've already sent five cables." He hotly denied writer was one of Hollywood's "Unfriendly 10" witnesses before Congress on the issue of Comunism in Hollywood.

There is a Robert Rich who is a nephew of the King Bros. The award was accepted by Jesse Lasky Jr. for the Writers Guild whose rolls include no Robert Rich. To complicate matters there's already an allegation of plagiarism anent the award-winning story.

Unless the true identity of Rich is established Academy board may vote to cancel the prize or give it to the writer with the second highest number of votes in the recent poll.

PAR SHARES: $35.62½ ON TV EXPECTANCY

Paramount stock on the New York Stock Exchange hit a new high for the year of $35.62½ yesterday (Tues.) as Wall Street continued to consider the film company's potential income from the sale of its picture backlog to television. New high is in contrast with the low of $28.25.

Issue had been static until six weeks ago when the spotlight was thrown on the expected tv income which, on a gross basis, could amount to $25 per share. This was noted in a VARIETY Page 1 banner story.

Since that time market analysts employed by the brokerage houses have shown keen interest in Par and over the past week Bache & Co. published an endorsement of the stock for its clients.

Ludwig, Chinich West For Buena Vista Sales Confabs

Irving Ludwig, Buena Vista domestic sales manager, and Jesse Chinich, western division head, left New York over the weekend for product meetings with district managers and sales reps in Los Angeles and Denver.

They'll be talking distribution of Walt Disney features as well as the Disney shorts which BV took over from RKO when the latter company dropped its domestic releasing organization.

Point Up Continued Foreign Films Failure to Seek American 'Seal' As (a) Not Obtainable, (b) Not Needed

Foreign film producers continue to ignore the Hollywood Production Code and despite their eagerness to break into the commercial U. S. market, fail to submit their films for the Code seal.

Extent to which this situation prevails is apparent from the figures of the New York censor for the year ended April 1, 1957. A total of 477 features from overseas were submitted. Of these only 22 (4%) carried a Code seal. The rest—455—did not.

Opposite is true, of course, of the American pix. Altogether, 332 Hollywood features were submitted to the censor. Only 45 (15%) lacked a Code seal.

The censor asked a single elimination from among the 287 features that carried a seal and five cuts from those that did not. On the foreign side, no eliminations were asked from the 22 features that carried the seal. On the other hand, 30 cuts were demanded from among the 455 imports that did not carry Code approval.

Lack of a seal on a foreign film doesn't automatically imply that the pictures couldn't have passed Code scrutiny. With the exception of the British, most foreign producers fail to even submit their entries to the Code office, sometimes because they feel that the playoff they'd be getting would be most in the type houses that didn't require a seal, and sometimes due to the knowledge that the picture couldn't pass without heavy cuts.

Indies say that, if a picture has commercial value, a great many houses will play it without a seal anyway. Continuous thought is being given to various possibilities involving (a.) a setup under which the Code could be sufficiently modified to allow at least a separate seal for imports and (b.) the creation of a seal by the importers themselves.

Impression holds that the Code has become more lenient particularly with respect to imports. However, very few of the foreign producers seem in a mood to submit their scripts in advance to the Code office so as to avoid heavy cuts later on.

Code issue is seen sharpening in the months to come with the release of some "commercial" European product, such as Columbia's "God Created Woman," which will go out via Kingsley International, thus avoiding the need for a seal. This film, and other like it, are out-and-out exploitation entries that put the accent a lot more on sex than on "art." "God Created Woman," for instance, is in color and CinemaScope and would appear to be aimed directly at the commercial houses. At the same time, without heavy cuts, it couldn't pass Code scrutiny, and the Legion of Decency can be expected to lambast it.

State Your Oscars

There's an apocryphal story making the rounds in Gotham that the landlord of 729 Seventh Ave. is now demanding to read screenplays before he rents office space on the sixth floor of the building.

Two sixth floor tenants are Academy Award winners—namely, Mike Todd with "Around the World in 80 Days" this year and Hecht-Hill-Lancaster with "Marty" last year.

Allied-TOA Map Joint Tactics Re Arbiter Setup

Leaders of Allied States Assn. and Theatre Owners of America will hold a preliminary meeting in Manhattan before they sit down with distributors representatives on Monday (8) to discuss the formation of an arbitration system. This was revealed by Allied prexy Julius Gordon when he visited N.Y. briefly last week to confer with film company officials.

The parlay will be held later this week or on Monday morning prior to the luncheon meeting with the distrib committee consisting of sales chiefs Abe Montague, Columbia; Charles M. Reagan, Metro, and George Weltner, Paramount.

MATTY FOX TERMS UP FOR 'WRITERS' VOTE

Hollywood, April 2.

Writers Guild of America West will hold a special membership meeting the night of April 17, at the Screen Directors Guild Theatre.

On the agenda are: Vote by the Screen branch of approval of allocation among 80 odd post-1948 RKO pix and individual writers of them of the $235,000 to be paid the guild of Matty Fox for its okay to sell them to tv; approval of demands to be made on networks for revision of the live tv minimum basic agreement; discussion of new quarters for the guild; constitutional amendments.

In addition there will be discussion of the tv-radio branch awards prgoram; an explanation of role of the guild negotiator in tv; and membership will be asked to okay appointment of Melville Nimmer as counsel.

Video Revenues Up 20th's U.S.-Canada Rental Income By Over $2-Mil in 1956

Thanks in part to television coin, 20th-Fox domestic (U.S.-Canada) film rental income rose by more than $2,000,000 in the year ended Dec. 29, 1956. Total was $112,780,869 for the year, including $53,000,000 in foreign billings. By comparison, 1955 rentals ran to $110,494,351, with foreign rentals again $53,000,000.

Company last week reported a net of $6,193,419 for the 52-weeks, amounting to $2.34 per share on the 2,644,486 shares of common outstanding. In the 53-week year of '55 the net stood at $6,025,039, or $2.28 per share.

Fourth quarter earnings in 1956 were put at $3,016,320 or $1.14 per share, which compared with a net of $1,578,188 for the comparable quarter in 1955. However, the three months period last year took in only 13 weeks against 14 in '55.

As for the first quarter of 1957, 20th expects to earn 75c per share as against 17c in the same period of 1956. This fits in with the 20th management's considerable optimism for its 1957 performance which prexy Spyros P. Skouras has predicted will beat all records.

Company showed an increase in film rentals, but a $1,000,000 drop in other operating income, which went to $8,399,151 from $9,380,763. Amortization of film costs rose by $1,000,000 to $68,953;920 from $67,892,856. Participation in film rentals also was up to $9,138,510 from $8,083,447. Distribution and administrative expenses for once declined slightly to $31,051,401 from $31,129,068 last year.

Company made provisions for U. S. taxes to the tune of $2,200,000 and foreign taxes $2,875,650. Balance sheets showed cash and government shortterm obligations of $25,403,089. Inventories were down to $46,478,844 from $48,120,218 in 1955. Current liabilities were put at $24.281.644 and long-term liabilities at $19,208,753. The respective figures for 1955 were $23,314,716 and $10,148,505. Stockholders' investment in the company in 1956 was put at $86,533,255 against $84,566,013 last year.

BERGER'S ALLIED UNIT SURVIVAL AT ISSUE

Minneapolis, April 2.

The fate of "fighting" North Central Allied, headed for the past 11 years by belligerent Bennie Berger, was hanging in the balance as it began its annual convention here this afternoon (Tues.) With at least five of the leading twin Cities' exhibitors, among the heaviest dues payers, quitting and other defections likely, the open question is: Will this Allied unit weather the storm?

Loss of a number of small-town members in consequence of the atre shutterings and the fact that many other of the little exhibitors feel they no longer can afford to pay even nominal dues puts body in precarious financial condition.

Greek Economics Hamper Pix-Making With U. S. Producers — V. Michaelides

Comment on 'Shortage'

Exhibitors continue to complain about the product shortage, but here are some more examples of pictures being double billed by various theatres:

"Written on the Wind" and "Oklahoma!" at three theatres in Chicago.

"Full of Life" and "Written on the Wind" also in Chicago.

"Anastasia" and "Hollywood or Bust" in Kansas City.

Coproduction with major American companies as a rule is too costly to be practical, Greek producer-distributor Victor Michaelides said in Manhattan Monday (1).

His comment came in connection with an ambitious project his company plans to tackle in Greece and for which he's exploring the possibility of coproduction. Picture is a screen adaptation of the Euripides tragedy, "Iphigenia in Aulis," with Greek director Michael Cacoyannis in charge. Film will be made in color and CinemaScope and will cost $250,000—a high budget for Greece.

"We may coproduce it with the Germans or perhaps with a British company," Michaelides said. "Maybe even with United Artists. In any case, it isn't going to be one of the majors. The men they bring down to Greece alone probably would cost a million dollars."

Michaelides not only produces, but is the distributor in Greece for Metro, Warner Bros., UA, Universal and Republic. His outfit controls 65% of the bookings in Greece, which has 450 theatres.

He said he was very high on the boxoffice chances of "Stella," his Greek film which has been acquired for release in the U.S. and Canada by Fay Miske of Joseph Burstyn Inc. Rest of the world has been sold to Universal, with the exception of Israel and the Far East. "Stella," like "The Girl in Black," which Columbia has acquired for the U.S., was directed by Cocayannis, whom Michaelides considers one of the greatest young directors in Europe. Cocayannis has had many offers (including one from Darryl F. Zanuck), but prefers to work in Greece because he enjoys the freedom he's given there.

Michaelides said his company was discouraging potential Greek investors from building new houses in Greece. "The government is keeping the lid on admission prices even though our taxes are way up," the Greek exec said. "Of late, we have been allowed to raise prices on some films, but not enough. By the time we get through paying the landlords, and the producers, and the tax people, we have very little money left. My company is working on a 1½% profit margin."

He said the Motion Picture Export Assn. was helpful in trying to get the Greek government to do something about the situation. Periodically, the American companies have threatened to slap an embargo on shipments to Greece. "If the government allowed us some relief, we would build more theatres," Michaelides said.

He reported his company would make four to five films a year once adequate studio facilities are available. New studio, costing $500,000, is being put up and should be available by September. Engineers and equipment is being supplied by the Bavaria Filmkunst, Germany. The government has agreed not to tax the imported equipment.

"Our weather is perfect for film production," Michaelides reported. "We have beautiful scenery, and our labor is cheap compared with that of some other countries, notably Italy."

Negulesco: Zest Of Crews Favors Europe's Studios

Production of an American film in Europe is "much cheaper" than in Hollywood, partly because of the attitude of labor, director Jean Negulesco said in Gotham Monday (1). "They may not be on a par with us technically over there, but their enthusiasm makes up for that," he commented.

"There the men belong to a project, not to a union," he said.

Negulesco, currently in N. Y. to test aspirants for the lead in his forthcoming "A Certain Smile," film version of the Francoise Sagan book, recently spent six months in Greece working on "Boy on a Dolphin." Picture, starring Sophia Loren, was in production 72 days and was brought in for $3,500,000. Interiors were shot in Rome.

Since Negulesco couldn't shoot at the museum in Athens, he had to have the set recreated in Italy. "They did a marvellous job," he reported. "They used real marble for the floors, and the set photographed like a dream. And, when all was said and done, it was still a lot cheaper than had I had to do it on the Coast."

Negulesco plans to set up his own indie company with Armand Deutsch in May, 1958, when his 20th-Fox contract expires. One of the properties is "The Midwife of Pont Clery," for which F. Hugh Herbert is currently writing the screenplay.

In recent months, several indie producers have returned from Europe disillusioned, as they then told VARIETY, with working conditions. Costs were lower but balanced by the need for much longer shooting skeds, etc.

"Not so," says Negulesco. "I'm not overly fond of foreign films, but certainly like working abroad. People are still interested in motion pictures there. And if you want extras, they come naturally. You don't have to pay anybody to just stand around."

The Hacketts (Albert Hackett and Frances Goodrich) are doing the screenplay on "A Certain Smile," which will roll in Paris in May in color and CinemaScope. "They've done a wonderful job," Negulesco said. "Their script is okay with the Code, and yet it's a very accurate version of the book, with some of the emphasis shifted around."

As for the future of Hollywood, Negulesco emphasized the need for offbeat stories. "Creative talent is the only security we have left in Hollywood," he said. "After all, what good is a big star without an interesting script?" More and more, he felt, the writers and directors are taking the spotlight in film production.

'Persuasion' PR Persuasive

American Public Relations Assn., Greater New York Chapter, has instituted a motion picture award, with "Friendly Persuasion," William Wyler-Allied Artists production, as the first recipient.

James L. MacWitchey, chairman of the APRA, stated "Persuasion" "has made a greater contribution to the public relations of the entire film industry than any other picture in recent years."

Youth Loitering Bill Fails Current Passage

Albany, April 2.

Defeat in Assembly Codes Committee of the McMullen bill, amending the Penal Law in relation to permitting children under 16 to congregate or loiter in dance houses, billard rooms, public bowling alleys, theatres, saloons, skating rinks, candy and ice cream stores, restaurants, museums or places where wines or spirituous liquors are sold, ended the possibility the measure would receive approval by the Legislature at the next 1957 session. A companion bill was sponsored by Senator William T. Conklin, also a Brooklyn Republican.

It would have held the proprietor, operator, or other person "exercising control" over the types of places listed, responsible on "knowingly or wilfully" permitting such congregating or loitering, if a child were twice arrested or taken into custody, on said premises, within a 90-day period. The violation would be a misdemeanor.

Brandon's 16m Rights To Three French Imports

The 16m distribution rights to three French comedies—"Holiday for Henrietta," "Mr. Hulot's Holiday" and "The Sheep Has Five Legs"—have been acquired by Brandon Films from United Motion Picture Organization.

Brandon, who specializes in the U. S. release of 16m versions of foreign films, also has acquired from George K. Arthur the narrow gauge rights to "In the Park," starring French pantomimist Marcel Marceau.

Meanwhile, Brandon is releasing his Festival of Great French Films for selected national engagements. A package of 12 French classics is involved. It is current at the Walter Reade Baronet Theatre in Gotham. Many of the films in the package haven't been released for a decade or more and, Brandon argues, should appeal to an audience for which they are virtually new attractions.

Pat Malone of Odeon Theatres' exec staff in Toronto had his play "Star Crossed" performed March 29-30 by London, Ont., Little Theatre at the Grand there. Plot deals with Nazi occupation of Holland.

'Billing Increases' in Static Markets?

Considerable Puzzlement in Trade as Statements Of Upped Revenues Draw Scrutiny

Claims of substantial billings increases in various parts of the world by several of the film companies has their competitors eyeing the progress reports with envy—and skepticism.

What puzzles the distribs' foreign experts is how their contemporaries manage to rack up big rental boosts in markets that have a very static or dropping boxoffice. Example cited is Britain; another is France. The only markets where business has been up overall are in Germany, Japan and certain areas of Latin America, specifically Brazil.

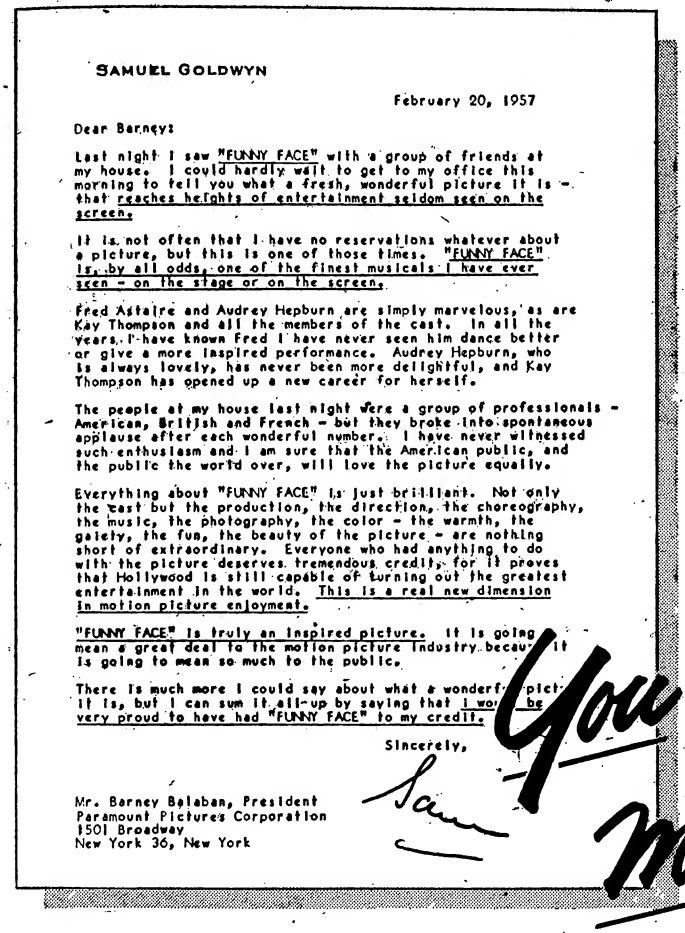
However, in Latin America, devaluation has somewhat offset the advantages gained by expanding business.

Even at the Motion Picture Export Assn., news of individual companies' big foreign business increases have been noted "with interest" and a curiosity about how they have been made possible.

In the instance of United Artists, the explanation—in part—is the extraordinary overseas showing of "Trapeze."

Some theorize, too, that increases could result from a change in the "strength" position of certain distributors. However, it's argued, this alone wouldn't account for the big increases. In most cases, the business rise is related in terms of percentages, which makes actual progress difficult to gauge.

Going simply by the official estimates and pronounciamentos, fact is that most companies expect to top their 1956 foreign gross (outside the U. S. and Canada) by quite substantial margins in 1957; this in the face of widespread opinion that the overseas mart is in for more restrictions, particularly since foreign production is staying at high numerical levels.



SAMUEL GOLDWYN

February 20, 1957

Dear Barney:

Last night I saw "FUNNY FACE" with a group of friends at my house. I could hardly wait to get to my office this morning to tell you what a fresh, wonderful picture it is - that reaches heights of entertainment seldom seen on the screen.

It is not often that I have no reservations whatever about a picture, but this is one of those times. "FUNNY FACE" is, by all odds, one of the finest musicals I have ever seen - on the stage or on the screen.

Fred Astaire and Audrey Hepburn are simply marvelous, as are Kay Thompson and all the members of the cast. In all the years I have known Fred I have never seen him dance better or give a more inspired performance. Audrey Hepburn, who is always lovely, has never been more delightful, and Kay Thompson has opened up a new career for herself.

The people at my house last night were a group of professionals - American, British and French - but they broke into spontaneous applause after each wonderful number. I have never witnessed such enthusiasm and I am sure that the American public, and the public the world over, will love the picture equally.

Everything about "FUNNY FACE" is just brilliant. Not only the cast but the production, the direction, the choreography, the music, the photography, the color - the warmth, the gaiety, the fun, the beauty of the picture - are nothing short of extraordinary. Everyone who had anything to do with the picture deserves tremendous credit, for it proves that Hollywood is still capable of turning out the greatest entertainment in the world. This is a real new dimension in motion picture enjoyment.

"FUNNY FACE" is truly an inspired picture. It is going mean a great deal to the motion picture industry becau it is going to mean so much to the public.

There is much more I could say about what a wonderf pict it is, but I can sum it all up by saying that I wo be very proud to have had "FUNNY FACE" to my credit.

Sincerely,

Sam

Mr. Barney Balaban, President
Paramount Pictures Corporation
1501 Broadway
New York 36, New York

You were so right, Mr. Goldwyn!

-when you said that

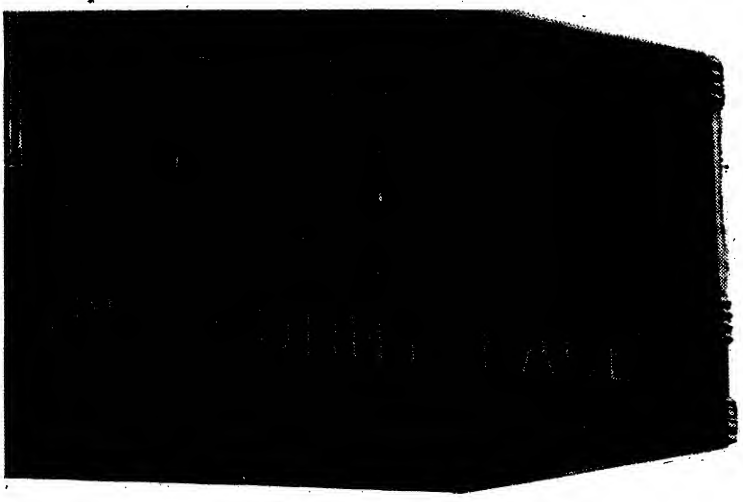
FUNNY FACE

"is a real new dimension in motion picture enjoyment"

"is, by all odds, one of the finest musicals I have ever seen"

"reaches heights of entertainment seldom seen on the screen"

Yes, you were so right, Mr. Goldwyn.
Record crowds at Radio City Music Hall prove it. And so does the extraordinary press reaction. →



at

LINES LIKE THESE

PARAMOUNT PRESENTS

AUDREY FRED

HEPBURN·ASTAIRE

IN

FUNNY FACE

Co-starring

KAY THOMPSON

with

MICHEL AUCLAIR · ROBERT FLEMYNG

Music and Lyrics by GEORGE and IRA GERSHWIN

Choreography by Eugene Loring and Fred Astaire · Songs staged by Stanley Donen

Produced by · Directed by · Written by

ROGER EDENS · STANLEY DONEN · LEONARD GERSHE

VISTAVISION · TECHNICOLOR®

Funny Face

IVE THE WHOLE INDUSTRY A LIFT!

"Highest Rating. Enchanting. Three top performers are at their best. Score and lyrics fresh and enticing. 'Funny Face' is guaranteed to charm audiences out of their winter blues." —*Kate Cameron, New York Daily News*

"You won't see a prettier musical or one more extraordinarily stylish during the balance of this year. A picture with class in every department. The eye is intoxicated with sensory thrills." —*Bosley Crowther, New York Times*

"The year's best musical. Romantic theme, glamorous fashions, lavish furbelows of zingding musical entertainment. Its appeal is for everyone. Audrey is bewitching." —*Frank Quinn, New York Mirror*

"In the world of movies there are a few irresistible sights. One is Astaire dancing. Another is Audrey Hepburn doing anything at all. If you add to these a surefire sound, the early songs of Gershwin, you have a surefire film." —*William K. Zinsser, New York Herald Tribune*

"Rating: Excellent. It's a tonic, a breath of fresh air, a fine entertainment gift for spring. Astaire has never danced more gracefully or more originally. Hepburn's dancing would amaze you. That 'Think Pink' knocks your eye right out. And when they get to Paris, it's like being there." —*Archer Winsten, New York Post*

"From start to finish, it's loaded with gaiety, glamor and gorgeous photography. Name it and the new musical at the Music Hall has it. You'll find 'Funny Face' grand fun." —*Rose Pelswick, New York Journal-American*

"Astaire has found one of his most enchanting and responsive partners in Audrey Hepburn. She is the centre of an elaborate fashion show that is part of the grand tour of Paris. All over the picture swarm platoons of pretty girls. Astaire dances with all of them...in one of his prettiest and liveliest movies." —*Alton Cook, World-Telegram*

French Film Producers' Problems Almost Same as Yanks: Rene Clair

Paris, March 19.

Rene Clair, the French director who spent several years making films in Hollywood, feels that the future of French pix is directly tied up with events in the U. S. film industry. He gave his views during an interview with the editor, Andre Parinaud, of the Parisian highbrow weekly Arts.

Clair opined that the changes in U. S. filmgoing habits, brought about by tele, were being felt around the world. American audiences, always the most faithful and numerous, now pick their films carefully. The days of general weekly filmgoing are over, he said.

Though Europe did not have the American tv problems as yet, it had its own fiscal film headaches. This led to easier adaptation of various American solutions for the video threat including the new big screen processes, a return to big spectacles and tackling of newer, richer subject matter.

Clair maintained that here, as in the U. S., pix were now drawing biz on their content and depth of treatment. This would eventually do away with the stereotyped subjects, and lead to the rise of a new breed of independent producers and filmmakers with newer, more daring ideas.

Clair stated that a director should always have a hand in his screenplays. He has always done so even when adapting the work of another. The old style major studio form of imposing ready-made subjects on the directors and writers should be done away with, he felt. Inventive, unusual and more dynamic films and subjects are now badly needed, according to Clair.

His latest pic, "Lilas," has been chosen to close the coming Cannes Film Fest on May 17. It will be shown out of competition in homage to his contributions to filmmaking.

Acapulco Still Leads As Mex Tourist Mecca; Yank Ace Coin Spender

Mexico City, March 26.

Acapulco, the lush Pacific coast port-resort, continues being Mexico's top tourist spot despite the recent slaying of two N. Y. visitors. Actually, tripper trade there is "slightly higher" than it was this time last year, according to Dr. Francisco Villagran, chief of the government's tourist department. Airlines serving Acapulco from here claim that in the past month they've had to put on an extra plane daily to accommodate increased patronage.

Dr. Villagran said that tourist business in January was 9.76% higher than during the same month last year while biz during February was 15.5% greater than the level in that month of 1956. He expects a record year for Mexico in tourism in 1957.

Tourists Leave Much Coin

Tourists, mostly Americans, left much coin in Mexico last year, although government and private travel agencies differ on just how much. Dr. Villagran quoted the Bank of Mexico as saying that spending during 1956 by visitors who entered with tourist cards set a record-high of $489,332,000, which topped the spending in 1955 colleagues by $124,212,000. The bank's figures show that 588,548 adults visited Mexico as officially recorded tourists during 1956. Dr. Villagran pointed out that the bank makes a business of accurately ascertaining just how many come down here as tourists and how much they spend. These figures do not include the thousands of Americans who visit Mexico without tourist cards since they merely visit border places, but still spend thousands of dollars.

The department claimed spending by tourists was $750 each. But the Mexican Tourist Assn. (ATM), top private travel organization, found that spending was a mere $210 or a total of $127,500,000. Other private sources say tourists last year didn't spend more than $300 each on the average.

Dr. Villagran said Americans supply the most numerous tourists to Mexico. Most European tourists come from France, Italy and West Germany.

DeSica Sets Record As Busy Actor-Megger

Rome, March 26.

Vittorio DeSica can probably claim to being the busiest actor-director in the world. He has just returned from Madrid where he finished "Count Max," and goes on to Cortina d'Ampezzo to begin work in "A Farewell To Arms." Once his shooting is finished he goes to Paris for "Casino de Paris" and then to Madrid for "Panem, Amore e Andalusa." He also is set to direct "Le Bambole" later.

He follows with a trip to England to appear opposite Katie Johnson, star of "The Ladykillers," in a new Rank film and then return to Rome for "Il Giudizio Universale" which he will direct with Sophia Loren, Gina Lollobrigida and Silvana Mangano in the cast.

Arg. Chains Face Loss of Cinemas

Buenos Aires, March 26.

Amendment of the old rent law, with validity to September, 1958, has thawed the frozen rents of buildings used for commercial purposes in Argentina, and has caused consternation in exhibitor circles since most major circuits operate theatres held for many years under expired leases which had been frozen by the government. Under the amended law, such properties must now revert to their actual owners, complete with fittings, installations and equipment (if these formed part of the original lease), or new contracts must be negotiated.

Full enactment of the law is still pending until the Interior Ministry has drafted the detailed regulations, but landlords of many first-run houses have already notified their exhibitor leases that they will not renew leases on any terms. Also that they intend taking over operation of the theatres for themselves, or plan demolishing the buildings to get a higher income from the sites.

Some exhibits have built up large fortunes over the past 15 years operating theatres held on absurdly obsolete low rents. In some cases they transferred their leases for "key money," which meant that a lessee profited from possession of someone else's property, while the owner obtained insufficient income even to cover taxes. There were cases of theatres, held on leases at 1,000 pesos monthly, which were sub-leased for 15 times more.

Of the three major circuits: Cavallo, Lococo and Coll and di Fiore, the latter alone actually owns most of the theatres operated, and had taken the precaution to negotiate new leases on others.

Cavallo acutally owns only the Gran Rex and Ambassador, and Lococo the Opera and Metropolitan. Some cases are complicated. For instance, Cavallo operated the Broadway and Florida under lease, but had installed all equipment, etc.

Owners of the first-run Suipacha have already notified the Lococo circuit that they are not renewing the lease, but intend demolishing and building on the site. The Lococo Company is expecting more such decisions from other owners, but does not seem unduly perturbed. This circuit will probably be on the market for any sites put up for sale, and will be ready to build in no time.

Bagpipes to Blow in Russ

Edinburgh, March 26.

The bagpipes will soon be blowing in Russia. A world champion pipe band, the Bowhill band, from Fife, has accepted an invite to attend the World Youth Festival skedded for Moscow July 20-Aug. 15. It will be the first time a complete bagpipe band has appeared in the Russian capital.

Highland dancers, musicians, singers and choirs will make the trip to Moscow. Expected that, in all, some 300 Scots will take part in a Caledonian concert in one of Moscow's largest halls.

New Mex Show Biz Boss, But Admish Is Still 32c.

Mexico City, March 26.

—The local city amusements supervision department is now in charge of Octavio Peredo. He succeeds Adolfo Fernandez Bustamente, who recently died. Peredo has made no indication that any change will be made in the ceilinged price of 32c for cinema admissions which Bustamante fixed in December of 1952.

The trade has about decided that there can be no such change until after Dec. 1, 1958, when the new government takes over for a six-year term.

Yank Films Lead In Pakistan Keys

Karachi, March 19.

American pictures are leaders in this major city of Pakistan just as they have been elsewhere in the foreign market. Check on trade for the week ended last March 14 shows that six of the eight best grossers were Yank pix. And the yen of patrons in this part of the world for spectacles is tipped by the fact that "Zarak" (Col) is one of the top moneymakers, showing $2,390 for the third week.

"Anastasia" (20th) was comparatively almost as strong with $2,570 for the second stanza. Leader for first weeks was "Pardners" (Par), with $3,846. "High Society" (M-G) was right behind in this category with $2,614.

"Away All Boats" (U) racked up $1,359 for three days of second round while "Shadow at Abilene," also from Universal, only lasted three days. This indicates a truism of many foreign markets—westerns mean little at the boxoffice.

"Lost" and "Under the Southern Cross," listed as J. Arthur Rank productions, ran for only three days here, with combined gross for both films being under $1,200.

Lahore, another big Pakistan city, did not show American fare quite so predominately. In fact, the top grosser was "Black Tent," a Rank pic, which got $1,500 in six days of second week. "Helen of Troy" (WB) paced the U.S. films with $1,428 for five days of a second-run date. "To Hell and Back" (U) also was on second-run as were "Man Called Peter" (20th) and "Love Is Splendored Thing" (20th). An Italian film, "Neapolitan Fantasy," ran for only three days in Lahore.

Founder of CTBF to Be Honored by Memorial

London, April 2.

An appeal for $225,000 to build a memorial to the late Reginald C. Bromhead has been launched by the Cinematograph Trade Benevolent Fund. The coin will be used for a new wing at the CTBF rest and convalescent home at Glebelands, which was initiated by Bromhead before his death.

Exhibitors and distributors are being urged to organize special efforts throughout the country. A London gala is being set for the spring, well ahead of the annual Royal Command Performance, which is the CTBF's main money-raising venture. Additionally, a special committee is being formed to direct the appeal to the American picture industry.

Reginald C. Bromhead founded CTBF in 1924 and remained chairman until his death in 1956. He also took over the presidency in 1944. He's succeeded as chairman by his nephew, Ralph S. Bromhead.

Soskin to Indie Prod.

London, March 26.

Paul Soskin has returned to independent production and has closed a distribution deal with British Lion. His first picture under the new setup will be "Law and Disorder," starring Michael Redgrave, which goes into production at Shepperton in July. The script is being prepped by T. E. B. Clarke. Charles Crichton was named director.

Soskin is lining up three other indie ventures, one of which will be released through a U. S. major. That will be a filmization of Phyllis Bottome's "Eldorado Jane," which is now being scripted by Leonard Mosley, Daily Express film critic.

Reich Studio Seeking Fresh Talent, Scouting and Promoting Newcomers

Berlin, March 19.

In many respects, the headaches of German film producers are much like those of their American colleagues. Both here and in the U. S., some real headaches are the top stars, especially those who ask for too high salaries, and the lack of new promising talent. The second problem, however, is now being taken care of to some extent. Berolina and CCC, two most prominent pix producing outfits here currently, are waging an intensive search for new personalities. Berolina is even operating its own talent school, while CCC is giving newcomers a chance via special screen tests, contests, etc.

The drive for new faces is also evidenced by the fact that more newcomers than usual are now appearing in local productions. A typical example is currently being given by Central-Europa. Latter's nearly completed production, "Viktor & Viktoria," has Johanna von Koczuan as femme star with two established players, Johannes Heesters and Georg Thomalla. The two big supporting roles are handled by Boy Gobert, also comparatively new, and Annie Cordy, an import from France.

Miss Koczuan received top acclaim for her title role in "Diary of Anne Frank" at Schlosspark Theatre.

Gobert has clicked a number of times with local legit roles and in U. S. legiters. Background of Miss Cordy shows several tv stints in both France and the U. S.

Ximenez-Vargas Revue Clicks in Zurich Bow

Zurich, March 26.

In its Swiss bow at the Stadttheatre here, March 18, the Spanish revue of Ximenez-Vargas scored heavily, with a near-capacity house bursting into ovation at the end. Unskedded encore, "Cuadro Flamenco" was danced.

Roberto Ximenez and Manolo Vargas, formerly partners of Pilar Lopez, formed their own company two years ago in Paris and toured France and Germany. Company includes Ana Mercedes, Victoria Salcedo, Jose Lopez, Alberto Portillo and Pepita Reyes. Troupe merges the traditional Fedamenco style with modern ideas, plus Peruvian, Argentine and Mexican members.

Aussie B.O. Okay Despite Pre-Lent

Sydney, March 26.

Aussie cinema patrons are presently pre-Lenten shopping for entertainment, an annual "must" in this part of the world. However, when Easter finally arrives here showmen expect a boxoffice gusher as out-of-town patrons hit the key cities loaded with spending coin garnered via a record wool clip. Meantime, top product is doing rather nicely coast-to-coast.

"Eddy Duchin Story" (Col) swings into its solid fifth week at the 2,600-seat State. Col also has a strong boxoffice bet with "Harder They Fall" (Col). Standout biz is being pulled here with "Anastasia" (20th) via femme patronage. "Hollywood or Bust" (Par) also looks like a click. Others doing real trade include "Trapeze" (UA), "Lust for Life" (M-G), "Mister Cory" (U) and "Iron Petticoat" (M-G).

'Golden Arm' Melbourne Hit

Melbourne, March 26.

Rank's "Reach for Sky" is in its 12th week here. "Man With Golden Arm" (UA) looks a winner, too. But standout is the top biz being done by "Guys and Dolls" (M-G) on second-run. Marqueed pix are "All For Mary" (Rank), "Tea and Sympathy" (M-G), "Mister Roberts" (WB), "Backlash" (U) and "Return of Don Camillo" (Blake).

'King' Tops Adelaide, Brisbane

Adelaide, March 26.

"King and I" (20th) sweeps into smash fourth round here. "Away All Boats" (U) holding strongly while "Bridges of Toki-Ri" (Par) is solid.

Brisbane, March 26.

"King and I" (20th) has passed its sixth socko week here. Pic will set an alltime record for a single feature in city. Columbia is taking major coin with "Picnic" in fifth stanza. Metro is also doing well with "Bhowani Junction."

Buoyancy of the Aussie economic situation, plus a solid employment rate and an ease in import restrictions, point to the availability of coin for entertainment spending by the average Aussie worker right through the Eastern span, and likely fall and winter.

All Italo Opera Houses Open; No Cut in Subsidy

Rome, March 26.

Despite the threat to close down Italy's opera houses by the end of March, all are in operation and the government appears to have taken no further steps to enforce the 25% cut in subsidies. In the case of La Scala of Milano, there appears to have been no alteration of its program.

Florence has announced that the Maggio Muscale Fiorentina, the 10-week spring and summer festival, will go on as usual. Rome and Naples have altered their programs to bring back several old productions in place of more ambitious new ones which were scheduled. Rome's outdoor season at the Baths of Caracalla seems to be set for the summer.

J. Arthur Rank Shuffles Publicity Staff Execs

London, March 26.

Charles R. Young becomes Rank's publicity overlord under a reorganization of press and publicity services. He was formerly publicity controller of Circuits' Management Assn., the company controlling Odeon and Gaumont circuits. As a result, Lionel V. Barnett moves over from J. Arthur Rank Film Distributors to take over the CMA post while Geoffrey Conway, formerly CMA's West End controller, becomes JARFID's publicity topper.

Other staff changes brought about by the reshuffle involve the transfer of Donald Murrey from his present job as CMA's assistant publicity controller to act as Charles Young's personal assistant. Geoffrey Winnington, hitherto JARFID's press officer, is named assistant publicity director. J. D. Brimacombe, who recently joined the group from Kemsley Newspapers, becomes assistant to Anthony Downing, publicity controller of overseas film distrib setup. John Scarlett quits overseas setup to act as press services manager under Charles Young. Net setup calls for a central service department for the design and production of all publicity material, posters and press ads.

Vilan, From Legit, Charges Coin Due Him on 'Lizzie'

Los Angeles, April 2.

Suit seeking a minimum of $50,000 for story revisions on the property finally filmed by Bryna Productions as "Lizzie" was filed in Superior Court here by legit writer-director Demetrios Vilan. Named defendants were Mel Dinelli, Ray Stark, Bryna and Metro-Goldwyn-Mayer, which is releasing the film.

Vilan said he made an oral agreement with Stark and Dinelli in 1955 to assist in revision of "The Bird's Nest." Under the deal, he was to direct the legit version if one were produced; if not he was to receive 5% of the sale price if the property was sold to films. Property was sold to Bryna but he has not been paid his share, the suit added.

Vilan asked for an injunction to halt payment of the purchase price to Stark and Dinelli and the breach of contract action contended that in any event the reasonable value of his services on the property was $50,000.

Vilan currently is managing director of the Huntington Hartford Theatre here.

2 Major Mex Circuits in $6,000,000 Deal Add 89 Pix Houses To Lineup

Mexico City, March 26.

Holdings of the mighty chains, Cadena de Oro and Operadora de Teatros, has greatly increased via the virtual take-over of two theatre circuits, Teatros Nacionales and Impulsora de Cines, and the distributor, Distribuidora Mexicana de Peliculas.

Nearly 100% control resulted from buying out Gen. Abelardo L. Rodriguez, ex-president of Mexico, and Theodore Gildred, American filmite down here. They held 75% of the stock in the three enterprises. Miguel Bujazan reportedly is the minority partner of the big chains in this deal as he is said to hold 25% of stock in the trio of outfits. Deal is said to involve about $6,000,000.

It is reported that 20th-Fox and Columbia tried to buy up Gen. Rodriguez's pic interests. He is very active in business in other lines in northern Mexico.

Impulsora has 72 cinemas in different parts of Mexico. Nacionales operates 17 film houses here and others in the provinces, mostly in the California border belt. Distribuidora handled product of such top producers as Oscar Dancigers, Fernando de Fuentes and Antonio Matouk.

FRENCH PAY TRIBUTE TO VET PIC DIRECTOR

Paris, April 2.

The Cinematheque Francaise, the French Film Museum, paid a belated homage this week to a long-neglected film pioneer, Madame Alice Guy-Blache, first female film director. She started her film career in France in 1896 and concluded it in the U. S. in 1918. She was the guest of honor at a Museum cocktail party this week though 80 years old.

Miss Guy-Blache started working for Gaumont at the very birth of films as entertainment. She made over 40 shorts for this company and also pioneered the first attempts at talking film synchronization via the Chronophone, a phonograph linked up to the image.

In 1908, she formed the Solax Co. in Fort Lee, N. J., and turned out such feature pix as "Michael Strogoff," "Dick Whittington," and "Fortune Hunter." Later she moved to Hollywood where she made "Spring of Life," with Bessie Love; "A Soul Adrift," with Dolores Costello; "The Brat" with Nazimova. Through her various companies Miss Blanche delivered 200 feature films to American distributors in America from 1908 to 1918.

Tighter Pix Censorship Forecast for Italy

Rome, March 26.

An indication that the Italian government may move for stronger censorship of films was indicated by an editorial in Concretezza, edited by Guilio Andreotti, Minister of the Treasury, in which criticism was voiced for the lax manner in which films are presented without sufficient advance censorship. Andreottis' piece is regarded as a trial balloon for a move by parliament.

While all was quiet on the censorship front otherwise, the Milan daily Il Giorno, covered a story regarding censorship in Britain on the Brigitte Bardot starrer, "And God Created Woman," used the head, "And Publicity Created Brigitte."

Bell's Bellboys Opens British Tour May 5

London, March 26.

Freddie Bell's Bellboys, which opens its British tour on May 5, may be in line for a week's stint at the Rank-owned Dominion picture house here. Bell and his combo will be here for a month and has a long series of one nighters scheduled.

Booked by impresario Harold Fielding, the complete itinerary have still to be fixed. It is possible that before visiting Britain, the Bellboys will make a return trip to Australia.

Guinness Signed For New Multi-Role Film

London, April 2.

Sir Michael Balcon, who has signed Alec Guinness for a new Ealing comedy for Metro release, has received the West German Film Critics' Award for the best comedy of 1956-57 for "The Ladykillers." Guinness, of course, was the star of the pic.

In his new Ealing production, "Barnacle Bill," Guinness will play almost as many roles as in "Kind Hearts and Coronets." He will portray a modern seafarer, whose forebears were men of the sea. He plays them all, from the Stone Age ancestor, through to Drake's bowls partner at the time of the Spanish Armada, right down to the Battle of Jutland.

New Mayflower As Pic Subject

London, April 2.

The Mayflower II sets sail from England April 16 on the six week journey to Plymouth Rock, covering the same route as the Pilgrim Fathers. This time, however, there'll be a difference in the passenger list. They'll have a film unit on board, completing the final stages of a record which began when the boat started building.

When the Mayflower is about a day-and-a-half from Plymouth Rock, a fast launch will take off to record the final stage of the Transatlantic journey. Immediately, the ship docks a complete film record will be available for American television.

Behind the enterprise is a British outfit, Exclusive Films, which had a unit on call continuously at the Mayflower building yard. The company topper, James Carreras, planed from London for the U.S. last Saturday (30). After attending the Variety Club convention in New Orleans, will return to New York next Monday (8) to begin negotiations for release of the pic. His producer son, Michael Carreras, will be arriving from London on the same day.

GREEK EXHIBS BAN BRITISH PIX, PATRONS

Rome, March 26.

The Union of Greek Exhibitors has decided to bar all British subjects from all Greek cinemas and to ban British films from Greek screens.

Decision was made as a protest "against the continuing tyrannical tactics of the British in Cyprus . . ."

Notices prohibiting entrance to British subjects will be placed at all Greek cinemas. Steps also will be taken by the Greek government to prohibit the importation of British pictures into the country.

Nationalized Pix Setup In France Improves

Paris, March 26.

Official Journal of the National Assembly this week carried an analysis of the standing of the nationalized film under government control. These companies in production, distribution and exhibition, plus studios and a newsreel, were part of the confiscated properties during the Occupation. After the last world war, they became the property of the government.

According to this Journal, the production, distrib, foreign sale and exhibition sections have since been fused into one organization called the UGC. Besides this, there is the Vistorine Studio in Nice. All have been listed as being in the red except the exhibition arm, SOGEC, which showed $198,000 profit last year. The newsreel, Actualites Francaises, held its own.

The UGC has had $1,950,000 poured into it by the state in the last 10 years. Recent consolidation and reduction of overhead are expected to cut down costs.

Bizet On the Rocks

Paris, April 2.

Paris Inter, the French radio chain, last week broadcast a half-hour serio-intellectual program "explaining" rock 'n' roll.

Eminent French composer Georges Bizet is probably doing an hereafter r&r through the mis-"explanation" that the modern version of "Carmen Jones" is a sample of the Elvis cult.

Pathe Expanding Franco-Japanese Film Traffic

Tokyo, April 2.

Pathe Overseas has opened a Japan office to be headed by T. Andrefe, son of topper Jacque Andrefe. Firm will contract for export of French films into Japan instead of through Shin Gaiei as before.

In addition, office has already made arrangements for exhibition of some Japanese product in countries of Europe. These include "Kirino Nakano Shoyo" (Girl in a Mist), "Neko to Shozo to Futari no Onna" (Shozo and the Cat), "Kurutta Kajitso" (Spoiled Fruit), "Harp of Burma" and "Shiroi Sanmyaku" (Animal Empire). First two are Toho films, next pair are Nikkatsu and latter is Daiei.

France Promoting Its Pix in Foreign Market With Screenings, Stars

Paris, April 2.

The French film, under the aegis of the governmental-industry organization, Unifrance Film (headed by Robert Cravenne), has started a major publicity offensive on both East and West film marts. This takes the form of French Film Weeks and the presence of leading stars. In this film promotion ken are Englend, U. S., Belgium, Bulgaria, Roumania and Switzerland. Recently, the drive was on Red China and Japan.

The Great Britain event last week was marked by the Queen Mother and Princess Marguerite attending the opener, "Paris-Palace Hotel." This was followed by seven other French pix, shown as part of the French Film Week. Stars attending were Martine Carol, Edwige Feuillere, Francoise Arnoul, Nicole Courcel, Genevieve Page, Nicole Berger, Anouk Aimee, Jean Marais, Francois Perier and Maurice Ronet. Group also went to Birmingham and Glasgow.

On Thursday (4), Micheline Presle, Francoise Arnoul, Jean Marais, Gerard Philipe and Juliette Greco plane to N. Y. for the kickoff of French Film Week at the Museum of Modern Art. They will also appear on the Ed Sullivan Show and the April in Paris Ball at the Waldorf before heading for a similar week in San Francisco.

The rising foreign film income here shows that these pix forays are paying off. They will be stepped up right after the Cannes Film Fest in May.

'Carmelites' Opera Sept. 20

San Francisco, March 26.

American premiere of Francois Poulenc's "The Dialogues of the Carmelites" will take place here Sept. 20, opening night of the 1957 San Francisco Opera season.

The opera's general director, Kurt Herbert Adler, said the Poulenc opus would be sung in English.

Alder also revealed that Frisco Opera's debut auditions were being expanded to include Spokane and Salt Lake City. Auditions are now held here, and in Los Angeles, Vancouver, B.C., San Diego, Sacramento and Portland.

Azcarate Sells 3 Companies

Mexico City, March 26.

Gen. Juan F. Azcarate has sold to Manuel Barbachano, for his operation, his three Mexican newsreel and shorts production companies.

Among them is the EMA newsreel.

New, Final Bid to Curb Activities Of Yanks Producing in Britain Looms

By HAROLD MYERS

London, April 2.

A new and, presumably, final bid to curb any activities of American companies producing in Britain will be made when the Films Bill reaches its concluding stages in the House of Commons this week. A number of previous attempts to impost restrictions have failed to make headway.

There is little doubt but that the government will resist this latest move, being sponsored by Stephen Swingler, a Laborite who has consistently been active in film industry affairs in Parliament. The Board of Trade prexy Sir David Eccles is anxious to get the present legislation through the House with the minimum of controversy. All difficult questions will be left over until time is found to introduce amending legislation for the Quota Act, which, under the present bill, is being extended for a further 10 years.

Decision to consult the industry, prior to drafting amending legislation, is the direct result of an agitation carried out by all sections of the trade, who felt the government had pulled a fast one by disposing of the Quota issue merely by a 10-year extension of life. The Minister, having bowed to the trade clamor, has now indicated that he will sound them out in the fall. In recent clashes in the House of Commons, he has suggested that the thorny problem of defining a British film should be left until then.

This could mean that American companies operating in Britain may be kept in the dark for almost another year, not knowing whether the pictures they will make will qualify for quota and be eligible for their cut of the statutory levy. This levy is being fixed in the first year at close to $10,000,000.

Among the various trade factions, it is known that the producers and the unions favor tightening up of the regulations and closing of some loopholes in the existing legislation. The exhibitors, on the other hand, fearing that any restriction on the U. S. outfits would even further limit their choice of quota product, favor the status quo. And insiders believe the latter are likely to win out.

98th Bard's Season In England Under Way

London, March 26.

The 98th Shakespearean season at Stratford-on-Avon begins this week when Peggy Ashcroft will star in "As You Like It," to be staged by Glen Byam Shaw. The Queen and Prince Philip will see this production at a Royal matinee June 14. Robert Harris, who led the Stratford company in 1946 and 1947, will appear in the same production with Mark Dignam, Richard Johnson and Jane Wenham.

Other plays lined up for the season include "King John," "Julius Caesar," "Cymbeline" and "The Tempest." John Gielgud will play in the last named.

Budget Deadline For Brit. Exhibs

London, April 2.

There's just one week to the Budget—and the Chancellor's decision next Tuesday (9) may well determine the future for hundreds of picture theatres in Britain. Unless there's substantial relief forthcoming in admission tax, there'll be mass closures throughout the country, including more than 120 theatres controlled by the major circuits.

Hundreds of indie theatres, which have been running in the red for some time, have been holding on in the hope that the government will ease their lot. They're encouraged in taking an optimistic view as a result of the Chancellor's promise last year to review the whole tax structure. That review has been proceeding quietly under the auspices of Customs and Excise officials during the past few months. In recent weeks, their findings have been implemented by representations on behalf of a united film industry.

There is growing optimism that a substantial concession will be forthcoming, but not even the most optimistic believe that there's much hope of receiving the $56,000,000 relief asked for by the industry. The concensus of opinion leans to the view that the concession will be large enough to enable theatre owners to meet their full statutory levy obligations, which will amount to some $10,000,000 a year, plus a further sum to take care of declining admissions and rising overheads.

All-Industry Group Huddles

The All-Industry Tax Committee, comprising top executives in production, distribution and exhibition, has called a special confab for April 10 to review the Budget, and plan any further necessary action. As the Budget proposals have to take legislative form in a Finance bill, the government recommendations could be subjected to Parliamentary amendment.

Alongside the picture biz agitation there has been a separate campaign by legit theatres, which are pleading total abolition of the entertainments duty on live shows. Their tax toll amounts to only about $5,500,000 annually, against the $95,000,000 paid by the film industry. In view of the wave of recent closures and the threat of more theatres going dark, plus the small amount involved, the legit managers are hopeful that the Chancellor will concede their claim without reservation.

The Chancellor also has to consider admission tax claims from sporting organizations, who also pay on a rate substantially lower than cinemas.

Wants to Rush Pix Distrib

Rome, March 26.

Minerva Films, one of Italy's top distributors, which went into bankruptcy a year ago, is in the news again with a petition by creditors to the court to allow immediate distribution of its films lest they depreciate in value by being withheld from the market.

The films include the still-unreleased "The Rice-Picker," which stars Elsa Martinelli.

85% of British Houses Met Quota Obligations During 1955-56, Sez BOT

London, March 26.

Over 85% of United Kingdom theatres fulfilled their quota obligations in the year 1955-56. Latest returns, compiled by the Board of Trade and based on 4,135 cinemas, show that first feature defaulters in same period rose from 529 to 599, but the number of supporting program failures drodpped from 642 to 551. The majority who failed to achieve their quotas did so by a narrow margin.

Basic quotas during that period were 30% for first features and 25% for supports. Of the total number of theatres scrutinized, 1,445 qualified for relief and had their quotas changed.

After allowing for the quota reliefs, the average prescribed quotas for the 4,135 theatres were 25.2% for first features and 23.8% for supporting programs. The three major circuits, which did not qualify for any relief, overfulfilled their quotas. The Odeon and Gaumont British circuits screened 35% British first feature product and 31% in the supporting category. Associated British Cinemas results were 33% and 30%, respectively.

'Society,' 'Jones' Win No. 5 Rating in Chile

Santiago, March 26.

"High Society" (M-G); in the first-run Metro theatre, and "Carmen Jones" (20th) in the second-run York, both have been given a No. 5 rating by the Catholic Action classification of pix being shown in Chile. The two pix are described as "inconvenient, first degree negative."

"Delirium" and "The Seven Capital Sins," French productions, fell into category six, "very inconvenient, immoral."

Hollywood Production Pulse

ALLIED ARTISTS

Starts, This Year..... 4
This Date, Last Year..... 7

"CALYPSO JOE"
Prod.—William F. Broidy
Assoc. Prod.—Lonnie D'Orsa
Dir.—Edward Dein
Herb Jeffries, Angie Dickinson, Edward Kemmer, Laurie Mitchell, Claudia Drake, Stephen Bekassy
(Started March 18)

COLUMBIA

Starts, This Year..... 7
This Date, Last Year..... 5

"THE LONG HAUL"
(Marksman Films)
(Shooting in England)
Prod.—Maxwell Setton
Dir.—Ken Hughes
Victor Mature, Diana Dors, Peter Reynolds, Patrick Allen, Liam Redmond, Gene Anderson
(Started Feb. 18)

"BITTER VICTORY"
(Transcontinental Films)
(Shooting in Libya)
Prod.—Paul Graetz
Dir.—Nicholas Ray
Richard Burton, Kurd Jergens, Raymond Pellegrin, Sean Kelly
(Started Feb. 18)

"THE MAD BALL"
Prod.—Jed Harris
Dir.—Richard Quine
Jack Lemmon, Kathryn Grant, Mickey Rooney, Arthur O'Connell, Ernie Kovacs, Dick York, William Hickey, Mary LaRoche, L. Q. Jones, Roger Smith, James Darren, Sheridan Comerate, Eddie Ryder, William Pierson
(Started March 25)

WALT DISNEY

Starts, This Year..... 1
This Date, Last Year..... 1

"OLD YELLER"
(Buena Vista Release)
Prod.—Walt Disney
Dir.—Robert Stevenson
Dorothy McGuire, Fess Parker, Jeff York, Tommy Kirk, Kevin Corcoran
(Started Jan. 28)

METRO

Starts, This Year..... 6
This Date, Last Year..... 8

"LES GIRLS"
Prod.—Sol C. Siegel
Dir.—George Cukor
Gene Kelly, Mitzi Gaynor, Kay Kendall, Taina Elg, Jacques Bergerac, Leslie Phillips
(Started Jan. 3)

"TIP ON A DEAD JOCKEY"
Prod.—Edwin H. Knopf
Dir.—Richard Thorpe
Robert Taylor, Dorothy Malone, Gia Scala, Marcel Dalio, Martin Gabel, Jack Lord, Peter Adams
(Started Feb. 25)

"DON'T GO NEAR THE WATER"
Prod.—Lawrence Weingarten
Dir.—Charles Walters
Glenn Ford, Gia Scala, Anna Kashfi, Earl Holliman, Anne Francis, Eva Gabor, Keenan Wynn, Fred Clark, Russ Tamblyn, Jeff Richards, Mickey Shaughnessy
(Started March 1)

"UNTIL THEY SAIL"
Prod.—Charles Schnee
Dir.—Robert Wise
Jean Simmons, Joan Fontaine, Paul Newman, Piper Laurie, Sandra Dee
(Started March 14)

"CAPTAIN DREYFUS"
(Shooting in England)
Prod.—Sam Zimbalist
Dir.—Jose Ferrer
Jose Ferrer, Viveca Lindfors, Leo Gwenn, Emlyn Williams, David Farfar, Anton Walbrook
(Started March 27)

PARAMOUNT

Starts, This Year..... 5
This Date, Last Year..... 6

"THE DEVIL'S HARPOON"
Prod.-Dir.—Cornel Wilde
Cornel Wilde, Jean Wallace, Mary Astor, Arthur Franz, Larry Pennell, Valerie Allen, Ross Lagdasarian, Gerald Milton, Paul Fix
(Started March 4)

"SAD SACK"
Prod.—Hal Wallis
Dir.—George Marshall
Jerry Lewis, Phyllis Kirk, David Wayne, Joe Mantell, Liliane Montevecchi, George Dolenz, Peter Lorre
(Started March 18)

20th CENTURY-FOX

Starts, This Year..... 11
This Date, Last Year..... 4

"AN AFFAIR TO REMEMBER"
Prod.—Jerry Wald
Dir.—Leo McCarey
Cary Grant, Deborah Kerr, Richard Denning, Neva Patterson, Cathleen Nesbitt, Charles Watts
(Started Feb. 12)

"THE SUN ALSO RISES"
(Shooting in Mexico)
Prod.—Darryl F. Zanuck
Dir.—Henry King
Ava Gardner, Tyrone Power, Mel Ferrer, Errol Flynn, Eddie Albert
(Started March 18)

"WILL SUCCESS SPOIL ROCK HUNTER"
Prod.-Dir.—Frank Tashlin
Jayne Mansfield, Tony Randall, Betsy Drake, Joan Blondell, John Williams, Lili Gentle, Rachel Stephens, Henry Jones, Mickey Hargitay, Patricia Powell, Ann McCrea, Lida Piazza, Judy Busch
(Started March 19)

"A FAREWELL TO ARMS"
(Shooting in Italy)
Prod.—David O. Selznick
Jennifer Jones, Rock Hudson, Vittorio de Sica, Kurt Kasznar, Alberto Morin
(Started March 25)

UNIVERSAL

Starts, This Year..... 8
This Date, Last Year..... 9

"MY MAN GODFREY"
Prod.—Ross Hunter
Dir.—Henry Koster
June Allyson, David Niven, Martha Hyer, Jessie Royce Landis, Eva Gabor, Robert Keith, Jay Robinson, Jeff Donnell, Eric Sinclair
(Started Jan. 28)

"BADGE OF EVIL"
Prod.—Albert Zugsmith
Dir.—Orson Welles
Charlton Heston, Orson Wells, Janet Leigh, Joseph Calleia, Akim Tamiroff, Joanna Moore, Ray Collins, Phil Harvey, Harry Shannon, Mort Mills
(Started Feb. 18)

"ALONE TOGETHER"
Prod.—Robert Arthur
Dir.—Abner Biberman
George Nader, Cornell Borchers, Michel Ray, Judson Pratt, Jeanne Cooper, Russ Conway
(Started March 11)

"SLIM CARTER"
Prod.—Howie Horwitz
Dir.—Richard Bartlett
Jock Mahoney, Julie Adams, Tim Hovey, Bill Williams, Barbara Hale, Joanna Moore, William Hopper, Ben Johnson, Walter Reed
(Started March 11)

"DECISION AT DURANGO"
Prod.—Gordon Ray
Dir.—Harry Keller
Fred MacMurray, Joan Weldon, John Ericson, Robert Middleton, Marie Windsor, Edgar Buchanan, Skip Homeier, Ann Doran, Robert Foulk, Eduard Franz, Christopher Dark
(Started March 11)

WARNER BROS.

Starts, This Year..... 6
This Date, Last Year..... 3

"SAYONARA"
Prod.—William Goetz
Dir.—Joshua Logan
Marlon Brando, Red Buttons, Patricia Owens, Ricardo Montalban, Miiko Taka, James Garner, Myoshi Umeki
(Started Jan. 7)

"BAND OF ANGELS"
Dir.—Raoul Walsh
Clark Gable, Yvonne DeCarlo, Sidney Poitier
(Started Jan. 14)

"NO TIME FOR SERGEANTS"
Prod.-Dir.—Mervyn LeRoy
Andy Griffith, Myron McCormick, Nick Adams, Murray Hamilton, Jean Willes, Henry McCann, Dub Taylor, William Fawcett, Raymond Bailey, Malcolm Atterbury
(Started Jan. 28)

INDEPENDENT

Starts, This Year..... 33
This Date, Last Year..... 23

"THE BRIDGE ON THE RIVER KWAI"
(Columbia Release)
(Horizon-Pearlen Prods.)
(Shooting in Ceylon)
Prod.—Sam Spiegel
Dir.—David Lean
William Holden, Alec Guinness, Jack Hawkins, Sessue Hayakawa, James Donald, John Boxer
(Started Oct. 1)

"THE SEA WALL"
(Dino De Laurentiis Productions)
(For Columbia Release)
(Shooting in Thailand)
Prod.—Dino De Laurentiis
Dir.—Rene Clement
Silvana Mangano, Richard Conte, Anthony Perkins, Jo Van Fleet, Alida Valli, Nehemiah Persoff, Ruth Storey
(Started Jan. 7)

"THE QUIET AMERICAN"
(Figaro Production)
(For UA Release)
(Shooting in Saigon)
Prod.-Dir.—Joseph L. Mankiewicz
Audie Murphy, Michael Redgrave, Claude Dauphin
(Started Jan. 21)

"MY GUN IS QUICK"
(Parklane Productions)
(For UA Release)
(Shooting at Allied Artists)
Prod.-Dir.—George White, Phil Victor
Robert Bray, Whitney Blake, Donald Randolph, Richard Garland, Peter Mamakos, Pamela Duncan, Pat Donahue, Jan Chaney, Virginia Coray
(Started March 14)

"THE DREAM MACHINE"
(Amalgamated Productions)
(Shooting in London)
Prods.—Richard Gordon, Charles Vetter, Jr.
Dir.—Montgomery Tully
Rod Cameron, Mary Murphy, Peter Illing
(Started March 18)

"PATHS OF GLORY"
(Bryna Productions)
(For UA Release)
(Shooting in Germany)
Prod.—James B. Harris
Dir.—Stanley Kubrick
Kirk Douglas, Ralph Meeker, Adolph Menjou, George Macready, Wayne Morris, Richard Anderson
(Started March 18)

"RED ARROW"
Prod.—Plato Skouras
Dir.—Elmo Williams
Keith Larsen, Eugenia Paul, Jim Davis, George Keymas, Rudolfo Acosta, Lane Bradford, Michael Carr, John Miljan
(Started March 19)

"BOP GIRL GOES CALYPSO"
(Bel-Air Production)
(For UA Release)
Prod.—Aubrey Schenck
Dir.—Howard W. Koch
Judy Tyler, Bobby Troup, The Mary Kaye Trio, Lord Flea, The Goofers, Nino Tempo, The Titians
(Started March 20)

"RIDE OUT FOR REVENGE"
(Bryna Productions)
(For UA Release)
Prod.—Norman Retchin
Dir.—Barney Girard
Rory Calhoun, Gloria Grahame, Joanne Gilbert, Lloyd Bridges, Vince Edwards, Richard Shannon, Michael Winkleman, Cyril DeLevanti
(Started March 25)

"BEYOND TERROR"
(Regal Films)
(For 20th-Fox)
Prod.—Robert Stabler
Dir.—Charles Marquis Warren
Paul Richards, Mala Powers, John Howard, Mara Corday
(Started March 25)

"BITTER IS THE RIDE"
(For UA Release)
Prods.—Harry Jackson, Sam Weston
Co-Prod.—Edward L. Rissien
Dir.—Mark Stevens
Mark Stevens, John Lupton
(Started April 1)

Film Importers' 'Crucial' Meeting Little Attended

The Independent Motion Picture Distributors Assn. came to the brink of dissolution in Manhattan last week when several of its principals failed to attend a crucial meeting Friday (29).

Powwow had been called to discuss the resignation of prexy Arthur L. Mayer and, if necessary, to elect a new head for the organization. Meeting, held at the Trans-Lux offices, failed to bring together the necessary quorum to make any decisions.

Furthermore, Jean Goldwurm of Times Film Corp., openly a candidate for the presidency, didn't show up; nor did Richard Davis and Ilya Lopert, both of whom had staged a walkout during a prior session of the IMPDA, when Edward Harrison launched a personal attack on Lopert. Harrison, by the way, violently opposed to a dues raising plan, also didn't show Friday.

Davis and Lopert have resigned from the group. Davis, nevertheless, sent a representative to last week's meeting, but only as an observer.

Failure of Goldwurm to show up evoked considerable and comment evoked considerable comment among the membership. Those who attended, including Mayer, Richard Brandt, Max Goldberg, Munio Podhorzer, Fay Miske, etc., were agreed on the need for an organization, but decided to simply let things ride for the moment.

Talks about forming a new organization are in the formative stages. It's argued however that (1) the existing structure should be revitalized and (2) no new group could function properly as a "club" in which not all independents were welcome. This, however, brings up again the question of sharp personality differences that exist and that have hampered the association in the past.

As for Mayer, he says he has resigned from the presidency, and his decision appears to be final. Goldberg, as first v.p., now presumably will take over what is left of the distrib group. Mayer said he was "discouraged," but still convinced of the great need for an active film importers organization. He said that, among other things, he wasn't willing to see the IMPDA's annual Joseph Burstyn awards fall by the wayside.

Tomlinson's Choice

Continued from page 5

ing of the executive committee, he said the question of Mayer was new to him. He said that neither the names of Mayer nor Meyer had come up in the board meeting. However, he said that he didn't think that Mayer was interested in returning to the company and that he doubted that Meyer wanted an executive job with the company. Vogel admitted that Tomlinson had made no comment to him either in private or at the board meeting relating to the Loew's prexy's moves.

Vogel gave the appearance of a man who had received a solid vote of confidence. He was extremely friendly to reporters and showed a willingness to answer questions. The experience of being surrounded by newsmen, he said, was a new one to him and he turned to director Ogden R. Reid, president and editor of the N. Y. Herald Tribune, for assistance. "Please stay with me," he said to Reid. "You know more about this than I do."

The Loew's prexy left for the Coast on Friday (29) to continue his reorganization of the studio.

Inside Stuff—Pictures

Digging out from the late March snowstorm which swept across the midwest plains was virtually completed by last week end. Just what the effect on theatre operation totalled was difficult to evaluate with no clearing house for statistics, but it is certain that many houses missed several days of operations. Storm moved in on Saturady (23) when most houses were completing a change, and all went through with that one. Exhibitors Film Delivery and Service Company reported that all of its trucks got through the Kansas routes, but virtually all were delayed, and consequently could not get film to theatres for the Sunday-Monday-Tuesday program. A score or more of houses in Kansas, many in Nebraska, were closed for three days or more.

Drifting snow made it next to impossible to move about in the storm belt, and theatres would have had few customers had they been open. A theatre at Oakley, Kans., reported it reopened on Wednesday, after being closed from Sunday but drive-ins which try to stay open all winter still did not reopen last week-end in several towns.

On the plus side is the fact that the storm was moisture laden and will put a severe dent in the drought over the area, and will thus have some indirect benefits later.

All talk to the contrary nothwithstanding, Hollywood continues to skirt "controversial" pictures per writer-director Daniel Taradash in National Jewish Monthly, publication of B'nai B'rith. His "Storm Center" dealing with a smalltown librarian who refuses to submit to pressure groups who disapprove of certain books on the libary's shelves, took five years to overcome resistance to its subject-matter.

But there is another commercial aspect to the "controversial" picture which is rarely considered—its lack of competition. "It generally is the only one of its kind, in a field where far too many films resemble each other far too closely." In proof of this Taradash points to the success of "Crossfire" and "Gentleman's Agreement," early films dealing with anti-Semitism. He cites other examples:

"All the King's Men," about an American political demagogue; "Waterfront," a picture exposing corruption in a labor union; "Home of the Brave" and "Pinky," about segregation and miscegenation were profit-makers.

New York's State Senate, as had been predicted, passed Wednesday (27) the Periconi bill which would amend the education law to add as a ground for licensure refusal the fact a film in whole or part "disparages against one's nationality or color," but the Assembly Rules Committee failed to report it, prior to final adjournment Saturday (30).

Upper House tally was 56 to 1, the lone negative vote being cast by Senator George R. Metcalf, Auburn Republican and an editor. There was no debate.

The measure had supposed political sex appeal. However, some legislative leaders privately questioned the wisdom of amending the state film licensing law.

"This is always a delicate, and sometimes a dangerous, process," one law maker commented. Periconi-De Salvio resolution of Feb. 5 which the sponsors also sought to make part of Legislature record called for a "public rebuke" of the producers of Baby Doll" (Warners) for ridiculous and derogatory reference to Americans of Italian descent."

Columbia Pictures is kicking off its campaign on Ben Gazzara as a film newcomer headed for stardom via a special mailing piece which goes out over the signature of ad-pub veepee Paul Lazarus. Broadway thesp makes his screen bow as star of Sam Spiegel's "The Strange One," released by Col.

With a packet consisting of the letter, reprints of a trade paper campaign on Cazzara, a long feature by Edwin Schallert, L. S. Times film ed., and quotes of reviews from actor's stage performances. Lazarus compares Gazzara to such previous Columbia discoveries as Kim Novack, Glenn Ford, Rita Hayworth, Jack Lemmon and Judy Holliday. Letter also credits Spiegel with having brought Eva Marie Saint together with Marlon Brando in "Waterfront."

Direct mail campaign will be followed up with visits by Col field men to exhibs and press.

Threatened legal interruption of the Academy Awards presentation was staved off at the 11th hour when Federal Judge Thurmond Clarke denied a temporary restraining order sought by Louis and Bebe Barron, who are suing for $350,000 over the special effects for Metro's "Forbidden Planet." At an unusual hearing, the judge ruled that the Barrons have adequate remedy at law and that the restraining order was not needed. April 29 was set for further hearings.

Barrons contend they were deprived of proper credit for the effects and the nomination should have gone to them instead of to Dr. Wesley C. Miller, head of the Metro sound department. Question of a restraining order became moot several hours later when "10 Commandments" won the special effects award.

Kei Nagashima, public relations man with offices in the Imperial Hotel, Tokyo, and a familiar figure to U.S. film industry, returned from a trip to Hollywood and said that all the studios he visited directed questions at him concerning shooting on location in Japan. The companies, said Nagashima, asked about production facilities, available personnel and climate conditions. Specifically he stated that 20th-Fox is negotiating for equipment owned by RKO from filming of "Escapade in Japan" last winter and used by Warners for "Sayonara" more recently. Nagashima added that U-I postponed Japan plans until early Fall.

While in film colony, Nagashima translated Japanese dialogue from RKO entry for Johnston Office showing.

Nagashima acts as interpreter at press conferences here for film figures from U.S. He also assisted in publicity and preparations for mentioned RKO opus, Columbia's "Three Stripes in the Sun" and Metro's "Teahouse of the August Moon."

Red China is planning to return to Japan more than 1,000 films produced in China by Japanese during the war. The decision was reached through talks between Wang Huei, prez of Communist China's Motion Picture Library, and vet Japanese film director Kiyohiko Ushihara, who heads a mission now visiting Peking. Returning of the product was first discussed by the two men last September when both were delegates to the World Film Library Conference in Yugoslavia.

According to a list not yet finalized, 1,260 Japanese films were produced in China during the war, including 417 features, 483 newsreels, 327 documentaries and 33 artles.

"Most North Americans object to being told what they may do, see or read," declares Rev. Charles Howard Graf, rector of St. John's-in-the-Village, Manhattan, known as a church for show people. Writing in Toronto Sunday Telegram (24): "They often show this protest by seeing the forbidden, or buying the condemned reading.

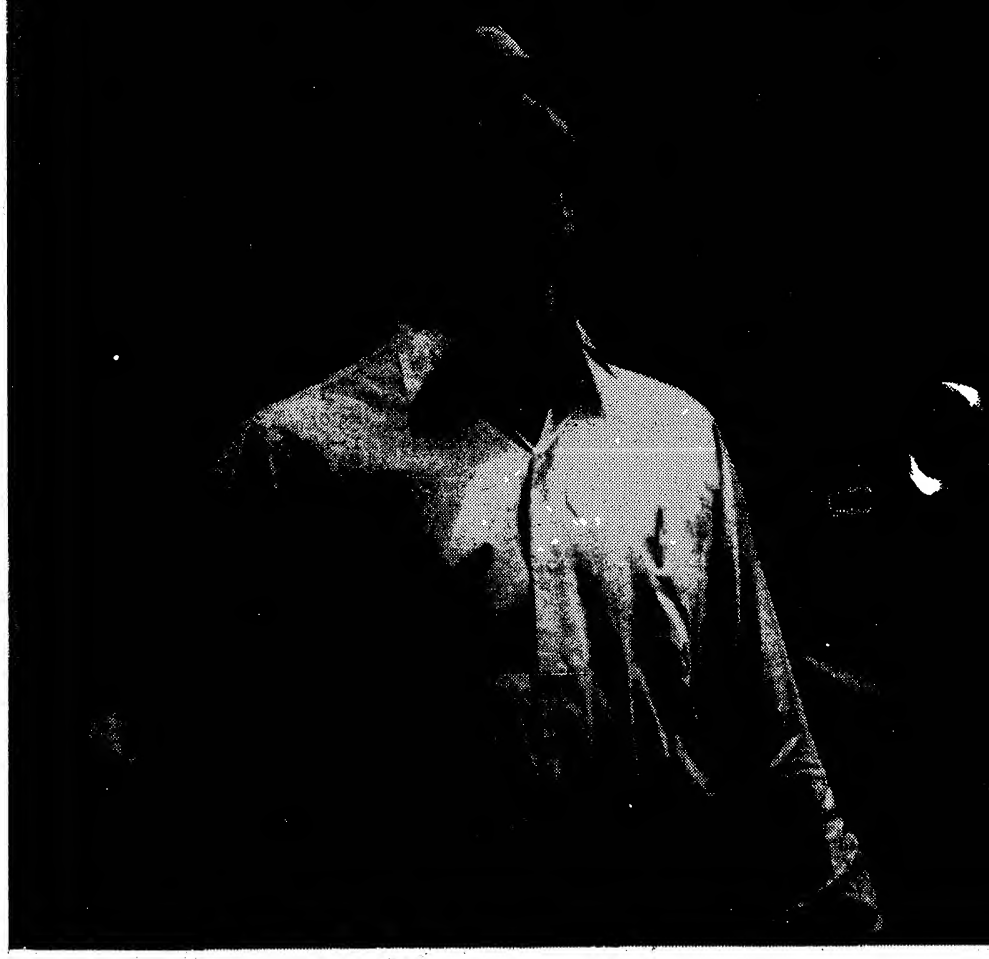
"This, of course, only succeeds in promoting plays or books which are not usually worthwhile. The danger inherent in any censorship is that no one can really know where it may stop—or if it will stop at all. I don't want anyone else to be my conscience. I think I can train my own children to choose the wheat from the chaff!"

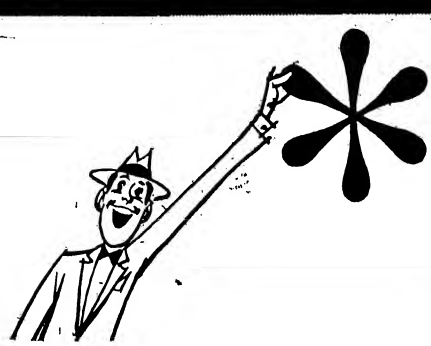
Roxy Theatre's Leon Brandt last week went to the trouble of toting up the Academy Award statistics as they affected the Broadway showcases. He found that his own theatre had played three of the films in the award category ("King and I," "Anastasia" and "Giant") for

(Continued on page 20)

PAT BOONE

IS RECORDING
THE TITLE SONG OF
"BERNARDINE" NOW





to hit the airwaves soon, for the same big build-up 20th gave LOVE ME TENDER. ***BERNARDINE*** will be ready for release by the time school is out. Here is your perfect summer season attraction, pre-sold by the song, Pat Boone's transcontinental in-person tour and his many television and radio appearances. Reserve the date you want now...*call 20th today!*

Picture Grosses

Frisco Spotty Albeit 'Dress' Bangup $13,000; 'Fear' 10G, 'Lizzie' 10G

San Francisco, April 2.

Mixed b.o. results loom this session, but "Heaven Knows, Mr. Allison" and hard-ticket pix still are in the chips. Top newcomer looks to be "Tattered Dress," rated good at Golden Gate. Japanese "Street of Shame" looks best in arty theatres, with great opening round at Larkin. Figured that 1,000 were turned away Saturday night. "La Strada" picked up on Academy award as top foreign pic. "Allison" still is fine in third Fox stanza. "Fear Strikes Out" and "Lizzie" both are lightweight.

Estimates for This Week

Golden Gate (RKO) (2,859; 80-$1)—"Tattered Dress" (U) and "Cruel Tower" (AA). Good $13,000. Last week, "Shrinking Man" (U) and "Ship Died of Shame" (Indie) (2d wk), $9,000.

Fox (FWC) (4,651; $1.25-$1.50)—"Heaven Knows, Mr. Allison" (20th) (3d wk). Fine $12,500. Last week, $16,500.

Warfield (Loew) (2,656; $1.25)—"Lizzie" (M-G). Dull $10,000 or under. Last week, "10,000 Bedrooms" (M-G), $12,000.

Paramount (Par) (2,646; $1.25)—"Fear Strikes Out" (Par) and "Unconquered" (Par). Light $11,000 or near. Last week, "Rebel Without a Cause" (WB) and "East of Eden" (WB) (reissues), $10,000.

St. Francis (Par) (1,400; $1.75-$2.75)—"10 Commandments" (Par) (6th wk). Great $18,000. Last week, $20,000.

Orpheum (SW-Cinerama) (1,458; $1.75-$2.65) — "Seven Wonders" (Cinerama) (19th wk). Socko $19,000 or close. Last week, $21,000.

United Artists (No. Coast) (1,207; 70-$1)—"Attack of Crab Monsters" (AA) and "Not of This Earth" (AA). Mild $8,500. Last week, "Full of Life" (Col) and "Sierra Stranger" (Col), same.

Stagedoor (A-R) (440; $1.25-$1.50)—"Great Man" (U) (2d wk). Good $4,000. Last week, $4,500.

Larkin (Rosener) (400; $1) — "Street of Shame" (Indie). Great $6,800. Last week, "Tears for Simon" (Indie) (3d wk), $1,900.

Clay (Rosener) (400; $1)—"We Are All Murderers" (Indie) (2d wk). Excellent $3,200. Last week, $3,800.

Vogue (S.F. Theatres) (364; $1.25)—"La Strada" (29th wk) and "Hello, Elephant" (Indie) (3d wk). Up to big $2,100. Last week, $1,600.

Bridge (Schwarz) (396; $1-$1.25)—"Wee Geordie" (Indie) (10th wk). Climbed to hep $3,000. Last week, $2,900.

Coronet (United California) (1,250; $1.50-$3.75)—"Around World In 80 Days" (UA) (14th wk). Sock $22,000. Last week, $23,000.

WASHINGTON

(Continued from page 9)

(20th) (3d wk). Smash $17,000; holds. Last week, $19,000.

Columbia (Loew) (1,174; 70-90)—"River's Edge" (20th) (2d wk). Neat $6,500. Stays on. Last week, $8,500.

Keith's (RKO) (1,859; 70-90)—"Tattered Dress" (U). Fine $8,500 after last week's $7,500 for "Brave One" (RKO-U).

Metropolitan (SW) (1,490; 85-$1.25)—"Giant" (WB). On return date, oke $9,000 or near. Last week, "Paris Does Strange Things" (WB), $5,500.

Palace (Loew) (2,360; 85-$1.25)—"10,000 Bedrooms" (M-G) (2d wk). Light $10,000 and out. Last week, $16,000.

Plaza (T-L) (290; 90-$1.35)—"Fernandel, Dressmaker" (Indie). Handsome $5,000 for this small-seater. Last week, "Snow Was Black" (Indie) (4th wk), $2,000.

Trans-Lux (T-L) (600; 90-$1.25)—"Iron Petticoat" (M-G) (6th wk). Small $3,500 and holds, after $4,000 last week.

Warner (SW-Cinerama) (1,300; $1.20-$2.40) — "Seven Wonders" (Cinerama) (14th wk). Hypoed by extra shows to catch heavy tourist trade, including high school graduating classes from other states, climbed to great $22,000. Last week, $20,000.

Uptown (SW) (1,100; $1.20-$2.40)—"Oklahoma" (Magna) (23d-final week). Great $11,000. Last week, $9,500.

ST. LOUIS

(Continued from page 9)

Man" (U) and "Gun For Coward" (U) solid $14,000.

Loew's (Loew) (3,221; 50-85)—"10,000 Bedrooms" (M-G) and "Ride Iron Horse" (Col) (2d wk). Fair $7,500 after $9,500 opening stanza.

Missouri (Arthur) (4,000; 75)—"Three Violent Men" (20th) and "Hell's Crossroads" (Rep). Opened today (Tues.). Last week, "King And I" (20th) and "Friendly Persuasion" (AA) fancy $10,000 or close, for return dates for both.

Orpheum (Loew) (1,914; 50-85)—"Spring Reunion" (UA) and "Shadow Of Fear" (UA). Neat $7,000. Last week, "Guns Ft. Petticoat" (Col) and "Utah Blaine" (Col), $4,000.

Pageant (St. L. Amus.) (1,000; 90)—"Wee Geordie" (Indie) (2d wk). Good $2,000, following initial frame's $2,500.

Richmond (St. L. Amus.) (400; 90)—"Anthony Adverse" (Realart) and "Possessed" (Realart). Fine $2,500. Last week, "The Killing" (UA) and "Patterns Power" (UA), $2,000.

St. Louis (Arthur) (4,000; $1.25-$2) — "10 Commandments" (Par) (6th wk). Socko $31,000 after $32,500 in fifth.

Shady Oak (St. L. Amus.) (800; 90)—"Great Man" (U). Big $3,000. Last week "The Doctors" (Indie), $2,500.

LOS ANGELES

(Continued from page 9)

Out" (Par) (2d wk). Dull $5,000. Last week, $5,900.

Egyptian (UATC) (1,503; $1-$1.80). — "Paris Does Strange Things" (WB) (2d wk). Modest $5,300. Last week, with Downtown Paramount, $10,600.

Hawaii (G&S) (1,106; 80-$1.25)—"Full of Life" (Col) and "Wild One" (Col) (reissue) (2d wk). Okay $3,800. Last week, with Warner Downtown, Wiltern, $17,000.

Chinese (FWC) (1,908 $1.25-$2)—"Heaven Knows, Mr. Allison" (20th) (3d wk). Medium $14,000. Last week, $15,700.

Four Star, Warner Downtown (UATC-SW) (868; 1,757; 80-$1.50)—"Lost Continent" (Lopert) and "Red Balloon" (Lopert) (4th wk, 4-Star; 1st wk. D'Town). Light $7,500. Last week, Four Star, $3,600.

Vogue (FWC) (885; 90-$1.50)—"Anastasia" (20th) (6th wk), with "Silent World" (Col) added because of Academy win. Okay $3,500. Last week, $2,500.

Fine Arts (FWC) (631; $1.25-$1.50)—"Great Man" (U) (7th wk). Thin $2,500. Last week, $3,200.

Carthay (FWC) (1,138; $1.75-$3.50)—"Around World in 80 Days" (UA) (15th wk). Great $26,500. Last week, ditto.

Warner Beverly (SW) (1,612; $1.50-$3.30)—"10 Commandments" (Par). (20th wk). Great $19,500. Last week, $19,600.

Warner Hollywood (SW-Cinerama) (1,384; $1.20-$2.65)—"Cine Holiday" (Cinerama) (73d wk). Into current stanza Sunday (31) after big $14,700 last week.

Canon (Rosener) (533; $1.50)—"La Strada" (T-L) (22d wk). Up to fancy $3,700 via Oscar win. Last week, $2,700.

Vagabond (Rosener) (390; $1.30)—"Street of Shame" (Indie) (7th wk.). Modest $2,500. Last week, $3,000.

Omaha Fair; 'Bedrooms' Good 5G, 'Allison' 8G, 2d

Omaha, April 2.

Biz is just fairish at downtown first-runs this week with only two new entries. "10,000 Bedrooms" is setting the pace, being rated good at the State. "Man Who Turned to Stone" is modest at Brandeis. Thanks to strong weekend biz, "10 Commandments" is steady in its fifth session at the Omaha. "Heaven Knows, Mr. Allison" still is strong in its second stanza at the Orpheum.

Estimates for This Week

Brandeis (RKO) (1,100; 75-90)—"Man Who Turned to Stone" (Col) and "Zombies Mora-Tau" (Col). Mild $3,000. Last week, "Broken Lancers" (20th) and "Viva Zapata" (20th) (reissues), $2,800.

Omaha (Tristates) (2,066; $1.25-$2)—"10 Commandments" (Par) (5th wk). Big $9,000. Last week, $10,500.

Orpheum (Tristates) (2,980; 75-90)—"Heaven Knows, Mr. Allison" (20th) (2d wk). Nice $8,000 after $11,500 debut.

State (Goldberg) (850; 75-90) — "10,000 Bedrooms" (M-G). Good $5,000. Last week, "Shrinking Man" (U), $4,000.

PITTSBURGH

(Continued from page 8)

for "Anastasia," 20th-Fox is really coming through for this house after long slack period.

Penn (UA) (3,300; 65-99)—"10,000 Bedrooms" (M-G). They just aren't buying Dean Martin alone. Dull $9,000, and very disheartening for a big musical. Last week, "Edge of City" (M-G), $8,000.

Squirrel Hill (SW) (900; 85-99)—"Full of Life" (Col) (2d wk). Looks like house has latched onto the "Marty"-"Great Man" category here. Running within touching distance of "Marty" (UA) and "Great Man" (U), both record-holders here. Sock $5,300. Last week, $6,000.

Stanley (SW) (3,800; 65-99) — "Giant" (WB). Brought back on Oscar expectations, having originally played here for six weeks last winter. But nabes apparently have drained it. Won't do much more than mild $8,000. Last week, "Fear Strikes Out" (Par) struck out at $7,500.

Warner (SW-Cinerama) (1,500; $1.25-$2.50)—"10 Commandments" (Par) (3d wk). Climbing steadily here and will go over $21,500 this session, for its best take so far. Last week, $21,000.

KANSAS CITY

(Continued from page 9)

$6,000. Last week, "Paris Does Strange Things" (WB), $5,000.

Rockhill (Little Art Theatres) (750; 75-90)—"Richard III" (Indie) (2d wk). Nifty $1,500; holds. Last week, $2,000.

Roxy (Durwood) (879; 90-$2)—"10 Commandments" (Par) (7th wk). Big $9,000. Holding. Last week, same.

Shawnee Drive-In, Leawood Drive-In, Dickinson (Dickinson) (1,000 cars; 1,000 cars; 700; 75)—"Shadow On Window" (Col) and "Gamma People" (Col). Acceptable $5,000. Last week, including Glen, "Spring Reunion" (UA) and "Big Boodle" (UA), $2,500.

Tower (Fox Midwest) (2,100; 75-90)—"Shrinking Man" (U) and "Duel at Apache Wells" (Rep) (2d wk). Good $4,000. Last week, coupled with three other first-runs.

Uptown, Fairway, Granada (Fox Midwest) (2,043; 700; 1,217; 75-90)—"Oh, Men! Oh, Women!" (20th) and "Quiet Gun" (20th). Medium $10,000. Last week, including Tower, "Shrinking Man" (U) and "Duel Apache Wells" (Rep), $16,000.

BROADWAY

(Continued from page 9)

$1.25-$1.80)—"On Bowery" (Indie) (3d wk). Second round ended Sunday (31) was socko $6,700. First was $9,600. Length of whole show, running less than one hour and 45 minutes, plus $1.80 top makes this money possible.

Globe (Brandt) (1,500; 70-$1.50)—"True Story of Jesse James" (20th) (2d wk). This week winding tomorrow (Thurs.) looks like fair $9,500. First was $12,000.

Guild (Guild) (450; $1-$1.75)—"Albert Schweitzer" (Indie) (11th wk). The 10th frame ended Sunday (31) was okay $6,000. The ninth was $7,500. "Young Stranger" (RKO-U) opens April 8 after a preem on night of April 7.

Mayfair (Brandt) (1,736; 79-$1.80)—"Tattered Dress" (U) (3d-final wk). This round ending today (Wed.) likely will reach light $9,000. Second was $11,500. "Lizzie" (M-G) opens tomorrow (Thurs.).

Normandie (Trans-Lux) (592; 95-$1.80)—"Cinderella" (BV) (reissue) (6th wk). This stanza ending today (Wed.) shapes to get lively $7,000. Fifth was $8,700. Continues on, with "If All the Buys" (BV) opening April 22.

Palace (RKO) (1,700; 50-$1.60)—"Big Caper" (UA) with vaudeville. Week ending today (Wed.) looks like good $16,300. In ahead, "Woman's Devotion" (Rep) and vaude, $15,000. Liberace and all-vaude show opens April 20.

Paramount (ABC-Par) (3,665; $1-$2)—"Paris Does Strange Things" (WB). First week winding tomorrow (Thurs.) is heading for slow $25,000 or near, one of lowest recent opening weeks. Holds. In ahead, "Three Brave Men" (20th) (2d wk), $18,000.

Paris (Pathe Cinema) (568; 90-$1.80)—"Gold of Naples" (DCA) (8th wk). Seventh frame ending Sunday was big $12,000. Sixth week was $13,200. Stays indef.

Radio City Music Hall (Rockefellers) (6,200; 95-$2.85)—"Funny Face" (Par) with Easter stageshow. Initial session is soaring to smash $165,000 despite opening week earlier than usual. Holds, natch! In ahead, "Spirit of St. Louis" (WB) and stageshow (5th wk), $90,000. "Funny Face" and Easter stageshow is set to stay at least through May 1.

Rivoli (UAT) (1,545; $1.25-$3.50)—"Around World in 80 Days" (UA) (25th wk). The 24th stanza finished last night (Tues.) was capacity $37,100 for 11 shows, and turnaway was terrific as result of winning Oscar for year's best pic. Resulted in spurt for advance seat sale. The 23d week was $37,100. Higher capacity for this number of shows possible because of adding nine extra balcony seats.

Plaza (Brecher) (525; $1.50-$2)—"Lust For Life" (M-G) (29th wk). The 28th week ended Monday (1) was sturdy $9,300. The 27th round was $9,000.

Roxy (Nat'l. Th.) (5,717; $1.25-$2.50)—"Heaven Knows, Mr. Allison" (20th) with stageshow (3d wk). This session ending tomorrow (Thurs.) is headed for great $75,000 or near. Stays on. Although "Boy on Dolphin" (20th) will be brought in for a benefit show the night of April 10, "Allison" continues its run here after the one-night showing. There is a good chance that "Allison" may be held through Easter.

State (Loew) (3,450; 78-$1.75)—"10,000 Bedrooms" (M-G). Opens today (Wed.). In ahead, "Fear Strikes Out" (Par) (2d wk), lightweight $9,500 after $14,500 opening week.

Sutton (R&B) (561; 95-$1.75)—"Great Man" (U) (14th wk). The 13th session ended Monday (1) was good $5,500. The 12th week was $6,500.

Trans-Lux 52d St. (T-L) (540; $1-$1.50)—"La Strada" (T-L) (38th wk). The 37th week ended Sunday (31) was terrific $11,000, obviously being helped by winning Oscar for best foreign pic. The 36th week was $9,500. Stays on. Last Saturday (30) was best such day since the second week here.

Victoria (City Inv.) (1,060; 50-$2)—"Lost Continent" (Lopert) (4th-final wk). Third stanza ended Sunday (31) was nice $14,600. The second was $17,400. "Bachelor Party" (UA) scheduled to open April 9.

Warner (SW-Cinerama) (1,600; $1.20-$3.50) — "Seven Wonders" (Cinerama) (52d wk). The 51st week completed Saturday (30) was great $38,800 for 17 shows. The 50th frame, also 17 shows, was $40,200. Stays on indef.

World (Times) (501; 95-$1.50)—"Third Man" (20th) (reissue). Opened Monday (1). Last week, "Tempest in Flesh" (Pace) (10th wk-10 days), $4,200.

Coast Guards Not 'With' East's Ideas; Who's Surprised?

Film studio elements are holding themselves aloof to the proposed "Business Building" promotional spectacular which has been endorsed by committees of the Motion Picture Assn. of America, Theatre Owners of America and the Council of Motion Picture Organizations.

That certain production brass was not high on the idea was apparent from the start. This attitude appears unchanged despite progress made on the project and the fact that exhibitors are behind it $1,400,000 worth, that figure being the amount pledged by TOA members through Ernest Stellings, president of the exhib association.

Regarded as an example of the Coast indifference is a situation involving Roger Lewis, chairman of MPAA's ad-pub committee, who has been prominent in getting the institutional pitch off the ground. While west recently, Lewis asked an MPAA rep to set up a luncheon with studio ad-pub personnel for the purpose of discussing the campaign. He was snubbed; members of the Hollywood ad-pub fraternity answered back that they were too busy readying for the Academy Awards. Strangely enough, though, George Seaton, president of the Academy, took time out to have lunch with Lewis.

Perhaps significantly, an ad-pub v.p. in the east, in commenting on the attitude of the west, this week asked: "Who needs them, anyway?"

CHICAGO

(Continued from page 9)

and "Last Man to Hang" (Col), $4,700.

Oriental (Indie) (3,400; 90-$1.50)—"Heaven Knows, Mr. Allison" (20th) (2d wk). Torrid $35,000. Last week, $48,000.

Palace (SW-Cinerama) (1,484; $1.25-$3.40) — "Seven Wonders" (Cinerama) (15th wk). Lofty $37,500. Last week, $39,000.

Roosevelt (B&K) (1,400; 65-90)—"Attack of Crab Monsters" (Cap) and "Not of This Earth" (Cap). Neat $17,000. Last week, "Wild Party" (UA) and "Four Boys and Gun" (UA), $12,000.

State-Lake (B&K) (2,400; 90-$1.50) — "Tattered Dress" (U). Fairish $20,000. Last week, "Men in War" (UA) (3d wk), $13,000.

Surf (H&E Balaban) (685; $1.25)—"Wee Geordie" (Indie) (6th wk). Okay $3,400. Last week, $3,700.

United Artists (B&K) (1,700; 90-$1.50)—"10,000 Bedrooms" (M-G) (2d wk). Dull $10,000. Last week, $14,000.

Woods (Essaness) (1,206; 90-$1.25)—"Wings of Eagles" (M-G) (3d wk). Fairish at $16,000. Last week, $18,500.

World (Indie) (606; 90)—"House of Pleasure" (Teitel) (3d wk). Good $3,200. Last week, $3,800.

Ziegfeld (Davis) (430; $1.25-$1.50)—"Marcelino" (Davis) (6th wk). Potent $6,500. Last week, $7,000.

DETROIT

(Continued from page 8)

90-$1.25)—"Full of Life" (Col) and "3 for Jamie Dawn" (AA). Dull $12,000. Last week, "Wings of Eagles" (M-G) and "Kelly and Me" (U), $17,000 in 10 days.

Palms (UD) (2,961; 90-$1.25)—"Rainmaker" (Par) and "Yaqui Drums" (AA). Slow $10,000. Last week, "Shrinking Man" (U) and "Istanbul" (UA) (2d wk), $12,000.

Madison (UD) (1,900; $1.25-$2.75)—"10 Commandments" (Par) (19th wk). Great $20,000. Last week, $23,000.

Broadway-Capitol (UD) (3,500; 90-$1.25)—"Voodoo Island" (UA) and "Pharaoh's Curse" (UA). Slim $9,000. Last week, "Rebel Without Cause" (WB) and "East of Eden" (WB) (re-issues) $10,000.

United Artists (UA) (1,668; $1.25-$3)—"Around World in 80 Days" (UA) (14th wk). Award gave it a lift to socko $24,000. Last week, $21,000.

Adams (Balaban) (1,700; 90-$1.25) — "Slander" (M-G) and "Great American Pastime" (M-G). Weak $7,500. Last week, "Barretts Wimpole Street" (M-G), $7,500.

Music Hall (SW-Cinerama) (1,205; $1.50-$2.65) — "Seven Wonders" (Cinerama) (42d wk). Big $21,000 or over. Last week, $19,600.

Krim (Krim) (1,000; $1.50)—"Oedipus Rex" (Indie) (2d wk). Oke $6,000. Last week, same.

Inside Stuff—Pictures

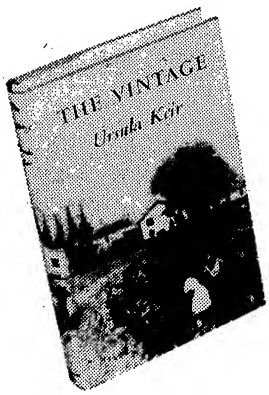
Continued from page 18

a total of eight awards. Of the remaining firstruns on the strip, eight played one picture each in the award category and four weren't in the running this year. One theatre scored a total of five awards, another two awards and six scored one award each.

Elia Kazan, writing in the Atlantic Monthly and discussing the success of the independently-made pictures: "One thing that this has accomplished is to make the writer more important than the stars. The breakdown of the old standardized picture-making has made room for creative people." He noted that the screen had attempted to combat tv with every novelty except the one real one—three-dimensional material and new and better stories.

Is the N.Y. Herald-Tribune become more conscious of film news since president and editor Ogden R. Reid went on the board of Loew's Inc.? On Monday (1) daily ran page-one feature by Hollywood correspondent Joe Hyams and in financial section there was an analysis of film company stocks by financial columnist C. Norman Stabler.

Exhibition in Minnesota is expected to be helped in consequence of the fact that non-farm employment in the state has reached an all-time peak of 857,486 for this time of the year. The total is 11,300 more than for the corresponding 1956 period.



In the vintage season nature is lusty, primitive, violent!

M-G-M filmed this absorbing story in France in CinemaScope and color. An entire company was taken to the actual scenes pictured in the exciting novel. No expense was spared to make this a fine, mass-appeal entertainment.

MEL FERRER
Fresh from his triumph in "War and Peace," he delivers another colorful, romantic performance.

PIER ANGELI
Her beauty and talent have never found greater fulfillment than in this appealing dramtic role.

ABOVE: The six sheet is typical of the action.

Checking Film Row

CHICAGO

Dick Condon, representing producer Stanley Kramer, here April 4-7 in connection "Pride and Passion."

Jack Gilbreth, Paramount's city booker here, in Jackson Park Hospital with liver infection.

Jerry Fields took over "10 Commandments" publicity in the Milwaukee and Minneapolis areas.

Robert Favaro leaves Metro's local publicity staff to take over as chief pressman in company's Minneapolis office.

Charlie Golen, former district sales manager for Italian Film Export here, now with UMPO under district manager Tom Dodd.

Abe Teitel, World Theatre owner, vacationing with son, Dr. Bernard Teitel, in Long Beach, Cal.

Classa Mohma now relocated on Film Row without interruption of serve; old offices burned out Jan. 31.

Jack Oehler, operating the box-office of Palace here, rounding out his 31st year as a ticket seller. His first ticket was sold when Palace opened as a vaude house in 1926.

Jerry Field currently handling special Paramount Pictures publicity for Bob Fitzgibbons' Chi office.

Paramount is testing "For Whom Bell Tolls" in Lansing and Ann Arbor during April for reissue possibilities.

Vic Bernstein, head of Allied Artists' office here, reports 34 repeat dates on "Friendly Persuasion" in Chi metropolitan area during Academy Award week.

B'nai B'rith Cinema Lodge holds its 11th anni dinner and dance at Allgauer's Restaurant June 1.

Teitel Films here took over midwest distribution of Lopert releases including "Richard 3d" and "Lost Continent."

SAN FRANCISCO

Owner Maury Schwarz installing Cinemascope at his 400-seat artie, the Bridge, in time for French Film Week starting there and at his Rio Theatre April 12.

Clifton Webb, Robert Wagner, Barbara Rush and producer Samuel G. Engel scheduled to fly to Frisco for April 11 benefit preem of "Boy On Dolphin" at the Fox.

Herbert Rosener and Irving Ackerman cashed in on current California controversy over capital punishment, canceled film they'd originally booked and brought "We Are All Murderers" into the Clay.

Suburban Marin County's supervisors again nixed John Novak's bid to build a drive-in on a 12-acre Black Point site; rejected re-zoning plea.

Fox West Coast's William Thedford, division manager in northern California, Oregon and Washington, and James Runte, district manager in Oregon and Washington, won Honolulu jaunts for themselves and wives as result of attendance gains.

DENVER

John Roberts, owner of a theatre and drive-in each in Ft. Morgan and Brush, Colo., has closed the Emerson in Brush, and will not open the ozoner there this summer.

Black Hills Amus. Co., which recently bought Stockade Drive-In, Chadron, Neb., is dismantling it. Company also owns another ozoner there as well as the lone theatre in town.

Harold Cunyas, Roxy owner, leased the Park, and reopened it.

Al Kolitz, recently district manager for RKO, is now district manager for J. Arthur Rank for the areas of Denver, Salt Lake City, Kansas City, Omaha and Des Moines. Offices will be set up here.

Bill Hobson, recently branch manager here for RKO, placed in charge of sales for Distributors Corp. of America for Denver and Salt Lake City.

American Distribution Corp. took over its own distribution in Denver and Salt Lake, and placed Bill Hobson, recently branch manager for RKO, in charge of sales.

Fred Hall sold the Variety, Akron, Colo., to Jack and James McMillion; will reopen the theatre.

Gibralter Enterprises sold the Sierra drive-in, Socorro, N. M., to Lester Dollison; gives Dollison six theatres in New Mexico.

Floud Brethour, booker at Metro, quit to enter wholesale appliance business.

Frank Jenkins, Metro publicity man here four years, to the Pacific Northwest on special assignment for "10 Commandments."

Phil Isaacs, division manager, to New York as assistant sales manager of Eastern division of Paramount. The Rocky Mountain division has been dissolved, with Denver reverting to western division.

Al Kolitz, recently district manager for RKO, now with J. Arthur Rank Productions of America, has offices in Denver Shipping and Inspection Bureau Building. His office manager and booker is Quentin Horn, also recently with RKO. District included Denver, Salt Lake City, Kansas City, Omaha and Des Moines.

Variety Tent 37 gave Phil Isaacs a farewell luncheon and gifts on the occasion of his leaving managership of Paramount Rocky Mountain division to become assistant sales manager of the eastern division. Rocky Mountain division has been dissolved, Denver rejoining the western division.

The Rialto, Haxtun, Colo., has been reopened.

Mrs. Marie Zorn is reopening the Zorn, Benkelman, Neb., closed recently by Merle Gwinn, who operated it several years.

Louis Melloff has closed the La Plaza, Antonito, Colo.

Gordon Speis has reopened the Phoenix, Hagerman, N. M.

Frank Burdick closed the Avon, Moorcroft, Wyo.

Mike Stewart, recently an RKO salesman, now working for phone company in Albuquerque, N. M.

Denver Film Center discontinued its shipping and inspection department.

DALLAS

Alec Barr named manager of Inwood Theatre, operated by Interstate, succeeding Tony Todora who went to the Village Theatre, also run by Interstate.

Luke White named manager of the Grove here, operated by the Phil Isley Circuit; replaces Dan Hulse.

Bob Bowers, of Allied Artists exchange in Houston, made manager of that film company's new exchange in Jacksonville, Fla.

Local performers in cast include Cell Block Seven, J. C. Tiger and Kay Wheeler.

Mr. and Mrs. M. D. Harris took over operation of Wakea Theatre in New Boston.

Wayne Jamison reopened Jamison Theatre at Port O'Connor which was rebuilt following damage in a fire last December.

Roy Muse took over Star Theatre at Teague and Fair Theatre at Fairfield from Harris Theatres.

Clarence McNeil sold his Chief Drive-In at Abilene to Tom Griffin of the AllState Circuit which has taken over operation of the house.

MINNEAPOLIS

Don Swartz's Independent Film Exchange handling territory distribution of all RKO pictures that weren't turned over to Universal. Swartz is now in Los Angeles in quest of more product.

Abe Kaplan, pioneer circuit owner, sold his theatre interests to his long-time partner, Charlie Rubenstein.

Harlan Blake, formerly at Alvin (burlesque), now manager of Bennie Berger's loop first-run Gopher, succeeding Vern Huntzinger who quit to start his own rug cleaning business.

"Giant" going great guns in Twin Cities' neighborhood subsequents.

Mrs. S. D. Kane, wife of North Central Allied's exec counsel, profiled in Minneapolis Star's "town toppers" series.

Fred Williams reopened his St. Paul Garden Theatre on downtown's outskirts after installing new seats and a family film policy.

With sales department realignment, Warner Bros. district manager Art Anderson becomes branch manager in place of Myron Adcock who reverts to his former city salesman post. Also, salesmen Perry Smoots and Frank Anderson resigned, their territories being consolidated and taken over by other salesmen.

Minnesota Amus. Co. (United Paramount) still undecided as to whether to rebuild Huron, S. D., theatre, recently destroyed by fire.

Eddie Ruben's circuit of six theatres celebrating 25th anniversary.

Minnewaukon, N. D., business interests reopening town's only film theatre.

Theatres at Gibbons and Waterville, Minn., shuttered.

Al Stern, former RKO office manager, appointed to same post at Universal here, succeeding Lee Doty, deceased.

Independent 400-seat World here and 600-seat St. Paul World landed "Funny Face" for its Twin Cities' day-and-date first-runs, being sold away from the Paramount houses in these cities.

Outdoor theatres, now doing booking for ensuing season, unhappy because proportion of color pix, their bread and butter, is smallest in recent years.

"Wee Geordie" racked up Twin Cities' four-week first-run at local nabe arty Suburban World.

"Friendly Persuasion" re-booked by United Paramount in all of its towns. Brought back by nabe arty Westgate here, it runs three weeks.

M. A. Levy, 20th-Fox district manager, back after a vacation in Mexico.

After five-week downtown run, "Written on Wind" also went great guns in neighborhood houses here.

Fred Finnegan, former RKO head booker, joined 20th-Fox here.

Saturation booking brought "The Big Land" into 200 of territory's towns.

PITTSBURGH

Cecilia Kiesselbach, with RKO for 27 years until company folded, has retired. Antonette Marlingra, secretary to RKO office manager Paul Reith, joined Paramount staff. Catherine Del Tondo, another RKO girl, goes to Crucible Steel and Dorothy Palgutta to Safety First Appliance Co.

Ray Woodard, executive of Kayton Amus. Co. in Franklin, Pa., moved his family here while he completes his law studies at Pitt. Woodard was a naval officer in the last world war.

Bert Stearn's Screen Guild office, having recently acquired Crown Film exchange from Max and Martha Shulgold, gobbled up another indie, Jack Harris' EPI outfit, to make SG the only independent on Film Row now.

Tom Michaels, whose family owns the Rex on the southside, into insurance business with John Hancock Co.

Joel Golden is new district sales manager for Al Schwalberg's Artists Producers Associates in the territory comprising Pittsburgh, Cleveland, Washington, Philadelphia and Cincinnati; replaces Dave Silverman, head of defunct RKO exchange, who resigned after just two weeks to become head of Allied Artists b ranch here. Post opened up when Abe Weiner left to represent J. Arthur Rank in New England.

John C. John, Metro exploitation man in Pittsburgh and Cleveland, has pulled out of latter city, with Manny Pearson taking over. He gets Cincinnati instead, replacing J. E. (Waddy) Watson, who has exited company after more than 25 years.

Stanley Perilman, 18-year-old son of Saul I. Perilman, Col salesman and Altoona, Pa., exhib, goes into the Army next week.

Herbert Browar, associate producer of "Panic," the new tv series, is son of Mark Browar, vet Pittsburgh theatre owner who retired some time ago.

The exhibitor committee here for the 15th anni Spyros Skouras celebration includes Earl Backwith, Saul Bragin, Vincent Corso, Morris Finkel, Andrew Gibson, Harry Hendel, Louis Hanna, Bernard Hickey, Alexander Manos, F. D. Moore, John McGreevey, C. A. Notopoulos, Moe Silver, Bert Stearn and William Weiss.

PHILADELPHIA

Lou Formato, former Metro district manager for Philly area and now southern division manager, to be honored by Motion Picture Associates at a dinner (April 8) at Bellevue Stratford. Bernard Brooks, Stanley Warner exec, will be toastmaster.

The use of premiums in Philly nabes is on upbeat.

Sheldon Tromberg, with Republic Pictures for last few years, joined Screen Guild Productions as branch manager.

Bonuses paid on all bookings of Lippert Pictures until April 8, to be divided among Screen Guild employees.

Exhibitor Mike Felt appointed exec director of Democratic Party's finance committee.

ST. LOUIS

Joe Benedick of Republic elected veepee of St. Louis Lodge No. 19, Colosseum of Picture Salesmen of America, succeeding Lou Ratz, no longer associated with the film industry. Ratz formerly was a salesman for RKO.

William F. Miller purchased the Lyric, Moweaqua, Ill., from Verne H. Coffman. House has been dark for more than a year and will be facelifted before relighting.

Approximately 60 RKO feature pix and shorts not involved in distribution deal with Universal will be handled in St. Louis area by Realart Pictures of St. Louis, owned jointly by Herman Gorelick and George Phillips.

Charles Benlnati, Carlyle, Ill., leased the Roxy, Shelbyville, Ill., from the Frisina Amus. Co.

Fox Midwest Circuit relighted its Roxy, West Frankfort, Ill., which was dark for a year. Circuit also operated the Strand there.

Frisina Amus. Co., relighted its Joy, Pawnee, Ill.

The Lyric, Moweaqua, Ill., dark since June 26, 1955, sold by Verne Coffman to W. F. Miller who plans to relight house when facelifting is completed.

Art Farnesi, booker at WB exchange here, transferred to Boston and replaced by Ed Hunchey Jr., Charlotte, S. C.

The Wayne, Wayne City, Ill., operated for years by Arlie O. Choate and closed since last January, is being converted into a community center; leaves town without a picture house.

Herbert P. Hartstein will operate an ozoner near St. Charles, Mo., which opened in 1951.

Mayor Ray Parker, Brentwood, Mo., lighted his drive-in in St. Louis county for 1957 season. Other ozoners in St. Louis trade area that have relighted are near Columbia, Mo.; Centralia, Ill.; Alton, Ill.; Belleville, Ill.; West Plains, Mo.; Crocker, Mo.; Vandalia, Mo.; Pittsfield, Ill.; Beardstown, Ill., and Fairfield, Ill.

Smoke and water damaged newly-decorated Lincoln Theatre, Belleville, Ill., by a fire in basement of building. Operation of house was not stopped.

Lake Edwards leased his ozoner near Paducah, Ky., to Clyde Nihiser, Swanton, O., who will operate on a full-week policy.

Ozoners in the St. Louis trade area which have relighted for season are near Fairfield, Springfield, Mattoon, East St. Louis, Ill.; Koekuk, Ind.; Jackson, Chaffee, Potosi, Fredericktown, Mo., and several in St. Louis County.

Cliff Mantle resigned from 20th Century-Fox sales staff in St. Louis and may reenter the indie distributing field.

Carl Lowery, who has been managing the Gobe, Christopher, Ill., for Fox Midwest, transferred to Brookfield, Mo., to become head man for the DeGraw. Lowery succeeded by Glen Boner.

Lent & Taxes

Continued from page 5

some engagements now set to continue until Labor Day. "Men in War" (UA) took fifth money, showing bulk of its strength near the end of the month.

"Shrinking Man" (U), although out in release to any extent only two weeks, caught on so well it is winding up sixth. "Full of Life" (Col) copped seventh spot.

"Oh, Men! Oh, Women!" (20th) was eighth-place winner although it failed to display sustained strength on holdovers. "Wings of Eagles" (M-G) finished ninth but it went as high as fifth one week in ratings. The John Wayne starrer, viewed as excellent by many crix and patrons, proved an enigma in that the pic just did not catch on so solidly with the public.

"Rainmaker" (Par) captured 10th position, the Burt Lancaster starrer never quite measuring up to the high crix appraisal. "The True Story of Jesse James" (20th) wound up in 11th place while "Great Man" (U) was 12th.

"Oklahoma" (Magna), "Mister Cory" (U) and "Big Land" (WB) were the runner-up films in that sequence.

There was not much in the way of promising new product in sight as the month wound up. One startling exception, however, is "Heaven Knows, Mr. Allison" (20th) which finished a strong second in final week's ratings. And it plainly indicates that the picture will be heard from plenty in future weeks. "Funny Face" (Par), too, teed off in smash style last Thursday (28) at the N.Y. Music Hall where it is the Easter pic.

"Iron Petticoat" (M-G) captured 10th place in VARIETY weekly ratings once in March. It was ninth for the month of February. "Wee Geordie" (Indie) was runner-up pic three different weeks last month. "La Strada" (T-L) also was a runner-up film two different weeks.

Of the newcomers, "10,000 Bedrooms" (M-G) probably was one of the big disappointments. Playing in final week of March in six key cities, the best it could get was fair ratings in three keys. "Tattered Dress" (U), also new, was fair in N.Y. and stout in Philly the one week it was out in release. "Brave One" (RKO-U), another newcomer, was good in Washington, fair in N.Y. and mild in Minneapolis.

Although "Lust for Life" (M-G) has finished most of its big city first-run dates, it continues at N.Y. Plaza, where it has registered close to a great $350,000 gross in 28 weeks.

Schwartz's Wages $78,000, List's $36,531 in 1956, Pre-Meeting Data Show

Albert A. List, chairman and president of List Industries and the affiliated Gera Corp. and chairman of RKO Theatres, which also is part of the corporate setup, received total remuneration of $36,531 in 1956. He and members of his family and trusts in their benefit, plus the Albert A. List Foundation, held 2,017,207 shares of the corporation's common stock, representing 46% of the total outstanding.

Biggest payoff last year went to Sol A. Schwartz, president of the theatre circuit. According to the proxy statement issued in advance of the April 12 meeting of stockholders, Schwartz received $78,000. It was also revealed that the exec on May 21, 1956, exercised an option previously granted to him for 5,000 shares at $3.98 per share. Closing price on the New York Stock Exchange on that date was $9.75 per share.

As of Feb. 21, 1957, Schwartz owned 21,000 shares; Dudley G. Layman, financial v.p. of the corporation and its subsidiaries, 38,860, and David J. Greene, board member, together with his family and his Wall Street brokerage outfit, had 91,572 shares.

Edward C. Raftery, board member, held 200 shares for the benefit of his family and he had a beneficial interest in 1,100 shares owned by the law firm of O'Brien, Driscoll & Raftery. List paid this legal outfit $75,000 for its services during the year and $92,665 was paid to Jones, Day, Cockley & Reavis also for legal services. Partner in the latter company is Theodore R. Colborn, List board member.

All the aforementioned are candidates for reelection to the board along with William A. Broadfoot, William J. Durocher, Vera G. List, Royal B. Lord, A. Louis Oresman, A. H. Parker Jr. and Anthony Scala.

Technicolor Coast Plant For Amateurs' Color Work

Technicolor is completing arrangements for the construction of a new Coast plant to process all types of amateur color film. Lab will be capable of handling every type of color film used by amateur and commercial photographers.

According to Herbert T. Kalmus, Techni prexy, the company's present Hollywood facilities are being expanded to include processing of 8m and 16m Kodachrome film by July, '57.

In New York, the Pavelle color division of Technicolor also is being expanded to provide service for all types of amateur color film. Setup will allow photographic dealers, for the first time, to make a single consolidated shipment of all types of color film direct to the processing laboratory.

January Dividends

Washington, April 2.

The January film industry dividents hit a nice $1,690,000, a gain over the $1,451,000 figure for January, 1956, according to the U.S. Dept., of Commerce.

Biggest stockholder melon was the $788,000 of List Industries, formerly RKO Theatres, the same as the January 1956 figure. Chesapeake Industries paid $121,000 this January and last. Columbia pictures increased its cut to stockholders to $320,000, from the $297,000 figure of a year earlier. District Theatres paid $15,000 each year.

National Theatres made a payment of $346,000, against none in January of a year ago. Republic Pictures paid $100,000 in both Januaries. There was no January 1957 dividend by Allied Artists, which disbursed $130,000 to its shareholders, a year earlier.

$500 Fine For Bomb Hoaxing

Concord, N. H., April 2.

The House of Representatives in the New Hampshire Legisature has approved House Bill 235, which sets a maximum fine of $500 and a year in jail for any person convicted of making false "bomb scare" telephone calls.

The measure was introduced after several New Hampshire theatres, particularly in the Manchester-Nashua area, had been plagued by such hoaxes.

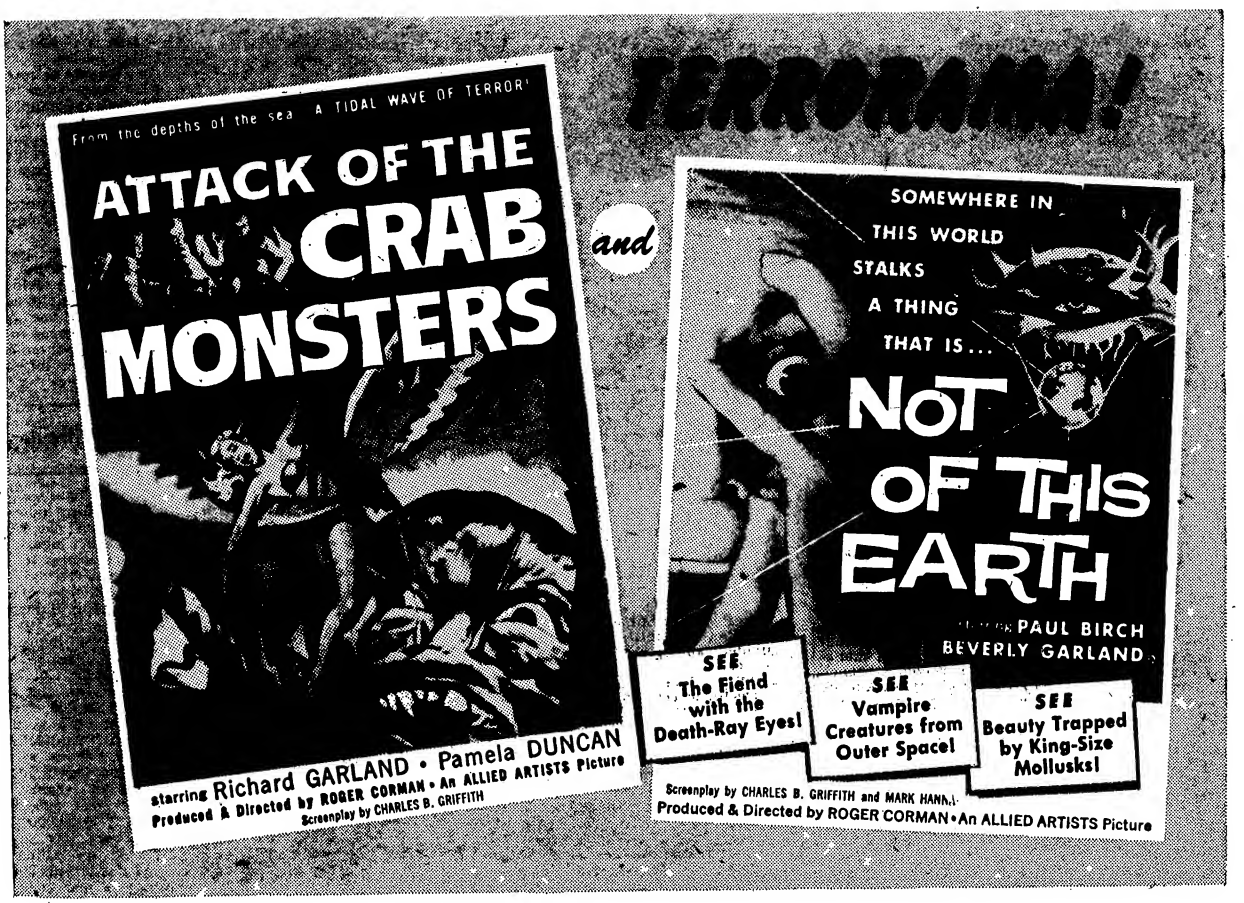
THE *TEST* THAT HAS 'EM YELLING!

BIGGEST GROSS SINCE JULY 1955

ALHAMBRA THEATRE, MILWAUKEE Swamps The Town!

(Check the Sizzling Figures with the Stanley-Warner Circuit)

ALLIED ARTISTS' HORROR COMBO SLAYS 'EM, PAYS BIG, STAYS OVER!



WATCH that 100 THEATRE SATURATION in NEW ENGLAND! WATCH the STANLEY, Pittsburgh • ALLEN, Cleveland • ROOSEVELT, Chicago • METROPOLITAN and AMBASSADOR, Washington • MASTBAUM, Philadelphia • STANLEY, Baltimore • 12 THEATRES DAY-AND-DATE, Los Angeles • MORE, MORE, MORE!

Checking Film Row

CHICAGO

Dick Condon, representing producer Stanley Kramer, here April 4-7 in connection "Pride and Passion."

Jack Gilbreth, Paramount's city booker here, in Jackson Park Hospital with liver infection.

Jerry Fields took over "10 Commandments" publicity in the Milwaukee and Minneapolis areas.

Robert Favaro leaves Metro's local publicity staff to take over as chief pressman in company's Minneapolis office.

Charlie Golen, former district sales manager for Italian Film Export here, now with UMPO under district manager Tom Dodd.

Abe Teitel, World Theatre owner, vacationing with son, Dr. Bernard Teitel, in Long Beach, Cal.

Classa Mohma now relocated on Film Row without interruption of servc; old offices burned out Jan. 31.

Jack Oehler, operating the box-office of Palace here, rounding out his 31st year as a ticket seller. His first ticket was sold when Palace opened as a vaude house in 1926.

Jerry Field currently handling special Paramount Pictures publicity for. Bob Fitzgibbons' Chi office.

Paramount is testing "For Whom Bell Tolls" in Lansing and Ann Arbor during April for reissue possibilities.

Vic Bernstein, head of Allied Artists' office here, reports 34 repeat dates on "Friendly Persuasion" in Chi metropolitan area during Academy Award week.

B'nai B'rith Cinema Lodge holds its 11th anni dinner and dance at Allgauer's Restaurant June 1.

Teitel Films here took over midwest distribution of Lopert releases including "Richard 3d" and "Lost Continent."

SAN FRANCISCO

Owner Maury Schwarz installing Cinemascope at his 400-seat artie, the Bridge, in time for French Film Week starting there and at his Rio Theatre April 12.

Clifton Webb, Robert Wagner, Barbara Rush and producer Samuel G. Engel scheduled to fly to Frisco for April 11 benefit preem of "Boy On Dolphin" at the Fox.

Herbert Rosener and Irving Ackerman cashed in on current California controversy over capital punishment, canceled film they'd originally booked and brought "We Are All Murderers" into the Clay.

Suburban Marin County's supervisors again nixed John Novak's bid to build a drive-in on a 12-acre Black Point site; rejected re-zoning plea.

Fox West Coast's William Thedford, division manager in northern California, Oregon and Washington, and James Runte, district manager in Oregon and Washington, won Honolulu jaunts for themselves and wives as result of attendance gains.

DENVER

John Roberts, owner of a theatre and drive-in each in Ft. Morgan and Brush, Colo., has closed the Emerson in Brush, and will not open the ozoner there this summer.

Black Hills Amus. Co., which recently bought Stockade Drive-In, Chadron, Neb., is dismantling it. Company also owns another ozoner there as well as the lone theatre in town.

Harold Cunyas, Roxy owner, leased the Park, and reopened it.

Al Kolitz, recently district manager for RKO, is now district manager for J. Arthur Rank for the areas of Denver, Salt Lake City, Kansas City, Omaha and Des Moines. Offices will be set up here.

Bill Hobson, recently branch manager here for RKO, placed in charge of sales for Distributors Corp. of America for Denver and Salt Lake City.

American Distribution Corp. took over its own distribution in Denver and Salt Lake, and placed Bill Hobson, recently branch manager for RKO, in charge of sales.

Fred Hall sold the Variety, Akron, Colo., to Jack and James McMillion; will reopen the theatre.

Gibralter Enterprises sold the Sierra drive-in, Socorro, N. M., to Lester Dollison; gives Dollison six theatres in New Mexico.

Floud Brethour, booker at Metro, quit to enter wholesale appliance business.

Frank Jenkins, Metro publicity man here four years, to the Pacific Northwest on special assignment for "10 Commandments."

Phil Isaacs, division manager, to New York as assistant sales manager of Eastern division of Paramount. The Rocky Mountain division has been dissolved, with Denver reverting to western division.

Al Kolitz, recently district manager for RKO, now with J. Arthur Rank Productions of America, has offices in Denver Shipping and Inspection Bureau Building. His office manager and booker is Quentin Horn, also recently with RKO. District included Denver, Salt Lake City, Kansas City, Omaha and Des Moines.

Variety Tent 37 gave Phil Isaacs a farewell luncheon and gifts on the occasion of his leaving managership of Paramount Rocky Mountain division to become assistant sales manager of the eastern division. Rocky Mountain division has been dissolved, Denver rejoining the western division.

The Rialto, Haxtun, Colo., has been reopened.

Mrs. Marie Zorn is reopening the Zorn, Benkelman, Neb., closed recently by Merle Gwinn, who operated it several years.

Louis Melloff has closed the La Plaza, Antonito, Colo.

Gordon Speis has reopened the Phoenix, Hagerman, N. M.

Frank Burdick closed the Avon, Moorcroft, Wyo.

Mike Stewart, recently an RKO salesman, now working for phone company in Albuquerque, N. M.

Denver Film Center discontinued its shipping and inspection department.

DALLAS

Alec Barr named manager of Inwood Theatre, operated by Interstate, succeeding Tony Todora who went to the Village Theatre, also run by Interstate.

Luke White named manager of the Grove here, operated by the Phil Isley Circuit; replaces Dan Hulse.

Bob Bowers, of Allied Artists exchange in Houston, made manager of that film company's new exchange in Jacksonville, Fla.

Local performers in cast include Cell Block Seven, J. C. Tiger and Kay Wheeler.

Mr. and Mrs. M. D. Harris took over operation of Wakea Theatre in New Boston.

Wayne Jamison reopened Jamison Theatre at Port O'Connor which was rebuilt following damage in a fire last December.

Roy Muse took over Star Theatre at Teague and Fair Theatre at Fairfield from Harris Theatres.

Clarence McNeil sold his Chief Drive-In at Abilene to Tom Griffin of the AllState Circuit which has taken over operation of the house.

MINNEAPOLIS

Don Swartz's Independent Film Exchange handling territory distribution of all RKO pictures that weren't turned over to Universal. Swartz is now in Los Angeles in quest of more product.

Abe Kaplan, pioneer circuit owner, sold his theatre interests to his long-time partner, Charlie Rubenstein.

Harlan Blake, formerly at Alvin (burlesque), now manager of Bennie Berger's loop first-run Gopher, succeeding Vern Huntzinger who quit to start his own rug cleaning business.

"Giant" going great guns in Twin Cities' neighborhood subsequents.

Mrs. S. D. Kane, wife of North Central Allied's exec counsel, profiled in Minneapolis Star's "town toppers" series.

Fred Williams reopened his St. Paul Garden Theatre on downtown's outskirts after installing new seats and a family film policy.

With sales department realignment, Warner Bros. district manager Art Anderson becomes branch manager in place of Myron Adcock who reverts to his former city salesman post. Also, salesmen Perry Smoots and Frank Anderson resigned, their territories being consolidated and taken over by other salesmen.

Minnesota Amus. Co. (United Paramount) still undecided as to whether to rebuild Huron, S. D., theatre, recently destroyed by fire.

Eddie Ruben's circuit of six theatres celebrating 25th anniversary.

Minnewaukon, N. D., business interests reopening town's only film theatre.

Theatres at Gibbons and Waterville, Minn., shuttered.

Al Stern, former RKO office manager, appointed to same post at Universal here, succeeding Lee Doty, deceased.

Independent 400 - seat World here and 600-seat St. Paul World landed "Funny Face" for its Twin Cities' day-and-date first-runs, being sold away from the Paramount houses in these cities.

Outdoor theatres, now doing booking for ensuing season, unhappy because proportion of color pix, their bread and butter, is smallest in recent years.

"Wee Geordie" racked up Twin Cities' four-week first-run at local nabe arty Suburban World.

"Friendly Persuasion" re-booked by United Paramount in all of its towns. Brought back by nabe arty Westgate here, it runs three weeks.

M. A. Levy, 20th-Fox district manager, back after a vacation in Mexico.

After five-week downtown run, "Written on Wind" also went great guns in neighborhood houses here.

Fred Finnegan, former RKO head booker, joined 20th-Fox here.

Saturation booking brought "The Big Land" into 200 of territory's towns.

PITTSBURGH

Cecilia Klesselbach, with RKO for 27 years until company folded, has retired. Antonette Marlingra, secretary to RKO office manager Paul Reith, joined Paramount staff. Catherine Del Tondo, another RKO girl, goes to Crucible Steel and Dorothy Palgutta to Safety First Appliance Co.

Ray Woodard, executive of Kayton Amus. Co. in Franklin, Pa., moved his family here while he completes his law studies at Pitt. Woodard was a naval officer in the last world war.

Bert Stearn's Screen Guild office, having recently acquired Crown Film exchange from Max and Martha Shulgold, gobbled up another indie, Jack Harris' EPI outfit, to make SG the only independent on Film Row now.

Tom Michaels, whose family owns the Rex on the southside, into insurance business with John Hancock Co.

Joel Golden is new district sales manager for Al Schwalberg's Artists Producers Associates in the territory comprising Pittsburgh, Cleveland, Washington, Philadelphia and Cincinnati; replaces Dave Silverman, head of defunct RKO exchange, who resigned after just two weeks to become head of Allied Artists b ranch here. Post opened up when Abe Weiner left to represent J. Arthur Rank in New England.

John C. John, Metro exploitation man in Pittsburgh and Cleveland, has pulled out of latter city, with Manny Pearson taking over. He gets Cincinnati instead, replacing J. E. (Waddy) Watson, who has exited company after more than 25 years.

Stanley Perilman, 18-year-old son of Saul I. Perilman, Col salesman and Altoona, Pa., exhib, goes into the Army next week.

Herbert Browar, associate producer of "Panic," the new tv series, is son of Mark Browar, vet Pittsburgh theatre owner who retired some time ago.

The exhibitor committee here for the 15th anni Spyros Skouras celebration includes Earl Backwith, Saul Bragin, Vincent Corso, Morris Finkel, Andrew Gibson, Harry Hendel, Louis Hanna, Bernard Hickey, Alexander Manos, F. D. Moore, John McGreevey, C. A. Notopoulos, Moe Silver, Bert Stearn and William Weiss.

PHILADELPHIA

Lou Formato, former Metro district manager for Philly area and now southern division manager, to be honored by Motion Picture Associates at a dinner (April 8) at Bellevue Stratford. Bernard Brooks, Stanley Warner exec, will be toastmaster.

The use of premiums in Philly nabes is on upbeat.

Sheldon Tromberg, with Republic Pictures for last few years, joined Screen Guild Productions as branch manager.

Bonuses paid on all bookings of Lippert Pictures until April 8, to be divided among Screen Guild employees.

Exhibitor Mike Felt appointed exec director of Democratic Party's finance committee.

ST. LOUIS

Joe Benedick of Republic elected veepee of St. Louis Lodge No. 19, Colosseum of Picture Salesmen of America, succeeding Lou Ratz, no longer associated with the film industry. Ratz formerly was a salesman for RKO.

William F. Miller purchased the Lyric, Moweaqua, Ill., from Verne H. Coffman. House has been dark for more than a year and will be facelifted before relighting.

Approximately 60 RKO feature pix and shorts not involved in distribution deal with Universal will be handled in St. Louis area by Realart Pictures of St. Louis, owned jointly by Herman Gorelick and George Phillips.

Charles Beninati, Carlyle, Ill., leased the Roxy, Shelbyville, Ill., from the Frisina Amus. Co.

Fox Midwest Circuit relighted its Roxy, West Frankfort, Ill., which was dark for a year. Circuit also operated the Strand there.

Frisina Amus. Co., relighted its Joy, Pawnee, Ill.

The Lyric, Moweaqua, Ill., dark since June 26, 1955, sold by Verne Coffman to W. F. Miller who plans to relight house when facelifting is completed.

Art Farnesi, booker at WB exchange here, transferred to Boston and replaced by Ed Hunchey Jr., Charlotte, S. C.

The Wayne, Wayne City, Ill., operated for years by Arlie O. Choate and closed since last January, is being converted into a community center; leaves town without a picture house.

Herbert P. Hartstein will operate an ozoner near St. Charles, Mo., which opened in 1951.

Mayor Ray Parker, Brentwood, Mo., lighted his drive-in in St. Louis county for 1957 season. Other ozoners in St. Louis trade area that have relighted are near Columbia, Mo.; Centralia, Ill.; Alton, Ill.; Belleville, Ill.; West Plains, Mo.; Crocker, Mo.; Vandalia, Mo.; Pittsfield, Ill.; Beardstown, Ill., and Fairfield, Ill.

Smoke and water damaged newly - decorated Lincoln Theatre, Belleville, Ill., by a fire in basement of building. Operation of house was not stopped.

Lake Edwards leased his ozoner near Paducah, Ky., to Clyde Nihiser, Swanton, O., who will operate on a full-week policy.

Ozoners in the St. Louis trade area which have relighted for season are near Fairfield, Springfield, Mattoon, East St. Louis, Ill.; Koekuk, Ind.; Jackson, Chaffee, Potosi, Fredericktown, Mo., and several in St. Louis County.

Cliff Mantle resigned from 20th Century-Fox sales staff in St. Louis and may reenter the indie distributing field.

Carl Lowery, who has been managing the Gobe, Christopher, Ill., for Fox Midwest, transferred to Brookfield, Mo., to become head man for the DeGraw. Lowery succeeded by Glen Boner.

Lent & Taxes

Continued from page 5

some engagements now set to continue until Labor Day. "Men in War" (UA) took fifth money, showing bulk of its strength near the end of the month.

"Shrinking Man" (U), although out in release to any extent only two weeks, caught on so well it is winding up sixth. "Full of Life" (Col) copped seventh spot.

"Oh, Men! Oh, Women!" (20th) was eighth-place winner although it failed to display sustained strength on holdovers. "Wings of Eagles" (M-G) finished ninth but it went as high as fifth one week in ratings. The John Wayne starrer, viewed as excellent by many crix and patrons, proved an enigma in that the pic just did not catch on so solidly with the public.

"Rainmaker" (Par) captured 10th position, the Burt Lahcaster starrer never quite measuring up to the high crix appraisal. "The True Story of Jesse James" (20th) wound up in 11th place while "Great Man" (U) was 12th.

"Oklahoma" (Magna), "Mister Cory" (U) and "Big Land" (WB) were the runner-up films in that sequence.

There was not much in the way of promising new product in sight as the month wound up. One startling exception, however, is "Heaven Knows, Mr. Allison" (20th) which finished a strong second in final week's ratings. And it plainly indicates that the picture will be heard from plenty in future weeks. "Funny Face" (Par), too, teed off in smash style last Thursday (28) at the N.Y. Music Hall where it is the Easter pic.

"Iron Petticoat" (M-G) captured 10th place in VARIETY weekly ratings once in March. It was ninth for the month of February. "Wee Geordie" (Indie) was runner-up pic three different weeks last month. "La Strada" (T-L) also was a runner-up film two different weeks.

Of the newcomers, "10,000 Bedrooms" (M-G) probably was one of the big disappointments. Playing in final week of March in six key cities, the best it could get was fair ratings in three keys. "Tattered Dress" (U), also new, was fair in N.Y. and stout in Philly the one week it was out in release. "Brave One" (RKO-U), another newcomer, was good in Washington, fair in N.Y. and mild in Minneapolis.

Although "Lust for Life" (M-G) has finished most of its big city first-run dates, it continues at N.Y. Plaza, where it has registered close to a great $350,000 gross in 28 weeks.

Schwartz's Wages $78,000, List's $36,531 in 1956, Pre-Meeting Data Show

Albert A. List, chairman and president of List Industries and the affiliated Gera Corp. and chairman of RKO Theatres, which also is part of the corporate setup, received total remuneration of $36,531 in 1956. He and members of his family and trusts in their benefit, plus the Albert A. List Foundation, held 2,017,207 shares of the corporation's common stock, representing 46% of the total outstanding.

Biggest payoff last year went to Sol A. Schwartz, president of the theatre circuit. According to the proxy statement issued in advance of the April 12 meeting of stockholders, Schwartz received $78,000. It was also revealed that the exec on May 21, 1956, exercised an option previously granted to him for 5,000 shares at $3.98 per share. Closing price on the New York Stock Exchange on that date was $9.75 per share.

As of Feb. 21, 1957, Schwartz owned 21,000 shares; Dudley G. Layman, financial v.p. of the corporation and its subsidiaries, 38,860, and David J. Greene, board member, together with his family and his Wall Street brokerage outfit, had 91,572 shares.

Edward C. Raftery, board member, held 200 shares for the benefit of his family and he had a beneficial interest in 1,100 shares owned by the law firm of O'Brien, Driscoll & Raftery. List paid this legal outfit $75,000 for its services during the year and $92,665 was paid to Jones, Day, Cockley & Reavis also for legal services. Partner in the latter company is Theodore R. Colborn, List board member.

All the aforementioned are candidates for reelection to the board along with William A. Broadfoot, William J. Durbcher, Vera G. List, Royal B. Lord, A. Louis Oresman, A. H. Parker Jr. and Anthony Scala.

Technicolor Coast Plant For Amateurs' Color Work

Technicolor is completing arrangements for the construction of a new Coast plant to process all types of amateur color film. Lab will be capable of handling every type of color film used by amateur and commercial photographers.

According to Herbert T. Kalmus, Techni prexy, the company's present Hollywood facilities are being expanded to include processing of 8m and 16m Kodachrome film by July, '57.

In New York, the Pavelle color division of Technicolor also is being expanded to provide service for all types of amateur color film. Setup will allow photographic dealers, for the first time, to make a single consolidated shipment of all types of color film direct to the processing laboratory.

January Dividends

Washington, April 2.

The January film industry dividents hit a nice $1,690,000, a gain over the $1,451,000 figure for January, 1956, according to the U.S. Dept., of Commerce.

Biggest stockholder melon was the $788,000 of List Industries, formerly RKO Theatres, the same as the January 1956 figure. Chesapeake Industries paid $121,000 this January and last. Columbia pictures increased its cut to stockholders to $320,000, from the $297,000 figure of a year earlier. District Theatres paid $15,000 each year.

National Theatres made a payment of $346,000, against none in January of a year ago. Republic Pictures paid $100,000 in both Januaries. There was no January 1957 dividend by Allied Artists, which disbursed $130,000 to its shareholders, a year earlier.

$500 Fine For Bomb Hoaxing

Concord, N. H., April 2.

The House of Representatives in the New Hampshire Legisature has approved House Bill 235, which sets a maximum fine of $500 and a year in jail for any person convicted of making false "bomb scare" telephone calls.

The measure was introduced after several New Hampshire theatres, particularly in the Manchester-Nashua area, had been plagued by such hoaxes.

THE *TEST* THAT HAS 'EM YELLING!

BIGGEST GROSS SINCE JULY 1955

ALHAMBRA THEATRE, MILWAUKEE Swamps The Town!

(Check the Sizzling Figures with the Stanley-Warner Circuit)

ALLIED ARTISTS' HORROR COMBO SLAYS 'EM, PAYS BIG, STAYS OVER!

WATCH that 100 THEATRE SATURATION in NEW ENGLAND! WATCH the STANLEY, Pittsburgh • ALLEN, Cleveland • ROOSEVELT, Chicago • METROPOLITAN and AMBASSADOR, Washington • MASTBAUM, Philadelphia • STANLEY, Baltimore • 12 THEATRES DAY-AND-DATE, Los Angeles • MORE, MORE, MORE!

Film Reviews

Continued from page 6

The Tall T

Hubbard to hold his heiress-wife for ransom in the hope that this move might save his skin. For the gang has already slain a stage relay man, his small son and stage driver Arthur Hunnicutt.

Under Budd Boetticher's direction the story develops slowly, but relentlessly toward the action-packed finale. Scott impresses as the strong, silent type who ultimately vanquishes his captors. Boone is crisply proficient as the sometimes remorseful outlaw leader. His psychopathic henchmen are capably delineated by Skip Homeier and Henry Silva.

Miss O'Sullivan registers nicely as the heiress who wins Scott after the outlaws slay her traitorous husband. Hubbard is good in the latter role as is Hunnicutt as the murdered stage driver. Okay support is provided by Robert Burton, wealthy rancher, and Fred Sherman, the slain relay man, among others.

Outdoor vistas are smartly lensed by Charles Lawton Jr.'s Technicolor camera. Al Clark edited to a tight 78 minutes while Heinz Roemheld's score adds to the suspenseful atmosphere. Other plusses in this Scott-Brown production are George Brooks' art direction and the physical backgrounds. Film's title, incidentally, is rather obscure since there's nothing in the action to explain it. *Gilb.*

The Good Companions
(BRITISH-C'SCOPE-COLOR)

Conventional musical version of J. B. Priestley's novel about a touring company; modest local prospects.

London, March 26.

AB-Pathe release of an Associated British production. Stars Eric Portman, Celia Johnson, Hugh Griffith, John Fraser, Janette Scott; features Joyce Grenfell, Bobby Howes. Directed by J. Lee-Thompson. Screenplay, T. J. Morrison from book by J. B. Priestley; camera, Gilbert Taylor; music, C. Alberto Rossi, Paddy Roberts, Geofrrey Parsons; lyrics, Roberts, Parsons. At Warner Theatre, London. Running time **105 MINS.**

Jess Oakroyd	Eric Portman
Miss Trant	Celia Johnson
Morton Mitcham	Hugh Griffith
Susie Dean	Janette Scott
Inigo Jollifant	John Fraser
Jimmy Nunn	Bobby Howes
Elsie & Effie Longstaff	Rachel Roberts
Mr. Joe	John Salew
Mrs. Joe	Mona Washbourne
Jerry Jerningham	Paddy Stone
Partner	Irving Davis
The Three Graces	Shirley Ann Field, Margaret Simons, Kim Parker
Principal Dancer	Beryl Kaye
Mrs. Oakroyd	Thora Hird
Mrs. Jimmy Nunn	Beatrice Varley
Albert	Alec McCowen
Leonard	Jimmy Caroll
Felton	Jeremy Burnham
Daisy	Anna Turner
Mrs. Tarvin	Freda Drake
Fauntley	Brian Oulton
Mr. Tarvin	Lloyd Pearson
Memsford	Ralph Truman
Lady Parlitt	Joyce Grenfell

J. B. Priestley's homely, and colorful yarn of a thirdrate touring company makes a pedestrian musical, with only modest b.o. prospects in the domestic market. It hardly stands comparison with a Hollywood filmusical.

Much of the characterization and writing quality of the original is lost in T. J. Morrison's conventional screenplay. An old-fashioned story line, without surprise twists, is not aided by the moderate quality of the score. There isn't a standout song, with the closing sequence the only noteworthy production number.

Opening shows some promise. In three short cameos it depicts the way in which Eric Portman, Celia Johnson and John Fraser throw in their lot with the Dinky Doos concert party, who are out of funds and facing disbandment. Miss Johnson provides the cash to keep them in business and the rest of the film describes their unhappy experiences playing No. 3 dates to empty houses, until Janette Scott, the youthful star of the company, and Fraser get their big West End chance.

There is a repetitive quality about much of this but the story livens up when a thug (who had been refused an advertising concession) organizes a rough-house in the theatre on the night when two West End managers are taking their first look at Miss Scott. The petty jealousies among the individual members of the company are sincerely presented, but they, too, follow a stereotyped pattern. Miss Scott makes a refreshing and appealing showing as the concert party star with ambitions, but hardly suggests the top star quality which the story demands. Fraser also turns in a sincere performance as a composer-accompanist, but it's also hard to accept his music as so good the publishers would be competing for it. Bobby Howes, Hugh Griffith, Rachel Roberts, Mona Washbourne and John Salew are among the members of the concert party; Paddy Stone and Irving Davies are accomplished dancers and Joyce Grenfell makes a typical contribution as a wealthy admirer. Both Portman and Miss Johnson add dignity to the story, but are both worthy of stronger roles. *Myro.*

L'Homme A L'Impermeable
(The Man in the Raincoat)
(FRENCH)

Paris, March 26.

Cocinor release of Cite-Monica production. Stars Fernandel; features Bernard Blier, Judith Magre, John McGiver, Jacques Duby. Directed by Julien Duvivier. Screenplay, Rene Barjavel, Duvivier from novel by James Hadley Chase, "Tiger by the Tail"; camera, Roger Hubert; editor, Marthe Poncin; music, Georges Van Parys. At Biarritz, Paris. Running time, **110 MINS.**

Albert	Fernandel
Raphael	Bernard Blier
Blondeau	Jean Rigaux
Maurice	Jacques Duby
O'Brien	John McGiver
Eva	Judith Magre
Florence	Claude Sylvain

Putting Fernandel, as a timid, maladroit clarinetist, into the midst of a heavily plotted gangster-murder opus, turns out to be a good idea because he singlehandedly carries this pic. He engenders enough laughs and characterization to keep the film going long after its overplotting begins to buckle. Some pruning would have stressed Fernandel, and made this into a comico-macabre pie that might make a dent in the U.S. It has good possibilities for dubbing for general situations.

Fernandel's wife leaves him for a week and a roguish friend gives him the number of an easy girl. He goes to visit her and she is murdered while he waits. A bearded character has seen him leaving and later comes to blackmail him. Then the heavy plotting starts as an international smuggling ring enters into the affairs and cadavers keep ending up in the bewildered Fernandel's arms.

Director Julien Duvivier has given this a slick coating and gotten fine performances from the cast. But the mixture of a comical, ineffectual man, caught up in a murder, does not completely jell. Bernard Blier is fine as the revolting blackmailer. Technical credits are tops. This is the type of film that, with the necessary tightening, could make a neat American entry. Some okay songs are also worked into it by Georges Van Parys. *Mosk.*

The Mexican
(RUSSIAN-COLOR)

Slow moving version of the Jack London story; little U. S. appeal.

Artkino Pictures release of a Mosfilm production. Directed by V. Kaplunovsky. Screenplay, E. Braginsky, from story by Jack London; camera (Magicolor), S. Polyanov; music, M. Chulaki. Previewed at Cameo Theatre, N.Y., March 29, '57. Running time, **82 MINS.**

The Mexican	O. Strizhenov
Paulino Vara	B. Andreyev
Arellano	D. Sagal
May	N. Rumyanteva
Diego	V. Dorofeyav
Maria	T. Samoilova

(In Russian; English Titles)

With "The Mexican," a film version of a Jack London story, Soviet studios appear to be treading on Hollywood's territory. This is a turn-of-the-century melodrama which has a twofisted slugging match as a denouement. While Mosfilm rates A, for its production effort, the import nevertheless is hopelessly outclassed when judged by American meller standards.

But students of the cinema may find this Artkino release an interesting subject to probe as to the technique and approach employed by the Soviet artisans. The screenplay of E. Braginsky, for example, is a slow moving affair that gets little help from V. Kaplunovsky's heavy handed direction.

Here we have some destitute Mexican revolutionaries who are plotting to overthrow their native government from a Los Angeles hideout. They're long on ambition, but short on funds. However, a lowly compatriot solves the problem by triumphing in a 17-round winner-take-all prize fight. At the fadeout presumably the proceeds are allotted for the avowed purpose.

As might have been imagined scripter Braginsky draws a vivid picture of how the Mexican masses are eagerly awaiting their golden opportunity to break the chains of their masters. Their emancipator in this instance is O. Strizhenov, son of a noted rebel who conceals his identity until midway in the story. His performance, particularly in the marathon bout, is reminiscent of a style favored in Hollywood's silent screen days.

Among other thespic participants are B. Andreyev, fugitive general with grandiose plans; D. Sagal, a fellow revolutionary, and V. Dorofeyav, also a plotter. Their portrayals are generally wooden. A hint of romantic interest is supplied by N. Rumyanteva, 16-year-old typist who's partial to Strizhenov, and T. Samoilova, dancer who gets him at the unrealistic finale.

Femme roles could have been expanded considerably. Fact that they are minimized apparently is in line with Russian custom to get away from the boy-meets-girl stuff as much as possible. Cameraman S. Polyanov wrapped it all up in so-so Magicolor while M. Chulaki's music makes a stab at the right background atmosphere. Art direction and sets have an artificial quality. *Gilb.*

The Immortal Garrison
(RUSSIAN)

Soviet film based on Nazi Germany's invasion of Russia; may have some art house appeal.

Artkino release of a Mosfilm Studios production. Directed by Z. Agnanenko and and Edward Tisse. Screenplay, Konstantin Simonov; camera, Edward Tisse; music, V. Basner. At Cameo Theatre, N.Y., March 2, '57. Running time, **90 MINS.**

Baturin	V. Makarov
Kondreyton	V. Emelyanov
Kukharkov	N. Krychitov
Marie	V. Serova

(In Russian; English Titles)

Valor and bravery of the Russian soldier is the theme of "The Immortal Garrison," a Soviet import turned out last year by the Mosfilm Studios. Grimly told, it's a powerful film that may command some attention in art houses.

While on the surface Soviet servicemen look forward to discharge, romance and civilian pursuits, beneath this hopeful veneer at the fortress of Brest on the Polish frontier is an omnious atmosphere. The guard is doubled and the commandant uneasily scans the German-held terrain on the opposite side of the river.

Such was the situation the night before June 22, 1941 when the Nazi invasion of Russia began. The Kontantin Simonov screenplay, which moves in a relentless documentary style, resorts to long flashbacks in recounting the siege of Brest. Opening scenes of the film show the victorious Russian army liberating prisoners well inside Germany.

Among those freed was the lone survivor of Brest, an officer named Baturin. Portrayed by V. Makarov, he recalls his experiences in a vivid flashback. Directors Z. Agranenko and Edward Tisse have extracted a wealth of suspense from Simonov's script and at the same time draw moving performances from Makarov and his colleagues.

Obvious point that the film tries to establish is that the Russian soldier can be a tough adversary if he so wills. For although the Nazi invader was thrusting deep into Russia elsewhere, his timetable was interrupted by the gallant defenders of Brest who vowed resistance "to the last man."

Co-director Tisse's black-and-white photography adequately records the siege along with liberal use of wartime newsreel clips. His scenes of privation affecting Soviet women and children are particularly descriptive. V. Basner's score is in keeping with the tragic story. *Gilb.*

Ripley's Odditorium

Continued from page 2

the medieval era should give the modern generation of juvenile delinqents some fresh ideas.

On the other hand, there are some items that express an ultimate in fine craftsmanship. The oriental exhibits of the Forbidden City depicting the Temple of Heaven and Earth and other religious structures show an extremely different side of the collection. Royalty is represented by the display of crown replicas. Other oddities include a two-headed goat, a seven-legged lamb, and a skeleton said to be of a two-headed infant.

The admission is 25c. to 1 p.m. and 50c. thereafter. Opening close to Easter week, the semester when schools are out will tell if it's a winner. The prices are aimed at the student trade. *Jose.*

Capsule Foreign Film Reviews

Paris, March 26.

Courte Tete (By a Nose) (FRENCH). Rank release of Intermondia production. Stars Fernand Gravey, Jean Richard; features Jacques Duby, Louis De Funes, Darry Cowl, Max Revol, Micheline Dax. Directed by Norbert Carbonneaux. Screenplay, Albert Simenon, Carbonneaux; dialog, Michel Audiard; camera, Roger Dormoy; editor, Jaequeline Thiedot. At Balzac, Paris. Running time, **90 MINS.**

Film tells how a couple of track grifters and touts try to bilk a country bumpkin. It is done mainly with visual gags, and emerges a neat little comedy with good local possibilities on its names and yock qualities. For the U.S. this remains primarily for duals or special situations where it may have some chance.

Pic has enough inventive content and close quarter work also to make this a good U.S. tele possibility. Fernand Gravey is the clever con man who takes the bucolic Jean Richard on a ride only to lose all while Richard cleans up via dumb luck.

Director Norbert Carbonneaux displays a filmic flair which may lead to a top comedy in the near future. Technical credits are par and a group of wellknown comedians also help keep this racy. *Mosk.*

Le Septieme Commandment (The Seventh Commandment) (FRENCH). UDIF release of CCFC production. Stars Edwige Feuillere; features Jacques Dumesnil, Maurice Teynac, Jacques Morel, Jean Lefevre, Jeanne Fusier-Gir. Directed by Raymond Bernard. Screenplay, Jacques Companeez, Bernard; camera, Andre Germain; editor, Paul Botie. At Colisee, Paris. Running time, **109 MINS.**

Frothy little item is reminiscent of the pre-war Gallic pix. It concerns a femme grifter who falls for one of her victims and finally finds love in outwitting her ex-collaborators with the help of one of them. It is the annual Edwige Feuillere pic here which means biz on the local marts, but this is limited to special spotting in the U.S. where it might make for an okay exploitation item. Pic lacks art house calibre.

A woman and two associates work the Continental watering spas bilking rich types in a foolproof gimmick of the femme asking them to pawn a trinket for her while an accomplice lifts it.

Miss Feuillere gives this her usual grand dame interp and support is adequate with technical credits par. It lacks some pace and flair. *Mosk.*

Le Feu Aux Poudres (The Burning Fuse) (FRENCH—ITALIAN; DYALISCOPE). EFC release of Gallus-Abbey-SGGC-Jolly Film production. Stars Raymond Pellegrin, Peter Van Eyck, Charles Vanel; features Francoise Fabian, Dadio Moreno. Directed by Henri Decoin. Screenplay, Jacques Robert, Albert Simenon, Decoin; camera, Pierre Montazel. At Normandie, Paris. Running time, **110 MINS.**

In black and white C'Scope proportions, via the Gallic anamorphoscopic process Dyaliscope, this spins a familiar tale of a policeman who insinuates himself into a den of gunrunners. He falls for the chief's girl. It all ends with a gunfight and the death of all except the hero and the girl who happily live. Done with slick technical qualities, this looks okay locally but offers little for the U.S. except for maybe a few dualers. Actors all cavort as well as possible under the banal scripting. Dario Moreno even manages to work in a few songs as one of the thugs. There is enough violence and gunplay for general market chances. *Mosk.*

Je Reviendrai A Kandara (I'll Get Back to Kandara) (FRENCH; C'SCOPE-COLOR). Fox Europa release of Jad-Film production. Stars Francois Perier, Daniel Gelin, Bella Darvi; features Jean Brochard, Andre Valmy, Guy Trejan. Directed by Victor Vicas. Screenplay, Jacques Companeez, Alex Joffe, Vicas from a novel by Jean Hougron; camera (Eastmancolor), Pierre Montazel; editor, Jean Feyte; music, Joseph Kosma. At Biarritz, Paris. Running time, **95 MINS.**

This mixes a tale of a simple, ineffectual teacher's difficulties in adapting himself to his station in life with a suspense theme since the hero is unwittingly the witness of a murder. Though working up some action, with enough peripities to keep the obvious plotting going, this vacillates between the two even though picking its way neatly through. Being well mounted and with the Bella Darvi name, it might be worth dualer slotting in the U.S.

Director Victor Vicas has given this okay pictorial feel but has lagged in getting the actors into their characterizations. At times the pic loses some of the suspense punch. However Francois Perier manages to make the teacher somewhat of a character. Daniel Gelin emerges honorably from his strange role of the murderer. Miss Darvi photographs agreeably but does not have much to do. Color and C'Scope are well utilized and technical credits oke. *Mosk.*

Reproduction Interdite (Copying Forbidden) **(FRENCH).** Corona release of Orex-Film production. Stars Michel Auclair; features Annie Girordot, Paul Frankeur, Gianni Esposito, Jacqueline Noelle, Lucien Nat. Directed by Gilles Grangier. Screenplay, Rene Wheeler, Grangier from novel by Michel Lenoir; camera, Jacques Lemare; editor, Jacqueline Sadoul. At Marignan, Paris. Running time, **105 MINS.**

Plodding production has an interesting locale via the art galleries and the gangs faking a Gaugin painting. This has enough gloss and movement to hold through its complications, murder and payment for it. Not having the substance for arty house chances, this could be a good dualer on its theme. Its closely knit treatment and explicative qualities slant this as worthy of tele-dubbed chances.

Director Gilles Grangier has given this a slick envelope but the over-extended tale rarely gets the proper suspense. Acting is fine as are technical credits. *Mosk.*

Rome, March 26.

Parola Di Ladro (Honor Among Thieves) (ITALIAN). CEI-INCOM release of Panal Film production. Stars Gabriele Ferzetti, Abbe Lane, Andrea Checcchi, Nadia Gray. Directed by Giovanni Loy, Gianni Puccini. At Splendore, Rome. Running time, **102 MINS.**

A flip piece with the old theme of the crook with the heart of gold comes off fairly well because it has been made tongue-in-cheek. Abbe Lane has the opportunity to sing several songs and her name may give the film value as a second-feature in American houses.

Filmed in Rome and vicinity, the settings are interesting and the story moves with good pace.

Padri E Figli (Fathers and Sons) (ITALIAN). Cinetiz release of Royal Film production. Stars Vittorio DeSica, Marcello Mastroianni, Antonella Lualdi, Marisa Merlini, Franco Interlenghi. Directed by Mario Monicelli. Camera (Totalscope), Llonida Barboni. At the Corso, Rome. Running time, **110 MINS.**

This is an effort at the type of film which gave Italy a great lead in neo-realism, but it doesn't quite come off as planned. The comedy asides have somewhat dispelled the theme of the five families living through the pre-Christmas season. From the usual misunderstandings between the heads of families and their children, the yarn shows the eventual reconcilation of all differences at the holiday season.

In the past this type of film has found more favor with American crix and audiences than with the Italians.

Briefs From The Lots

Hollywood, April 2.

"Written in the Stars," story of the conquest of Mexico by Cortez, will be the initial production of the new **David Lewis** Productions, Inc. . . . **Edward L. Rissien** will be co-producer on the **Jackson-Weston** indie, "Bitter is the Ride," for United Artists . . . **David Farrar** and **Anton Walbrook** join cast of "Captain Dreyfus," **Sam Zimbalist** production at Metro . . . "Plain and Fancy," the Broadway musical of three years ago, will be the first production from the **Joe Pasternak-Sam Katz** indie at Columbia . . . **Kurt Kasznar,** still abroad after doing "Legend of the Lost" for Batjac, was signed for a role in "A Farewell to Arms" by David **O. Selznick** . . . Moppet **Michael Winkleman** joins the cast of Bryna's "Ride Out for Revenge."

Tony Curtis, Kirk Douglas, Janet Leigh, Ernest Borgnine and **Michael Rennie** in Bryna's "The Vikings" (now plural, formerly "The Viking") for United Artists release . . . Imperial Productions has **William Witney** to direct "The Cool and the Crazy," with Scott **Marlowe** and **Gigi Perreau** in top roles . . . **David Niven** with Hecht-Hill-Lancaster for "Separate Tables" . . . Columbia assigned **Valerie French** to play opposite **Randolph Scott** in "Decision at Sundown" . . . Jackson-Weston Productions bought "Galilee Town," an original screenplay by **David Lord** for May production . . . **Richard Tayne** is doing the screenplay of his own novel, "The Girl in the Red Dress," for producer **Frank Woods** . . . **Roger Corman** will produce and direct "The Girl From 2,000,000 A.D." as a science-fiction comedy for American International . . . U set **Douglas Sirk** as producer of "The Galileans" . . . **Ernest Borgnine** will star in "The Pancho Villa Story," indie produced, with **George Sherman** directing and **Leo Katcher** writing.

Pallas Films Inc. has changed its name to Hyde Park Pictures Corp., according to papers filed in Albany by A. Joseph Handel of Manhattan.

Alberta's Censorship Data

Cuts During 1956 Hit U.S. and British Product—12 Canadian Films Escaped Scissors

Edmonton, Atla., April 2.

Four films were banned last year by the Alberta board of moving picture censors because of themes and sequences which offend "traditional standards of morality and decency."

The board, which handled nearly 5,000 new and second-print films, rejected the United States productions "Crime in the Streets" and "The Slave," the Franco-Italian "The Bed" and a French film, "Sins of the Borgias."

Deletions included 196 cuts in 86 of the 2,506 U.S. features reviewed, 50 deletions in 17 of the 259 British productions and 29 cuts in nine of the 42 German films. None of the 12 Canadian films was edited.

Setting out its reasons for rejections, the board said "Crime in the Streets" depicts a "revolting, demoralizing story, filled with violence, sadism and terror." It was so filled with "raw realism" that editing was impractical.

"The ugly activities of the young hoodlums, even though most of them stop short of murder, undoubtedly would add to the already rising tide of provincial-wide criticism against the showing of films of this pattern."

The board noted that many resolutions have been presented to city councils in Alberta "claiming that such films adversely affect teen-age behavior and attitude," it added:

"Although it must be confessed that we have very little in the way of tested answers to these claims, the general conclusion is that films stressing juvenile delinquency of the worst type have definite and measurable effects on adolescent attitudes and behavior, and that these effects are on the whole bad."

The other American film, "The Slave," was a story of drug addiction.

"The board believes that narcotics and illegal drug traffic as themes for motion pictures is morally unsound and detrimental to the public interest. It has long been on record that any public reference to the drug habit in any such form *is fraught with the gravest dangers to the curious, the weakly vulnerable, and the reformed addict.*"

The board's comment in rejecting the other two pictures were short and to the point:

Of "The Bed," it said: "This picture, in three of the four episodic stories it tells, condones immoral actions and by reason of suggestive costuming, situations and dialogues, seriously offends traditional standards of morality and decency."

And of "Sins of the Borgias," it said: "This film, in the story it tells, seriously offends Christian standards of morality and decency by reason of over-emphasized and suggestive costuming and dialogue, with immoral, dissolute sequences."

Bagnall Designates 10

Hollywood, April 2.

General chairman George L. Bagnall named 10 industryites to serve as chairmen of committees which will work with him on the "Know Your Motion Picture Relief Fund" Month, April 15-May 15. Elliott Witt, chairman of the Permanent Membership Committee, will work under Bagnall as coordinator of the information program designed to apprise everyone in the industry about the Fund.

Chairmen will be Sol Lesser, Independent Motion Picture Producers; Hal Roach Jr., indie tv. producers; George Flaherty, unions and guilds; Duke Wales, screenings of documentary film "The House Without A Name;" Leon Ames, Screen Actors Guild; Marvin Borowsky, Screen Writers Guild; George Sidney, Screen Directors Guild; Frank McCarthy, Screen Producers Guild; Sid Solow, affiliated industries; A. B. Hilton, colonels of major studios; and Ivan Tetts, colonels of indies and allied industries.

Publicists Balloting

Hollywood, April 2.

Frank Riser of Paramount has been nominated to oppose incumbent prexy Don Boutyette in the upcoming Publicists Assn. (Local 818 IATSE) election. Members will ballot by mail with new officers to be installed at the June meeting.

Other nominees were: first veepee, John Campbell (20th), Phil Gersdorf (Columbia); second veepee, Marvin Cavender (CBS), Don Stahler (Warners), James Stevens (Paramount); treasurer, Roy Metzler (20th), Frank Phillips (Warners); secretary, Martha Smith (UI), Sonia Wolfson (20th); trustee, Clarey Barbiaux (Indie), Chuck Panama (20th); and radio-tv unit trustee Ernest Sloman (CBS).

'Risk' Capital Due—Aldrich

Industry condition is such that, in the future, risk capital will come in to underwrite certain big productions and arrange for "sensible" distribution, producer-director Robert Aldrich said in New York last week.

"It is a development that is bound to come," he commented. "And when those pictures are finished, they'll undertake the distribution themselves, or via states-righters and licensees here and abroad," he continued. "The charges that are levelled against our independent releases by the major releasing companies are ridiculous."

Aldrich, who has "The Ride Back" coming up via his The Associates & Aldrich company and United Artists, predicted three—and possibly four—different types of films for the future.

There'll be the teenage exploitation pictures, the $500,000 or $600,000 "controversial" entries, and the million dollar biggies. "Maybe," he said, "there'll be a fourth category. That will be the $250,000 to $300,000 lowbudgeter in which a real star will appear, taking 50% of the gross instead of a much lower cut of the net or some big salary. With the attraction of the name, this kind of film is bound to show a big profit all 'round."

Aldrich's next project is veiled in secrecy. All he'll say is that it's an important property which he is packaging. It's due to roll next January.

Still on the subject of distribution, Adrich said the indies had taught the big companies a lesson, i.e. how to turn out good pictures at a reasonable cost. "Maybe we'll now teach them how to distribute sensibly, too," he held.

Aldrich, who lost $100,000 on his "The Big Knife," reported that "Attack," via UA, was doing socko world wide and would return a hefty $600,000 in producer's share in the final count. Picture carries a negative cost of $790,000.

"Ride Back" was shot in sepia color, which drew very favorable comments from preview audiences, Aldrich reported. He said his next picture would be in color, but not in any of the scopes. "What's the use," he asked. "The vast majority of theatres can't show any real width anyway, and they cut off the sides."

Aldrich said the current Hollywood setup, with so many actors and other talent having formed their own corporations, was breeding a host of complicated problems viz. legal and tax angles. "Four different actors will have four different corporations, at least two of which are probably foreign set-ups in Switzerland or some other place," he said. "They all want their own kind of deals, and—in the end—it's always the producer who is apt to be holding the bag. To make matters worse, chances are that the banker-distributor will then come along and ask you to share the risk." He noted the considerable tightening up of film financing.

Strict Oil Burner Law

Montpelier, Vt., April 2.

New regulations soon to be put into effect throughout Vermont will give the state fire marshal's office complete control over oil burners, often used for heating theatres.

The drastic rules were authorized by the Legislature as the result of oil burner explosions and fires, which, according to State Deputy Fire Marshal Chester M. Kirby, cause from $75,000 to $100,000 in property damage (not necessarily theatres) and endanger countless lives each year in Vermont.

New Fiscal Peeps Inside UA Corp.

Additional "inside" on United Artists was exposed this week as this last of the privately-owned top film companies prepared to switch to public participation via a stock issue. Preliminary prospectus relating to 350,000 shares of common stock and $10,000,000 in convertible subordinated debentures uncapped breakdowns on profits (separate story), percentages of ownership among president Arthur B. Krim and his partners, dividend policy, and so on.

It's shown that Krim and board chairman Robert S. Benjamin each received $26,000 in 1956, which money actually was paid to the Phillips, Nizer, Benjamin and Krim law firm, of which they are partners. This law firm also was paid $117,000 as a retainer, including the services of Seymour Peyser and Seward Benjamin as UA officers.

Other remunerations for 1956: William J. Heineman, distribution v.p., $52,000; Max E. Youngstein, v.p., $39,000 plus expenses of $13,000; Arnold Picker, foreign operations v.p., $52,000 and Leon Goldberg, financial v.p., $52,000.

Prior to the public offering, all UA stock, amounting to 750,000 shares of Class B common, was owned of record by Krim and Benjamin. The beneficial interests in these securities breaks down as follows: Krim and Benjamin, each 23.69%; 11.84% each for Heineman, Youngstein, Picker and Charles Smadja, UA's European production head; Peyser, 3%, and Robert Blumofe, Hollywood, v.p., 2.25%.

It appears definite that the first dividend will be 35c and it's intended that this rate will obtain on a quarterly basis. Meaning a 7% yield on the stock offering, which expectedly will be at $20 per share. In contrast, the debentures are paying 6%.

No exec has an employment contract, Krim disclosed. Picker had a formal agreement entered into in 1951 which gave him $1,000 weekly the first year and was to increase in successive steps until the fifth year. This terminated last December.

100 Underwriters

About 100 stock dealers are in on the underwriting, headed by F. Eberstadt & Co., and it's expected that 2,500 to 3,000 individual stockholders will participate. Krim group will retain stock majority ownership to the extent of electing directors and their shares will be Class B while the public's holdings will be straight common. Only difference between the two is that dividends can be declared for the straight common while the Class B must be converted to straight common before it's eligible for divvies. In other words, the Krim pards can set divvies for the public while not necessarily for themselves.

In buying out former co-owners, UA paid Charles Chaplin $1,113,287 for his 25% interest and Mary Pickford $3,000,000 for her 33⅓%.

New deal with Walter Heller & Co., for long a UA money source, provides for short term loans to the film company aggregating $1,989,711.

Last year's film rentals, amounting to $63,731,730 came from: United States, $35,144,287; Canada, $2,200,307; United Kingdom, $4,816,589, and other foreign, $21,570,547.

Of the 47 releases of 1956, UA procured or provided the financing for 39. In contrast, the company established the credit for only seven of its 32 releases in 1952.

Civil Liberties Union Reprise of 1956 In The Perennial Battle Vs. 'Censor Mind'

Annual report of the American Civil Liberties Union notes some gains made in the battle against censorship but conditions, it's made definitely clear, are far short of the way ACLU would want them to be. The report, being a recap, serves mainly to bring into sharper focus the trends and sometimes obscured developments of the year's period covered.

Patrick Murphy Malin, ACLU exec director, asked Eric A. Johnston, president of the Motion Picture Assn. of America, to abolish the Production Code. Although it isn't so stated, Malin got no place with the suggestion. He had asked that the responsibility for pictures be placed in the hands of individual companies and producers, with the general public as final judge, and the courts "for the problem of obscenity."

Malin stated there's an "effective restraint in trade of ideas" in the producers' agreement, via the Code, to bar certain subject matter from the screen. He also argued that barred material is treated in other media, discriminatory execptions have been made, and to "meet all objections from all sources would reduce the screen to nothing."

Film Censors Curbed

As for the official film censors, they've been on the run, being put out of business, in Pennsylvania and Ohio, and moderated in Memphis and Atlanta. The Kansas bluepenciler is permitted to operate but with curtailed authority. The New York censors were dealt a severe blow with court decisions okaying the showing of "Mom and Dad."

Report picks up VARIETY's news story on Catholic members of the non-denominational Motion Picture Councils who have taken to persuading exhibitors not to play pictures condemned by the Catholic National Legion of Decency.

Granting of theatre operating licenses became a censorship device in Newark, which adopted a city ordinance ostensibly aimed at burlesque. The issue is before the courts and the Liberties Union argues that the city fathers, in seeking to do away with burlesque with their edict against the exposure of the male or female torso in nude form, would also be barring dramatic illustrations of many episodes in the Bible, half of Shakespeare couldn't be taught in schools and ballet would vanish.

Case Of Arthur Miller

Reprised is the situation involving playwright Arthur Miller. He was hired by the New York City Youth Board to write a film script on juvenile delinquency. Opposition arose because of Miller's political background and the Board solved the problem of dropping the whloe idea. Miller is quoted as saying: *"So be it. Now let us see whether fanaticism can do what it never could do in the history of the world; let it perform a creative act, let it take its club in its hand and write what it has just destroyed."*

Dallas Museum of Fine Arts, too, became involved in controversy. In 1955, influenced by "local patriots," this institution adopted a policy of refusing to handle the work of a Communist or an artist with Commie affiliation. In 1956, the trustees, whose position seemed contradictory in the first place, permitted a "Sport in Art" exhibition, although four of the participating artists were under attack.

The Dallas Art Assn., in a new policy statement, said it would adhere to the laws of the land but in conducting its affairs would not accept the dictates of any minority pressure group. The statement continued: "It is important once and for all to dissipate the nonsense that any single group in our community is the custodian of the patriotism of the rest of us. We resent the imputation that we are less patriotic than others . . ."

"Sport in Art" was to continue in the news. Scheduled for an appearance at the Olympic Games in Australia, this was cancelled by the United States Information Agency for alleged budgetary reasons but that the Dallas incident was the influencing factor was made clear.

Malin and Elmer Rice, chairman of the National Council on Freedom from Censorship, protested, to no avail, that the artists involved in the "Sport in Art" squabble never were given opportunity to defend themselves.

State Dept. cancelled a Near East tour by the Symphony of the Air (ex-NBC) after a previous tour under Government sponsorship was denounced by Congressman John J. Rooney of Brooklyn. Involved here was a Congressional investigation into alleged Communistic sympathies of some musicians but no persons were named and no official of the orchestra was asked to testify. State Dep't later offered other reasons for the cancellation—that is, other than the Communist angle.

Maas Sees Jap Quota As Before

Tokyo, March 26.

Irving Maas, Far Eastern supervisor for the U.S. Motion Picture Export Assn. is almost in daily skull sessions here with the Foreign Exchange Bureau of the Ministry of Finance. He told VARIETY here that the quota situation would, in "strong likelihood extend on the same basis as last year."

Official decision was expected to be confirmed March 28. New fiscal year begins April 1.

Last fiscal, a basic total of 164 licenses was provided, with six more for "superior" pictures and 10 as bonuses.

Commenting on the effect of increased import of U.S. films for televising here, Maas said, "Tv films may cut into theatre pictures to a larger extent than heretofore, We take the position that this situation should not in any way prejudice the import of commercial films for theatres."

Maas arrived on the 14th and started discussions the following day.

Also negotiating for a repeat of the loan which MPEA members granted to the Japanese Electric Power Development Co. in 1955 to thaw out frozen yen, Maas commented, "We hope to accomplish some compromise solution which will meet some of the conditions we consider essential. Our discussions up to now have been fruitful to the extent that eventually something will work out.

The 1955 loan trust agreement was for a seven-year period at three percent, with repayment in dollars at the rate of one-seventh of the amount semi-annually starting in 1959.

Estimated amount of yen to be thawed by American film industry is equivalent of $9,000,000.

Regarding an independent action by Walt Disney's Tokyo affiliate whereby company loaned Japanese hydroelectice industry $666,666 from its yen accumulations in return for a bonus permitting remittance of an estimated $325,222 in a six-year deal, Maas said, "This revises the position of the independents which usually let MPEA set the pattern. While we were aware of the existence of that deal, we don't feel we are bound to follow along the same lines."

Maas is also seeking to remove or modify the 12 print limitation on import of color films which he said has "a serious impact on our ability to serve the market adequately."

Also offered by Maas was the fact that three U.S. companies are considering shooting on location in Japan this year. He said, "This will involve a very substantial investment of yen."

Ed Rosenfeld to Washington

Washington, April 2.

Ed Rosenfeld, Trans-Lux staffer in New York since 1951, has been named manager of all company matters in Washington. He succeeds Vincent Iorio, who ankled job to devote full time to his chain of restaurants.

Rosenfeld, whose last chore was managing the 52d Street Trans-Lux, will have full responsibility for the 600 seat Trans-Lux and the 300 seat art house, the Plaza. He will also handle all distribution for Trans-Lux in this area.

NEWS FLASH!

Volume III ISSUE 56 & 57

Movie Market Trends

FOR WEEKS ENDING FEBRUARY 23 & MARCH 2, 1957

SINDLINGER & COMPANY, INC. • Analysts • RIDLEY PARK, PENNSYLVANIA, LEhigh 2-4100

"During the past 19 weeks, 35.2% of the week's adult paid attendance came from persons who said they were influenced to attend during this week because they liked the trailer they had previously seen on the attraction they went to see.

Thus, for every $1000 the average theatre grossed from adults during the past 19 weeks, $352 came from persons who were directly influenced by the coming attraction trailer.

This is the highest rate of 'trailer influence' yet measured by Sindlinger & Company. The above information came from the tabulation of more than 120,000 interviews which were made during the past 19 weeks."

NATIONAL Screen SERVICE

Amusement Stock Quotations

For Week Ending Tnesday (2)

N. Y. Stock Exchange

1956-57 High	1956-57 Low		Weekly Vol. in 100s	Weekly High	Weekly Low	Tues. Close	Net Change for week
32½	20⅜	Am Br-Par Th	73	22⅞	22⅛	22¼	— ⅜
34½	22⅝	CBS "A"	80	34⅜	32	34⅛	+2
34⅜	22⅜	CBS "B"	77	34⅜	31¾	34¼	+2¾
26¾	17	Col Pix	14	18⅝	18⅛	18⅝	+ ⅜
16⅜	12⅞	Decca	64	15¼	14⅝	14⅞	— ⅛
100¾	75¾	Eastman Kdk	81	86¾	85	86¼	+1¼
4⅞	2¾	EMI	1350	4⅛	3¾	4⅛	+ ½
12	6⅞	List Ind	30	8	7¾	7⅞	—
25⅛	18⅜	Loew's	172	19	18⅝	18⅞	— ⅛
9¼	7	Nat. Thea.	95	8½	8¼	8½	+ ¼
36½	27⅝	Paramount	154	35⅝	33⅛	35½	+1¼
36½	14⅛	Philco	129	15⅛	14½	15	+ ⅜
50⅜	31⅝	RCA	383	36¼	33⅛	36⅛	+2⅞
8⅞	5	Republic	38	6⅜	6	6⅛	+ ⅛
15⅛	11¼	Rep., pfd.	10	12⅜	12⅛	12⅜	+ ⅜
17¾	13⅛	Stanley War.	45	16⅛	15⅞	16	—
29½	22⅛	Storer	52	27¼	26¼	27¼	+1
29¼	21⅛	20th-Fox	207	27¼	25½	25½	+ ⅜
29¾	23½	Univ. Pix	1	25	25	25	+ ½
82½	69	Univ., pfd.	*100	71	70½	70½	+ ½
29¼	18½	Warner Bros.	45	24¼	23½	23½	— ¼
141¼	91¼	Zenith	49	106¼	101¼	105⅜	+3⅞

American Stock Exchange

6¼	3⅛	Allied Artists	68	4⅛	4	4	—
13¼	8¾	All'd Art., pfd	3	9½	9⅛	9⅛	— ⅞
46½	19⅝	Asso. Artists	43	42⅛	41¾	42	+ ⅜
2⅛	1	C & C Super	212	1	15/16	15/16	—1/16
10	4⅜	Du Mont	56	4⅞	4¾	4⅞	—
4¼	2⅜	Guild Films	156	3¼	3	2¼	+ ⅛
9¾	3	Nat'l Telefilm	82	8¾	8	8⅝	+ ½
5¾	2¾	Skiatron	359	5¼	4¼	5⅛	+1
13¼	6¾	Technicolor	131	7⅜	6¾	7⅜	+ ¾
5⅞	3	Trans Lux	20	5⅝	5¼	5⅜	—

Over-the-Counter Securities

	Bid	Ask	
Ampex	34¼	28¾	—
Chesapeake Industries	1⅞	2¼	—
Cinerama Inc.	1½	1⅞	—
Cinerama Prod.	2¼	2⅝	— ⅛
DuMont Broadcasting	9½	10½	— ⅛
Magna Theatres	2	2⅜	—
Official Films	1⅞	2¼	+ ⅛
Polaroid	130½	136	+7
U. A. Theatres	4⅞	5½	— ⅛
Walt Disney	23	24⅝	—

* Actual Volume.

(Quotations furnished by Dreyfus & Co.)

Cowles Dailies Turning Friend To Film Trade

Minneapolis, April 2.

Heeding the appeals of "distressed" exhibitors, the two Cowles-owned dailies here, the town's only newspapers, are liberalizing their policy regarding gratis news columns' publicity for film theatres.

The local film industry had felt that, despite the much larger revenue accruing to the sheets from theatre advertising, television was getting by far more free space.

What has influenced the newspapers in going further out to help publicize the movies sans charges, however, is reported to be the conviction that the theatres really need "help" at another critical juncture and that it behooves the dailies to extend this because showhouses are regarded as an asset for the community in many ways.

Word has gone out to the newspapers' staffs that the bars are to go down further for theatre publicity. Also, they've been instructed to go shopping for movie color and art stuff. The Cowles also are part owners of WCCO-TV and WCCO Radio, CBS outlets here.

In all this free newspaper publicity connection, it's being pointed out that a recent picture. "Ten Thousand Bedrooms," the recipient of almost a record amount of gratis newspaper publicity, along with much tv and radio attention, opened poorly and wound up to light takings at 4,100-seat Radio City.

Newspaper stories were "made" for the picture in almost unprecedented numbers because this was its world premiere, its producer, Joe Pasternak, came to town ahead of it and one of its stars, Eva Bartok, was here for personal appearances on the opening day.

There were numerous newspaper interviews and stories along with art layouts involving both Pasternak and Miss Bartok. Nearly an entire Minneapolis Star page of art showed Pasternak auditioning a large number of local girls desiring a movie career. It all added up to a huge amount of free space.

Mike Frankovich On 'Internationalizing' Of British Film Values

Columbia will continue its high production pace in England with the lensing of about 15 pictures in that sterling area this year, Mike Frankovich, Col's top exec in the United Kingdom, reported in New York this week. Also chief barker of the London Variety Club, he's in the States to attend this week's International Variety Clubs convention in New Orleans this week.

While the intent is to "internationalize" the British output, via backgrounds and star names which are not limited to any one nationality, a few of the British films are quota entries which don't get beyond television exhibition in the States, he said.

Exec name-dropped a few of the stars brought to England for Col pix to illustrate the "internationalization" policy, including Tyrone Power, Alan Ladd, Anita Ekberg and Sophia Loren among others.

Frankovich, on another subject, said in effect there's a possibility of a continuing relationship with Warwick Productions, indie company headed by A. R. (Cubby) Broccoli and Irving Allen. This is a London-based outfit which has announced its intention, because of disagreement over terms, of going to another distributor upon windup of its Col commitment for the delivery of three more pictures. "Door is always open to an enterprising outfit," commented Frankovich. "They (Broccoli and Allen) have done well with us and we like them."

As for the British market, exec said it's tough to sell a musical except such an outstanding entry as "King and I" or the rock 'n' roll features. A sure click is anything that has a Union Jack waving, such as Warwick's "Red Beret," which was retitled "The Paratrooper" in the U.S.

Reaction to rock 'n' roll has been so strong, said Frankovich, a circuit operator cleared out the front rows of seats from his theatres so that the youngsters in the audience could dance. Theatreman was Jackson Withers, who has a chain in Wales.

Yanks In Spain

Continued from page 3

here to MPEA was done. Spanish government officials are moving much slower with Baldwin as they evaluate bargaining gains and alternative negotiating policy in the face of U.S. distrib split.

Unethical 'Dumping'

Johnstonites accuse Arnallites of untimely film dumping and unethical practices. IFPEC retorts MPEA has been fumbling the ball for 18 months and is alone responsible for Yanqui troubles in Spain. MPEA has spread the word that IFPEC product is also ran for dual billers. IFPEC, admitting it controls few quality pix, maintains indie product has reaped coin the world over so why not in Spain.

MPEA is taking the traditional government-diplomatic route hoping that "somebody up there" will slash Gordian Knot. Baldwin, himself a State Dept. alumnus, is more at home on high levels where political and economic pressures (persuasion is a better word) can often circumvent special group interests to achieve results. He is ably seconded by a noted Madrid legal light. Gregorio Maranon, who, last year, arranged private meeting between General Franco and Stanley Kramer. Kramer is a member of SIMPP.

SIMPP's Lamont mixes with local film industry leaders, screens hard-to-get U. S. product for cash-and-carry sale, has no organizational interests to defend in Spain. Friendly fraternizing (in good South American Spanish) plus the primitive business methods of Spain's economy, have strengthed Lamont's hand.

On a more practical plane, MPEA says it represents 95% of available U. S. film product and is entitled to that percentage of Spain's import quota. IFPEC feels justified in asking for 15% of all local film imports for all U. S. indie producers, part of which covers his SIMPP members in particular. A 5% give on either side could produce the formula needed to weld warring groups in the much more difficult and important task of negotiating a new distrib accord with Spain.

The Baldwin - Lamont golden glove preliminary is doing Hollywood no good to prepare the main U. S.-Spain bout coming up. It encourages continued division of opinion within Spanish camp as government officials and industry groups line up with one or the other. Hassle is also encouraging a bad press at a time when public relations is a vital aspect of overall picture for U. S. interests. Finally, the MPEA-SIMPP tiff is watering down State Department friendly persuasion influence.

Together, Baldwin and Lamont could pick up most of the marbles. Big question here is how and when do they get together.

Showmen Anxious

Spanish film exhibitors and producers would very much like to see rapprochment sans delay. Vicente Guillo summed it up succintly for distribs with the statement that box-office dropped 25% since effective date of MPEA boycott. There is no substitute for U. S. product in the eyes of Spain moviegoers. European countries, Italy in particular, helped keep screens occupied and cine doors open but overall substitute quality was not popular. Unless agreement with MPEA is reached soon, exhib situation will worsen as Spain has practically exhausted available European film supply and prices now asked by neighbor countries are zooming.

Equally urgent is the producer situation according to producer exec Jorge Tusell. Government aid to producers comes from a special fund which is nothing more than total amount of money received for foreign film import licenses. U. S. product brings far more into the kitty than films from any other country, and embargo losses have been substantial.

Both spokesmen also agree that MPEA position from outset of crisis has been rigid. At this point similar outlook ceases.

While Mediterranean MPEA rep Charles Baldwin has had warm consultations with exhibitor Guillo, producer Tusell noted that Baldwin activity in past weeks here excluded any step to confab with producers or distributors. As contrast, he liked friendly attention received from SIMPP rep Jack Lamont.

Guillo exhibs have petitioned often to annul 4-1 from tomes.

See Booking Hassle as Columbia Into Competition With Mex Films

Protestants Hit 'Pressure,' Traced to Priest, Aimed At Warners' 'Baby Doll'

Fargo, N. D., April 2.

Protestant ministers' group here protested in the local newspaper against what they called "secret pressures" after Gordon Aamouth cancelled the showing of Warners' "Baby Doll." They said they were "distressed" by the pressure.

It developed that a local Roman Catholic priest had advised youth groups to write a joint letter to Aamoth telling him that they'd avoid seeing the picture if it was shown and also would stay away from his theatre in the future.

The priest's advice had come after his bishop directed pastors not to take any public action against the picture themselves.

Sen. Humphrey: 'Things Look Up In Film Business'

Washington, April 2.

The motion picture business is on the upbeat, showing advances on five separate fronts, Senator Hubert Humphrey (D., Minn.) reported on the Senate floor past Friday (22). Humphrey, who was chairman of the Senate Small Business Subcommittee on Retailing, Distributon and Fair Trade Practices conducted hearings in the spring of 1956 on the latest batch of Allied States Association complaints against the distributors.

The present commentary is eight months after the Humphrey Committee issued its motion picture report. The developments have taken place since, he says, although there is still room for improvement. He outlined new benefits for the independent exhibitors as follows:

(1.) "A most important development has been the rise in theatre attendance. It appears that the public is becoming more selective in its television watching and is more inclined to consider seeing motion pictures at the theatre, even though this means leaving the comfort of home and paying theatre admissions."

(2.) The Small Business Administration accepted the recommendation of the Humphrey Committee and made four-wall theatres eligible for improvement loans. However, the number of approved loans "is quite small and complaints have been made that the SBA rules are so stringent that many exhibitors will not even bother applying for such loans."

(3.) There are reports that 40 more features are being produced this year than last. This should ease the plight of small exhibitors unable to obtain enough product to operate on their policies of changing shows twice and three times weekly.

(4.) "The most encouraging development" is greater cooperation within the industry. "There appears to be less name-calling," said Humphrey, "and more constructive thought and study is being given to work out solutions to the problems facing the industry."

(5.) "Both the Theatre Owners of America and the Allied States Association, the two main exhibitor organizations, have indicated a willingness to enter into an arbitration agreement with the distributors along the lines suggested in our Committee's report." (Without arbitration of film rentals.)

Humphrey went on to tell the Senate: "It is my sincere hope that before long I shall be able to report much greater progress within the motion picture industry and, in particular, the establishment of a meaningful arbitration system designed to settle disputes arising between exhibitors and distributors. I call upon the industry members to work whole-heartedly toward this goal."

Although Columbia has available very attractive Mexican product for the U. S. market, its entry into the Mexican film field here nevertheless is seen as setting off quite a booking battle with the two other distributors of Mexican pictures — Azteca and Clasa-Mohme.

Col now has set up its new division for the release of Mexican product in the American market, though actual operations aren't skedded to start for some weeks. First film to go out will be "La Escondida," starring Maria Felix and Pedro Armendariz.

Head of the new division is Donald McConville, who also will continue as chief of Col's 16m sales department. Egon Klein, formerly associated with Azteca, will serve as sales manager under McConville. It's figured that some 425 houses in the U.S. play Mexican films, catering wholly to Spanish-language audiences.

Col will take on a minimum of 20 Mexican productions a year. Among the initial pictures to be released will be "El Bolero de Raquel," tinter starring Mex comedian Cantinflas. It's his first color pic. Columbia has an extensive production program in Mexico, and most of these films have never been released in the U.S.

Azteca and Clasa-Mohme license their product on a "block" basis, with the exhibitor buying 52 pix a year. Col, which has had many expressions of support from exhibitors, must break down the long hold which its two competitors have had on the market.

Spanish - speaking audiences means a market of some 4,000,000 persons in the U.S. and Col. will be out to woo them with a specially slanted p.r. program. Media to be used include radio, tv and Spanish-language newspapers.

Jap Government Starts Overseas Bally of Films

Tokyo April 2.

A Government-subsidized foundation of $27,777 has been inaugurated to bally Japanese films overseas.

Establishment of the Japanese Movie Overseas Dissemination Association is based on recommendations made last year by the Government's Motion Picture Council calling for aid in overseas film publicity through subsidization.

Consideration is being given to setting up offices in New York and Paris in near future.

Contributions totaling $2,305 a month will be collected from member organizations beginning in April.

Projects decided for fiscal 1957:

(1.) Pamphlets 13,000 in English and French introducing Japanese pictures and 2,000 pamphlets giving synopsis of representative Japanese films.

(2.) Detailed questionnaires to be sent to various overseas motion picture associations to keep tabs on situation.

(3.) Active participation in international film festivals and the holding of Japanese film fairs overseas.

(4.) Private showings of Japanese films through cooperation of Japanese diplomatic and consular offices overseas in Asia, U. S., Europe, Central and South America.

Chairman of the association is Aiichiro Fujiyama, chairman of the Japan Chamber of Commerce and Industry. Sadao Iguchi, former Ambassador to Washington and now adviser to the Foreign Office, is vice-chairman.

Directors will include presidents of the majors (Big Six) and president Masajiro Ishibashi of the Bridgestone Tire Co. of Japan.

Formation of the body was decided on at a meeting of sponsors, including toppers Masaichi Nagata, Takejiro Kido and Nagamasa Kawakita of Dalei, Shochiku and Towa Shoji, respectively, and Mitsuo Tanaka, chief of the Foreign Office Information and Culture Bureau.

WE'RE PROUD THAT THE SCORE FROM "THE KING AND I" IS A BEST-SELLING CAPITOL SOUND TRACK ALBUM!

Music and Lyrics by Rodgers & Hammerstein
Scoring by Alfred Newman and Ken Darby
A 20th Century-Fox Picture

Capitol
REG. U.S. PAT. OFF.
RECORDS

Interstate Pornography

Washington, April 2.

The Federal Bureau of Investigation acts in obscene film cases under an old Federal law covering interstate transporation of allegedly pornographic stuff, including cartoons, stills, books, phonograph records. It's been making snatches and setting up convictions in such matters for years.

No "wave" of obscene film activity via photo shops, etc. is reported. FBI generally goes after "source" rather than local pushers.

Photo Shops: 'Dirty Pix' Exchanges?

Houston Cops Won't Return Theatre Reels—FBI Goes After 'Sources'

Houston, April 2.

Harry M. McHaffie, operator of the Avalon Art Theatre here, has filed a motion through his new attorney, criminal lawyer Percy Foreman, to have the police return four reels of a 60 minute motion pic "Mated." The film was seized on Jan. 9. McHaffie and Erwin Brown, his assistant manager, were arrested by police for showing what the police termed "lewd and lascivious" pictures.

The grand jury attended a private showing of the film, privately commented that it was "more boring than sinful" but took no action. Reels were never returned to McHaffie.

The motion said the films were seized without a warrant and that "McHaffie has been damaged in excess of several thousand dollars." At the hearing it was disclosed that the films had been turned over to the local Federal Bureau of Investigation.

Judge William A. Miller signed an order to have the films turned over to the sheriff. It was charged that the police gave the films to the FBI to circumvent the state court. A U. S. assistant attorney testified that the FBI wanted the films for investigation into possible interstate shipment of lewd films. A call to the U. S. Attorney Malcolm Wilkey brought the response that his office would be happy to turn the films over to the sheriff.

Via Photographic Stores

St. Louis, April 2.

A ring of traffickers in obscene films, said to be the largest in St. Louis in recent years was recently broken up when cops nailed three men against whom Federal warrants will be applied. Following tips last October cops first pinched Sam Gold who is reported to have admitted bringing 100 reels of films from Texas on Feb. 22 and later reselling them to Richard Duncan, 31, and George R. Ruppelt, 58, the latter who was pinched while carrying five reels in a basket.

On information given allegedly by Ruppelt cops visited a camera shop from which he is said to have purchased the films and the proprietor of this spot is said to have admitted buying 10 reels from Gold. In Duncan's home cops confiscated 40 reels. He told cops he has been selling such films to peddlers in St. Louis and St. Louis County for more than a year. Gold is said to have admitted selling 90 reels to Duncan and 10 reels to a camera shop for $8 a reel. Duncan, cops said, admitted reselling the films from $12 to $13 each and Ruppelt's resale price was from $10 to $20 a reel.

Lewd Film in Cadillac

San Antonio, April 2.

Booked for possession of lewd film was Milton L. Clark who was being held in city jail for the offense.

Arresting officers found three 16m. rolls of what they described as lewd film in a Cadillac owned by Clark on a local street.

Tracked to Remote Cabin

Dallas, April 2.

More than 30 rolls of obscene motion picture film were recently seized in a Lake Dallas cabin by FBI and Denton County officers, and the Federal Bureau of Investigation held a 46-year-old local photographer, George Robert Bly, to whom the cabin was rented.

Charge against Tyler is interstate transportation of obscene film from Dallas to Hobbs, N. M.

Earthquake Damage

San Francisco, April 2.

One theatre has been closed, pending repairs, as a result of heavy quake here March 22, and United California and Fox West Coast chains report that aggregate damage to all houses affected may run several thousand dollars.

The closed theatre is the 1,330-seat Parkside, a Fox West Coast neighborhood near the southwest corner of Frisco where the quake centered. Extent of necessary structural repairs is not yet known.

Other theatres suffered broken windows, cracked plaster, important only in the aggregate.

Six-Year Work Pact In So. California Spaces Two 10c Boosts For Boothmen

Hollywood, April 2.

Members of Projectionists Local 150, IATSE, meet today (Tuesday) to decide whether a new six-year contract calling for pay increases and establishment of a welfare fund will be okayed. Terms of the pact were reached at a conclave last Tuesday (26) between IA international prexy Richard Walsh, union execs and a negotiating committee repping circuit, independent and drive-in theatres here.

Union, which had demanded an increase of 40c an hour, was awarded 10c per hour for the first two years, period retroactive to July 1, 1956, for circuits and driveins, to Feb. 1, 1956, for independents. Another 10c boost is effective two years from those dates and runs until Jan. 1, 1960. At that time the pact can be reopened for further pay and welfare fund negotiations. Exhibs agreed to start paying six cents an hour to the welfare fund on July 1, 1958.

A plea of the exhibitor negotiators for one-man booths in a number of theatres that are losing money was rejected by the union. Houses claimed to be in ill financial straits are primarily in the firstrun bracket including downtown deluxers. However, the union held firm even after the negotiators agreed to drop the downtown houses from the list, leaving some 24 theatres as in the red.

As a result of joint handling of negotiations for exhibs, theatre members have made the committee, originally started by Southern California Theatre Owners Assn., a permanent affair. One of its functions is to be settlement of grievances that might arise on either side during the life of the agreement.

COP STALKING SUSPECT, WINGS HOUSE EXEC

St. Paul, April 2.

George Dyson, 63, assistant manager of United Paramount's local first-run Riviera, is recoving in Ancker Hospital from a bullet wound sustained when William R. Rankin, suspect in a $3,750 holdup, was shot and captured in a gun battle with two policemen in the theatre lobby.

One of the policemen's stray bullets hit Dyson in the right side of the back.

The two plainclothes policemen previously had spotted Rankin in the theatre. They took separate seats in the last row and followed Rankin into the lobby during a refreshment break in the show. When confronted and asked for his identification Rankin pulled out a pistol and the gun battle began.

Add: Book Tieups

Film companies, as part of promotional campaigns, continue to bear down on tieups with book publishers. Working with Allied Artists on "Hunchback of Notre Dame" are:

Grosset & Dunlap coming out with a hard cover edition of the Victor Hugo classic.

Avon Publications, with a paperback edition.

Dell Comics with a comic book on "Hunchback."

Popular Library Inc. has ordered a large second printing of the pocketsize edition of the Charles Shaw novel, "Heaven Knows, Mr. Allison." This brings the total softcover copies of the book to 450,000. There was considerable demand for the book in the wake of the release of the 20th-Fox picture of the same title, Popular Library v.p. and editor and chief, Charles N. Heckelman, reported.

'YANKEE HOMECOMING' STUNT ON BURNERS

Boston, April 2.

Working well ahead with the target-date of summer 1958, Jack Frost, an artist, and W. G. Gavin, formerly managing editor of the Boston Traveler, are pumping life into Frost's promotion dream of a mammoth New England-wide "Yankee Homecoming."

Hope is to draw an additional 2,000,000 tourists into the area using come-ons of a theatrical nature, civic parade, etc. Industrial town of Woonsocket, R. I., has been having considerable success with an annual civic rally and the fact that many textile towns in New England hardly know the depression is over makes this zone especially sympathetic to such ballyhooligan stunts.

At present time New England Congressmen are being lined up for quotes. (Who'd be against it?) Danny Kaye has been named the first "honorary Yankee," positively not a twist on Hitler's honorary Ayrans. One Frost scheme calls for a special train from Hollywood to Boston populated with talent born in, educated in or related to New England.

Meanwhile Salem on its own and other tourist-happy areas are also deep in plans to expand the tourist take.

New Guinea 'Hell' Film Gets 100-Date Opening

Boston, April 2.

Joseph E. Levine, prexy Embassy Pictures Corp., has acquired "Walk Into Hell," for U. S. and Canadian distribution. It's a Southern International film in Eastman color made in New Guinea with Chips Rafferty. Due for a Terry Turner tuneup of saturation, radio, tv and billboard campaign.

Opens July 17 in 100 New England houses, day and date.

Storysound Production Corp. of California filed a statement designnating its New York State office for the production and distribution of motion pictures. George Jacobson is president.

Pressagentry Itself Gets Publicity

Passionate Pilgrimage of Dick Condon for 'Pride and Passion' Detailed to Reporters in Philadelphia

Philadelphia, April 2.

United Artists and Stanley Kramer have some high pressure pressagentry going for "Pride and the Passion" and would like for everyone to know about it. In pursuit of this aim New York press reps were junketed to Philadelphia Thursday (28) to watch Richard Condon at work.

Condon was campaign supervisor on the Kramer picture when it was in production in Spain and is now on the road to tell all. He's covering 31 cities to meet 600 persons in a two-month span and, on the basis of the performance in Philly, it will be difficult for reporters, editors, television and radio station men, etc., to elude him.

Aided in setting up the schedule by the UA homeoffice and field staffs, Condon has dates with 288 editors and reporters of 7? newspapers, program directors of 92 tv stations, managers of 121 radio stations and 125 merchandising execs of 82 department stores.

To trek from one city to another to watch a bally merchant handling his chores was a unique experience for a reporter. Just the novelty of it was intriguing. But, more important, the impression was gotten that the message about "Passion" is being received by the media people."

Press Meets the Press

Acting as host at the Warwick Hotel (where he occupied the Governor's Suite), Condon had an influential audience. A few key exhibitors were among the fourth estaters and others in communications and all were communicated to.

The missionary turns over a batch of blown-up stills and skillfully-etched sketches of the Kramer film, all the while chattering about the stars, the production values, scope, story line, quest for accuracy and integrity, and so on. The aforementioned high pressure is in the results rather than in Condon's own turn. He gets across his points somewhat quietly, without hitting the audience over the head with a 20-pound pressbook. And an abundance of information is given in a couple of brief behind-the-scenes reels which he projects.

After that, a roundtable dinner and beaucoup informal talk about the picture again. All palatable. And the invited participants, as they leave, are given enough material on "P and P" to fill an issue of Collier"s if it hadn't died in Philly.

Band Shorts as Lure?

Boston, April 2.

In a bid for the patronage of adult music fans, Dave Kaplan at the Trans-Lux Theatre here has booked a "parade of name band" shorts.

Raincheck Tickets For 'Rainmaker' Film Bring Publicity—& Blizzard

Minneapolis, April 2.

As the result of a promotion idea used in connection with the showing of "The Rainmaker" in his chain of small-town Iowa theatres, located in an agricultural belt which has suffered greatly from drought the past several years, Harold Field here has been the recipient of a number of requests to bring back the picture periodically again when moisture is needed.

In the Field situations, everybody attending "The Rainmaker" received a raincheck good for a free admission the following week in case there was no rain or snow during the film's run. Newspaper ads "guaranteed" moisture while the attraction played "or you'll see it for nothing."

It just so happened that needed rain or snow was general throughout the Field theatres' belt while "The Rainmaker" was on view and it wasn't necessary to redeem the rainchecks.

More importantly for the showhouses, perhaps, was the fact that the stunt was productive of much newspaper, word-of-mouth and other publicity—particularly because of the moisture result—and the picture did big business all down the line. Then came the requests for the return engagements when and if drought again rears its ugly head, says Field.

The "Rainmaker" idea evolved after each of the Field circuit house managers received an assignment to map out their own special, original campaigns for the series of pictures that had been booked. Del Farrell, manager of the Storm Lake, Ia., theatre came up with it and Field adopted it for the entire circuit.

BLOOMER BROTHERS ENLARGING CIRCUIT

St. Louis, April 2.

Bloomer Amusement Co., circuit headquartered in Belleville, Ill., will buy or build a number of additional units in the St. Louis exchange territory as part of an extensive expansion program. Founded 38 years ago by the late Noah Bloomer, chain is operated by his four sons, Tom, Frank, Wesley and Noah Jr.

In line with Bloomer's expansion veteran distribution-exhibition exec Tom Williamson has joined the loop as associate buyer and booker. He was formerly branch manager of the recently closed RKO branch in St. Louis.

MOSAIK'S FUTURE TIES REMAIN VERY VAGUE

Berlin, March 26.

The fate of the local Mosaik dubbing and printing plants is still a mystery here. Early this month, it all seemed certain that UFA was to move in. A couple of days later, Ernst Wolff, the boss of Mosaik, happily informed this reporter that he has received a new and better offer. Name and conditions of his new partner will be revealed shortly, Wolff said.

But days and even weeks passed by and nothing happened. After many inquiries, Wolff told VARIETY that everything is as it used to be six weeks back: Still no partner.

The Mosaik case keeps local observers guessing. Nobody seems to know what's the score. And quite obviously, Wolff is again interested in keeping it this way. While earlier this month, he showed a readiness to talk he is now keeping himself out of reach again.

Godspeeding Norman Jackter

Albany, April 2.

The Variety Club will give a farewell dinner April 8 for Norman Jackter, Columbia branch chief since 1953, who has been transferred to Los Angeles as manager. With Columbia for 17 years, Jackter came to Albany from Washington, where he had been a salesman.

Norman Weitman and Jack Hamilton, are co-chairmen of the committee for the Jackter dinner. Chief Barker Al Kellert will be toastmaster.

Child Can Be Naughty Only Once

After That Parents Liable for Pranks and Vandalism Under Pending Ohio Law—Significant for Theatres

Columbus, April 2.

Recent actions in the Ohio Legislature indicate that theatre-owners may soon have some protection against juvenile vandalism. Senate on Thursday, March 28, passed by a 24-5 vote a bill to make parents responsible for delinquency acts of their children. Under the bill, every youngster would be allowed one fall from grace. But after that, things would be tougher—for the parents.

Parents of a child delinquent more than once could be cited for contempt of court for not exercising "reasonable control" over their child. What's more, parents could be required to forfeit a $500 bond to pay for damages caused by a child's vandalism.

The bill, has the strong backing of the Ohio Juvenile Judges Association. Another bill, now before the Ohio House Judiciary Committee, does not have the juvenile judges' blessing.

The law permits a person damaged by a juvenile to file a civil action up to $300 against the parents. Although the juve judges may not admit it, it's felt that they oppose the measure since it would take juvenile cases out of their courts and put them in civil ones.

The bill was introduced by Rep. Lytle T. Zuber, Republican from Columbus.

Probably both bills will find their way to the House floor, but it is expected that the Senate-okayed legislation will get the nod in the House.

Congratulations **YUL—**

ASHLEY-STEINER, INC.

NEW YORK
579 Fifth Avenue

BEVERLY HILLS
449 South Beverly Drive

TWO STAGEHANDS FOR THEATRES AGAIN ISSUE

San Francisco, April 2.

Stagehands Local 16 picketed St. Francis Theatre, where "Ten Commandments" is going into third month, Friday (29) morning, but pulled pickets in time for matinee of two-a-day film to go on.

Dispute centers on theatre's switch from reserved-seat to unreserved-seat policy, which union business agent Frank O'Leary claims is "just a subterfuge" to cut down stagehands-per-performance from two to one.

Beef is being resolved by negotiation, according to both O'Leary and theatre manager Earl Long, who added "a salary dispute" was also involved.

Same dispute threatened opening of Todd-AO theatre, the Coronet, more than a year ago, but union made two-stagehands standard stick, primarily on the basis that this was pattern established when Cinerama moved into downtown Orpheum.

'Timing' of Bally Stunts Debated

Now that the Joint Business Building committee of the industry has recommended the staging of both (a) the Academy Sweepstakes and (b) the Audience Awards for 1957-58, question of timing has come up.

Last time the Awards were arranged, in 1956, they hit within the Christmas season when, it was argued by some, no business hypo was particularly needed.

The Sweepstakes, of course, being tied to the Oscar event (in late March), have to be organized and activated in January and February to be effective. Involved here is a "guessing game" tied to the Awards by the Academy. The idea is really an old one, having originally been proposed some years back by Robert S. Taplinger.

The Audience Awards, first and last staged in 1956 by COMPO, involve the public actually voting for their favorite pictures, performers, etc.

Question now has arisen whether there's room for both events within one (March-to-March) year. Opinion favors a "yes" answer, but with a shift in timing for the Audience Awards project. Changes are that it'll be staged in September, "right after the big August business," as one ad-pub man put it.

He, too, stressed the need to hypo business at a time when it's dull rather than when it's going well. Period before Easter is traditionally a slow one, and this year is no exception.

There appears to have been some discussion on the wisdom of having both audience-building events in the same year. As one committee member put it: "It was something of a swap.

Animation Inc. Vs. Todd Novelty Epilog Issue Set for Adjudication

Los Angeles, April 2.

Denial of a defense motion for summary judgment by Superior Judge Kenneth M. Chantry paved the way for trial of $250,000 suit brought by Animation Inc. against Michael Todd, the Michael Todd Co. and Saul Bass over the highly-acclaimed epilog to "Around the World in 80 Days."

Motion was denied after Todd submitted an affidavit from P. R. Guth, veepee of the Todd firm, which contended that the plaintiff had been completely paid for its work in connection with the animated epilog. Animation Inc., charged that the epilog had been lifted without credit or payment from a storyboard it had submitted.

New York Theatre

RADIO CITY MUSIC HALL
Rockefeller Center
AUDREY HEPBURN • FRED ASTAIRE
in
"FUNNY FACE"
co-starring KAY THOMPSON
A Paramount Picture
and THE MUSIC HALL'S GREAT EASTER STAGE SHOW

Nat'l Screen Accepts Consent Decree

Enjoins It From 'Preventing' Distribs Licensing Others in Trailer Service

Washington, April 2.

Alleged monopoly in the production and distribution of motion picture trailers, posters, stills, and other accessories has been halted by two consent decrees. The action ends the civil antitrust suit brought by the Justice Dept. on April 28, 1952, against National Screen Service, Paramount, Warners, 20th-Fox, RKO, United Artists, Columbia and Universal.

Disclosure of the two judgments was made in Washington, Friday (29) by Attorney General Herbert Brownell. They were signed in New York.

"Under the judgment applicable "National Screen is enjoined from preventing any motion picture producer from licensing others to make and distribute trailers and accessories.

"It is further enjoined from acquiring any interest in competitors, from discriminating against exhibitors using trailers and accessories made by others and from preventing any preson from obtaining such materials from others than National Screen.

"Defendant producers are each required to license on a non-exclusive, reasonable royalty basis the production and distribution of either trailers or accessories to anyone who can meet reasonable business standards and provide national distribution facilities and services for all feature motion picture released by licensing producers. Such defendants are also enjoined from discriminating among applicants for licenses and from agreeing with any licensee as to the prices to be charged exhibitors for such materials."

In the Government complaint, National Screen had been charged with a monopoly by (1) manufacturing and distributing substantially all trailers and accessories used in the United States; (2) acquiring the assets of and control over principal manufacturers or distributors of trailers and accessories in the United States; (3) restraining the use by exhibitors of trailers made and distributed by others; and (4) limiting the extent to which poster exchanges compete with National Screen in the distribution of accessories."

The studios were accused of making exclusive agreements with National Screen.

Observers here point out that the settlement of the case may have some effect on the long drawn out suit of Charles Lawler and Mitchell Pantzer, operators of Independent Post Exchange, in Philadephia. They are suing National Screen for treble damages. Case has been up to the Supreme Court twice and is now back in the U. S. District Court for Eastern Pennsylvania.

Hits 60% for 'Giant'

Minneapolis, April 2.

Warner Bros.' terms of 60% and no review for "Giant" in this territory's smaller towns are denounced by Bennie Berger, North Central Allied president, as "extortion."

He asserts that the terms have stirred up much resentment among exhibitors. It'll be a discussion topic at the regional convention here April 2-3.

Herman Robbins: It's A Relief!

Windup of the Government's antitrust case against National Screen Service and seven co-defendants was regarded with pleasure by NSS board chairman Herman Robbins. He emphasized that his company was happy to be relieved of the "burdens of this litigation" so that full energy could be devoted to serving exhibitors. Full text of his statement follows:

"We are pleased with the disposition of this matter. We have cooperated fully with the Government in achieving its objectives of an open competitive market. Many years ago we gave exclusivity in our contracts with distributors. We have agreed with the Government to maintain this non-exclusivity.

"As to the other provisions of the Consent Decree, forbidding forcing and certain other trade practices, the Decree specifically recites that National Screen has denied any wrong-doing in these or any other matters, and that this Consent Decree does not constitute an admission, nor is it a finding directly or indirectly, that National Screen has done anything wrong. It is in this spirit that we have voluntarily agreed to be enjoined from practices we do not engage in.

"We are pleased to have been relieved of the burdens of this litigation so that we can give our full energy to serving exhibitors in the most efficient way and at the most reasonable price possible in an inflated market."

WRITERS EYE 'FACTUALS'

Seek Standard Deal On Commercial, Religious Films

Hollywood, April 2.

Factual Film Committee of Writers Guild of America, West, has called a meeting Friday (5) of writers of factual films—including commercial, documentaries and religious—to discuss a standard form of contract prepped by Committee and Writers Guild of America, East.

WGA, West Council, according to Malvin Wald, chairman of Factual committee, has requested that upcoming session also explore demands which might be made on behalf of writers, should Guild decide to start negotiations in this field.

Wald committee also includes Michael Amestoy, Arnold Belgard, True Boardman, Houston Branch, George Brandt, Bill Deming, Irwin Gielgud, Harrison Negley, Charles Palmer, Bernard Petty and Eric Stutt.

Cool Off on Bomb Hoax; Special Laws Not Needed

Albany, April 2.

The Assembly Codes Committee interred a bill by Assemblyman Walter H. Gladwin, Bronx Democrat, which amended the Penal Law to make it a misdemeanor for any person to give, in person or by telephone, false information that a bomb would be exploded, or that other serious hazard existed, in any school, theatre or other public place.

The committee buried a second measure by Assemblyman Gladwin which amended the Penal Law to make it a misdemeanor for a person to communicate in any manner with public authorities pertaining to threat to place or plant a bomb.

The Codes Committee also laid away one or more additional bills of this kind, on the ground they dealt with passing situations which did not "require enactment of a law."

Theatre Injury Suit Settled

Manchester, N. H., April 2.

Damage suits totalling $30,000 against the State Operating Co., owner of four Manchester theatres, were settled privately during a trial before a Superior Court jury here last week. Money not revealed.

The actions had been brought by Mrs. Vasiliki Stefekos and her husband, Evangelos, of this city, who claimed the woman was injured in a fall from a seat at the State theatre here three years ago.

Herb Schwartz, Columbia salesman in Albany for five years, has been promoted to manager, effective April 15. He will take the place of Norman Jackter, who is moving to Los Angeles as manager. Milt Levins, chief booker, will succeed Schwartz as salesman, while Bill Barrington, of the Uptown in Rensselaer, will become chief booker.

EXCLUDE DRIVE-IN FROM BEVERLY, MASS.

Beverly, Mass., April 2.

Arnold Berger of Reading was denied a license for construction of an ozoner in North Beverly by Mayor Clarence S. Wilkson Thursday (8), who stated that he hoped the alderman will pass an ordinance barring drive-ins from the city.

The petition for construction of the ozoner in an area zoned for commerce caused much agitation in the area and last Friday (22) more than 500 persons attended a protest meeting.

Bishop Plugs R. C. 'Movie Clubs'

Albany, April 2.

Considered highly significant here was the recommendation made by the Most Rev. William A. Scully, D.D., Bishop of Albany and chairman of the Bishops' Committee on Motion Pictures, for the formation among Catholic laity of "movie clubs" dedicated to analysis and criticism of motion pictures as an "educational adjunct" to the work conducted by the National Legion of Decency.

In an article written for America, Jesuit weekly, Bishop Scully said that "Great good can be accomplished by stimulating an enlightened and critical public to develop their critical judgments and sharpen their artistic tastes with respect to motion pictures."

'Full Membership Oughta Ratify Full Facts On Guild Exec'—Mary McCall

Hollywood, April 2.

Steps aimed at curtailing the powers of the exec director of Writers Guild of America West have been proposed by Mary C. McCall Jr., candidate for prexy of WGAW in the May elections. Miss McCall said she plans to introduce a constitutional amendment revising bylaws so that the membership will okay exact terms of employment for the exec director, a post now held by Francis Inglis.

In addition, she favors a constitutional amendment making it a "must" that a member of the board involved in bargaining be a member of the bargaining committee in negotiations. Miss McCall criticizes meetings attended only by guild employes. Latter amendment will be offered the membership both east and west later this month.

"I fully understand that to obtain the services of topflight people we must offer some security. I do not oppose such commitments. But I do say the persons who pay the freight should know in detail what they're paying for. I doubt that one member in 15 has any idea how much rent we pay or what we pay our executive director under a term contract without options. I think the members should know, not only because it's their money but because the running of the guild in the best and most efficient way is their business. Guild business is every member's business and my slogan would be mind your own business."

'Adult' Tagging Off For Current Legislature

Albany, April 2.

The Conklin-Marano bill requiring the State Education Dept. to classify films, in its licensure procedure, as "suitable for adult audiences only or as suitable for exhibition to all purposes," is dead for the present session of the Legislature. However, the sponsors, Senator William T. Conklin and Assemblyman Luigi R. Marano, Republicans of Brooklyn, plan to redraft it for presentation in 1958.

By doing so, they hope to obtain wider support, including, reportedly, that of the State Catholic Welfare Commttee, the hierarchy at the Capitol. The Catholic War Veterans have been one of the measure's supporters.

Possible implementation of the bill, to require observance by theatres of the classifications, so far as admissions go, is said to be under consideration for next year's effort in the Legislature.

ADLER, BUDDY
ANDREWS, JULIE
ARNAZ, DESI
ASTAIRE, FRED
AUER, MISCHA
BACKUS, JIM
BALL, LUCILLE
BANKHEAD, TALLULAH
BANNER, BOB
BARDOT, BRIGITTE
BARKER, LEX
BAUTZER, GREG
BENNETT, CONSTANCE
BERGMAN, INGRID
BERLE, MILTON
BOLTON, GUY
BORGNINE, ERNEST
BOYER, CHARLES
BRADY, SCOTT
BRANDO, MARLON
BRETONNIERE, JEAN
BRINKMAN, PAUL
BROOKS, CYNTHIA
BRYNNER, YUL
BUFFANO, JULES
BURNESS, PETE
CAGNEY, JAMES
CARROLL, JOHN
CARSON, JACK
CASSIDY, HOPALONG
CHANDLER, JEFF
CHANNING, CAROL
CHAYEVSKY, PADDY
COE, FRED
COHN, HARRY
COOPER, GARY
COTTEN, JOSEPH
COWARD, NOEL
CRAIN, JEANNE
CRANE, SALLY
CRANE, STEVE
CRAWFORD, JOAN
CULLMAN, HOWARD
CUMMINGS, ROBERT
CURTIS, TONY
DAGMAR
DAVIS, BETTE
DE HAVILLAND, OLIVIA
DERR, RICHARD
DIETRICH, MARLENE
DI SIBOUR, JACQUELINE
DURANTE, JIMMY
EASTON, JANE
EGAN, RICHARD
EINFELD, CHARLES
EMERSON, FAYE
EWELL, TOM
FAIRBANKS JR., DOUGLAS
FAYE, ALICE
FLYNN, ERROL
FOOTE, HORTON
FONDA, HENRY
FREEMAN, TICKER
FRESNAY, PIERRE
FRYER & KARR, MESSRS.
GABLE, CLARK
GABOR, ZSA ZSA
GALLICO, PAUL
GARBO, GRETA
GARDNER, AVA
GARLAND, JUDY
GOLDWYN, SAM
GRANGER, STEWART
GRANT, CARY
GRANZ, NORMAN
HAHN, SAMUEL
HANDLEY, ALAN
HARDY, PAT
HARRIS, JULIE
HARTMAN, DON
HATHAWAY, HENRY
HAYES, HELEN
HAYWARD, SUSAN
HEMINGWAY, ERNEST
HENREID, PAUL
HEPBURN, AUDREY
HECHT-HILL-LANCASTER
HITCHCOCK, ALFRED
HOLDEN, WILLIAM
HOLLIDAY, JUDY
HUDSON, ROCK
ITURBI, JOSE
JACKSON, EDDIE
JAMES, HARRY
JOHNSON, ERIC
JOHNSON, VAN
KAYE, DANNY
KINGSLEY, SIDNEY
KNOX, MONA
KRUPA, GENE
LADD, ALAN
LANCASTER, BURT
"LASSIE"
LAUGHTON, CHARLES
LEWIS, JERRY
LEWIS, JOE E.
LIBERACE
LILLIE, BEATRICE
LITVAK, ANATOLE
LOLLABRIGIDA, GINA
LOREN, SOPHIA
LUPINO, IDA
LURIE, LOUIS
MAC DONALD, MARIE
MAGOO, MISTER
MALONE, DOROTHY
MANN, ANTHONY
MANSFIELD, JAYNE
MANULIS, MARTIN
MARBLE, ALICE
MARX, GROUCHO
MAYER, LOUIS B.
McKENNA, DAVE
MERIWEATHER, LEE ANN
MERMAN, ETHEL
MILLER, ANN
MILLER, ARTHUR
MINOR, WORTHINGTON
MITCHUM, ROBERT
MOFFAT, IVAN
MONROE, MARILYN
MOORE, TERRY
MONTGOMERY, GEORGE
MONTGOMERY, ROBERT
MORENO, RITA
MORGAN, HELEN
NASH, RICHARD
NEGULESCO, JEAN
NELSON, LORI
NICHOLS, BARBARA
NIVEN, DAVID
NOFZIGER, ED
NOVAK, KIM
O'CONNOR, DONALD
OLSON, JEANNE
PARIGINI, NOVELLA
PAVAN, MARISA
PECK, GREGORY
PERKINS, TONY
PHAIR, GEORGE
PICKFORD, MARY
POWELL, DICK
POWELL, ELEANOR
PREMINGER, OTTO
PRESLEY, ELVIS
RAFT, GEORGE
RATHBONE, BASIL
RENNIE, MICHAEL
RIN-TIN-TIN
ROBINSON, EDWARD G.
ROLFE, GUY
RODGERS & HAMMERSTEIN
ROGERS, GINGER
ROGERS, ROY
ROONEY, MICKEY
ROSE, REGINALD
ROSSELLINI, ROBERTO
RUSSELL, JANE
RUSSELL, ROSALIND
RYAN, ROBERT
SAINT, EVA MARIE
SANDERS, GEORGE
SCHARY, DORE
SCHENCK, NICHOLAS
SENNETT, MACK
SHAW, ARTIE
SHAW, RICHARD
SHERIDAN, ANN
SHERWOOD, ROBERT
SHORE, DINAH
SIDNEY, GEORGE
SIMMONS, JEAN
SINATRA, FRANK
SKELTON, RED
SOTHERN, ANN
STACK, ROBERT
STANWYCK, BARBARA
SERLING, ROD
STEWART, JIMMY
STYNE, JULE
SWANSON, GLORIA
TAYLOR, ELIZABETH
TAYLOR, ROBERT
TERRY, PHILIP
TONE, FRANCHOT
TRACY, SPENCER
TRUMAN, MARGARET
TURNER, LANA
VAN DRUTEN, JOHN
VELASQUEZ, ANTONIO
WARNER, JACK
WASSERMAN, DALE
WAYNE, JOHN
WEBB, CLIFTON
WHITE, GEORGE
WILDING, MICHAEL
WILLIAMS, ESTHER
WITHERS, JANE
WOOD, BOB
WYMAN, JANE
WYNTER, DANA
ZANUCK, DARRYL

THANK YOU

YOU MADE PLEASURE POSSIBLE

PLEASURE... the new national magazine devoted to the world of entertainment and all the people in it. First issue on the stands now.

PLEASURE • 8511 Sunset Blvd., Los Angeles 46, Cal. OLeander 5-7515

P&G'S $20,280,000 NBC-TV DAYTIME SPREAD; $5,200,000 MORE TO 'MATINEE'

In still another major daytime advance, NBC-TV this week signed Procter & Gamble to sponsorship of five quarter-hours a week on "Matinee Theatre" at an annual gross billings tab of $5,200,000. This brings the total P&G daytime expenditures on the web up to an annual gross of $20,280,000, of which about $9,880,000 was signed during the past two weeks.

Prior to the two P&G deals of the past two weeks (first consisted of four and a half quarter-hours a week in "Tic Tac Dough" to the tune of about $4,600,000), P&G had sunk over $10,000,000 into NBC daytime, most of it in "Matinee," where it sponsored 10 participations a week, and "Queen for a Day," where it had five quarter-hours weekly.

New deal, which starts in July, will give P&G what amounts to half sponsorship of "Matinee," since the soap outfit already had five quarter-hours. New total of 10 quarter-hours represents half "Matinee's" weekly capacity. In addition, the previous "Tic Tac Dough" deal gives P&G nearly half sponsorship on that segment, while the "Queen" setup is equal to one-third sponsorship.

It should be pointed out, of course, that the total $20,280,000 is a gross figure, not net. When taking into account the annual discounts, the contiguity discount features, and the special discounts on programs, the net is only slightly over half the gross figure.

'Salute to Guatemala'

"Amateur Hour" will stage a "Salute to Guatemala" on its ABC-TV stanza Sunday, utilizing about a dozen performers from the Central American country. Idea stemmed from a VARIETY piece last spring reporting on the country as a tourist and entertainment centre. Ted Mack and Matthew Rosenhaus, latter the prez of sponsoring Pharmaceuticals Inc., just returned with a party of 19 from o.o.'ing the country.

A kinescope will be cut of the program and sent as a gift to Castillo Armas, president of Guatemala.

SAMMY KAYE

Received this letter. Liked idea for TV show.

Dear Sammy:—

Title: "College Prom."

Music: "Swing 'n' Sway" Band.

Theme: Salute to different college each week.

Origination: Key TV cities.

Audience: Bring students by Greyhound (at 50c. a mile).

Features: Prom Queen, College Song, College Pictures, Seasonal Sports Highlights, etc.

Sincerely, Dave.

Quarton Heads Code Review Bd. As Shafto Quits

Washington, April 2.

G. Richard Shafto is quitting a year before his regular term expires as chairman of the Television Code Review Board. The resignation of the president of WISTV, Columbia, S. C., will become effective immediately after the close of the NARTB conclave next week.

William B. Quarton, vice chairman of the Code Board and veep and general manager of WMT-TV, Cedar Rapids, Ia., has been chosen as Shafto's replacement by NARTB prexy Harold Fellows. Donald McGannon, Westinghouse Broadcasting topper, will join the Review Board on April 11, when Quarton is upped.

Sudden ankling of Shafto, it was disclosed, was cued by "the pressure of business obligations" and for personal reasons which were not detailed. He joined the Board May, 1954, and became chairman a year later.

Eastman Slated As ABC's Radio Prexy

Robert Eastman is expected by members of the network to become president in charge of a newly autonomous ABC Radio division. His appointment as head of the radio web, in a moveover from the Blair station reppery, is slated for okay at the April 10 board meeting of the American Broadcasting - Paramount Theatres board.

Original report was that Eastman would join ABC Radio as vice-president in charge, filling the vacancy made some weeks ago when Don Durgin quit for NBC-TV. However, this week several web sources said that the station rep exec was being primed as head of a totally separate radio division, similar in independence as CBS Radio to CBS-TV. Move would put the ABC network divisions in a considerably more competitive position with each other than exists now.

Separation of the two ABC divisions will be a lengthy legal and fiscal procedure, it is thought. Under these circumstances, it is believed that Eastman may begin at ABC Radio as veep in charge after all and get his stripe hike and autonomous division when the legalities of separation are complete. There is no word on how the split will affect the executive structure at ABC-TV.

Revlon's Coin For Guy Mitchell TV'er

Revlon has inked Guy Mitchell as its ABC-TV entry. The night hasn't been set, though it's expected to be either a Friday or Saturday show in a 10 p.m. time slot.

Unlike the Pat Boone deal with Chevy, made some weeks ago by ABC-TV, the Revlon-Mitchell marriage reportedly is not for a firm 52 weeks. The lipstick house has bought the GAC package on a 15-week cycle, to begin probably in August, and renewal in cycles of 11, 13 and 13 weeks. Late summer start is deemed sufficiently early by the web so that if Revlon backs off from a second go-around, there will be time still to sell the show off to another sponsor.

Pact, through Emil Mogul agency, removes Mitchell from his tentative 8:30 Monday anchorage, with the slight possibility that "Snowfire" will be moving into the spot instead.

Arthur Murray to Keep Stepping This Summer In 2-Slot Assignment

Arthur Murray will waltz his way through a pair of assignments this summer for NBC-TV, first subbing "The Big Surprise" for the remainder of the spring, and, in late June, swinging over to Saturday nights as the 9-10 p.m. summer replacement for Sid Caesar. Following his switch from the Tuesday night "Surprise" slot, NBC-TV will use half-hour repeats for the summer in the "Surprise" period.

The Murray deal was made possible on NBC by one of those weird sponsor conflict situations on CBS-TV. Associated Products, which makes Five-Day Deodorant Pads,

(Continued on page 64)

CBS Squeaks Thru By 4-3 FCC Vote On St. L. 'V' Grant

Washington, April 2.

By the skin of its teeth, CBS got itself a fourth VHF station last week when the Federal Communications Commission voted 4-3 in favor of the network's application for channel 11 in St. Louis. Affirming an examiner's recommendation, the majority turned down competing applications by St. Louis U. (Jesuit), 220 Television Inc., Broadcast House (former UHF station operator), and Fanchon & Marco's St. Louis Amusement Co.

Although Examiner Thomas H. Donahue considered CBS as "a giant among pygmies" in evaluating the qualifications of the various applicants, the Commission emphasized the web's experience in broadcasting and the record of its owned and operated stations in programming to serve local needs.

Comrs. Robert E. Lee, Rosel Hyde and Robert Bartley dissented from the majority ruling. Comr. Lee favored the application of Broadcast House because it had pioneered in the area with a UHF station (KSTM-TV) which folded after being on the air 10 months. Examiner Donahue, however, charged Broadcast House with supine willingness to give up its UHF operations at the first sign that its

(Continued on page 62)

Toll-TV Decision Put Off

Washington, April 2.

A meeting of the Federal Communications Commission scheduled for today (Tues.) to decide on what to do about subscription tv has been cancelled because of the illness of Comr. John C. Doerfer. Doerfer had an appendicitis operation during the weekend and is now convalescing at his home.

FCC Chairman John C. McConnaughey called the Tuesday meeting in an effort to get out a decision on pay-as-you-see before the NARTB convention next week in Chicago, which the Commissioners will attend. The FCC panel session on April 10 is a highlight of the convention.

In view of other commitments, it is doubtful that the agency will be able to take up the subscription issue until the middle of the month.

'Educating' The Kids to Radio

CBS Radio Promotion Project Designed to Reach 10,000,000 Pupils

CBS Radio's revamped publicity-audience promotion operation under Charles Steinberg is beginning to build up steam in its efforts to increase radio listening through special group tie-ins. Web last week set two new promotions, one involving an audience potential of 10,000,000 school children, the other with a tightly knit group of 23,000 general practitioners.

The school tie-up embraces the web's 9:30-10 p.m. public affairs strip, consisting of "Capitol Cloakroom," "Update," "The Leading Question," "So They Say" and "Do You Know." Steinberg has prepared booklets describing the shows and containing discussion topics and outlines based on them and has sent copies to 5,800 high schools throughout the CBS affiliate lineup. Teachers are urged to assign students to listen to the shows as part of the current events curriculum and to stage classroom discussions afterwards.

Moreover, he's already set up the booklet as a classroom must in four cities, including New York, Westport, Conn., and Ridgewood, N. J., and Long Beach, L. I., where certain teachers are setting up "control" groups. In this experiment, one class will be assigned to listen to the shows as their homework, while another won't be exposed to the programs. Testing afterward will determine the effect of the programs on the students' knowledge of public affairs and

(Continued on page 64)

Vernon to NBC-TV Sales

Gerald Vernon is joining NBC-TV as director of sales service, a new spot at the web. He'll report to Walter Scott, sales v.p.

Vernon is moving from the J. Walter Thompson agency, where he was associate media director.

ODM Denies That Military Wants Low V Channels

Washington, April 2.

An Office of Defense Mobilization official yesterday (Mon.) denied flatly that there has been any communication whatever at high levels of the government regarding the possibility of the military services taking over the lower VHF Channels (2 through 6) for defense purposes. His denial was in reference to a published report that the White House has been asked to sanction preemption of the channels.

FCC Comr. Robert E. Lee recently testified before the Senate Interstate Commerce Committee that he had heard "rumblings" of the military wanting the lower five VHF channels. If these channels had to be relinquished, Lee said, there would be nothing left to do but move all tv to the UHF band, which would cost the public billions of dollars for conversion of their sets.

Although the report said that ODM chief Gordon Gray had replied to an inquiry from Sen. Charles Potter (R., Mich.), regarding the military need for VHF space, it was learned that up to last night a reply had not yet been forwarded.

Any communications to the White House regarding military needs for channels would have to come from the Interdepartmental Radio Advisory Committee (IRAC) which would have to clear with ODM.

ABC Radio Coin

Bridgeport Brass moves into daytime network radio for the first time as bankroller of several ABC morning block segments.

Sponsor this week begins four segs a week in "When a Girl Marries."

Shulton Seeking Skip-Week Entry

Shulton Co., which has been spending its television coin in "spectacular" fashion via sponsorship of one-shots on CBS-TV (like half sponsorship of Sunday's "Cinderella"), is changing its sponsorship pattern next fall and is already shopping for an alternate-week half-hour berth.

One possibility is the CBS-TV Tuesday 8:30 period, currently occupied by Lever Bros. and Sheaffer Pen with "Private Secretary" reruns. If Shulton and Lever can get together on a show for the fall, Shulton will move in as Sheaffer's replacement in the time period. If not, Shulton is considering half sponsorship of "Mr. Adams & Eve" or the "Bob Cummings Show," the alternate weeks of which were just cancelled by Colgate (R. J. Reynolds has the other half of each).

The TV Cuffo That's Rougho

The three television networks are now spending close to $10,000,000 a year for publicity, promotion and advertising. To keep pace with an expanding tv industry, the budgets for these departments have been mounting at the rate of 10% per annum, and projecting the figure 10 years hence, the webs will be picking up a $20,000,000 out-of-pocket tab to keep the clients and the stars happy.

Where the networks find themselves up a tree is that all of the publicity-promotion-advertising (and now exploitation) coin comes out of profits and, unlike any other facet of show biz, no way has been found as yet to charge it back. In contrast to tv, for example, the major film cos. add their publicity-advertising campaigns to overall distribution costs. In legit, it comes out of the boxoffice grosses. Even the major advertising agencies (Young & Rubicam with its subsid Bureau of Industrial Service, McCann-Erickson with its pubrelations Communications Counselors, BBD&O, etc.) are now profitable ventures on their own, with the clients paying their own way for agency publicity.

But the networks are obliged to cuffo the whole deal. At CBS-TV, the publicity-promotion-advertising budget for '57 exceeds $3,000,000 (with one-third of that representing publicity alone). That much and slightly more comes out of the NBC profit tallies. At ABC, the overall tv-radio budget is reported to approximate $2,000,000, while CBS Radio, a distinctly separate in-depth operation is upping its already large pub-promotion-ad budget in readiness for a special $1,000,000 fall campaign designed for the trade.

Obviously the networks, dating back to the early days of radio, have always been obliged to provide a basic service on behalf of the sponsors and the talent. But those radio budgets were infinitesmal (less than one-fourth back in AM's heyday) compared to the souped-up jobs required of the tv networks today. It's no longer a mere case of providing a "basic service" such as log listings, publicity handouts to newspapers, etc. Today everything has to be thrown into a "basic package," which includes expensive exploitation campaigns, art work (both black-and-white and color), trying to meet the demands of the 60 weekend supplements for hand-tailored exclusive material to fit their special requirements and keeping happy all the stars who are jealous of anything and everything the other stars get in the way of a publicity-promotion break.

WABD's 'Sneak Previews' On Wallace Successor

Leonard Zweig is joining WABD, New York, as news and special events chief and producer of "Night Beat" when Ted Yates leaves for ABC-TV to produce the Mike Wallace stanza for the web, beginning April 28. Meanwhile, the DuMont owned and operated station has narrowed the field to five in seeking a replacement for Wallace on "Night Beat."

WABD will "sneak preview" each of the five interviewers once or twice each sometime in the next two months before Wallace's contract expires. Without advance warning, the contenders will do post-12:30 a.m. interview shows—at a time when the station usually has signed off.

GIT ALONG LITTLE DOG DAYS

Chrysler's $24,000,000 'Climax' Ride

Chrysler Corp., on behalf of its various companies and cars, has set something of a precedent in pledging renewed allegiance to its CBS-TV "Climax" series. Chrysler, via its agency, McCann-Erickson, has not only notified the network that it will ride again in '57-'58 with its Thursday night hour dramatic showcase, but has inked a three-year agreement with the network continuing the Chrysler tag on the show until 1960.

On the aggregate, this represents a $24,000,000 time-and program commitment for a single hour entry (with 52-week options). With the budget on the show upped a couple months back, it's now an $8,000,000 per annum time-&-talent package.

Unusual aspect of the long-range renewal is that, less than a year ago, Chrysler registered considerable apprehension as to the show's fate this season in view of CBS' determination to slot the 90-minute "Playhouse 90" back-to-back with "Climax." As things turned out, "Climax" has been getting much the better of it on the rating returns and in reality has been providing a lead-in audience for the more ambitious entry.

Production setup on "Climax" is being expanded for two complete units. Until now Edgar Peterson has been producing the series solo (he succeeded Martin Manulis when latter moved over to "Playhouse 90"). Ralph Nelson has now been pacted to co-produce the show with Peterson. Also instead of a two-director setup henceforth there will be three directors assigned to the program.

Chi Dailies Sluff Off An Air Scoop

Len O'Connor's Hot Angle on Grimes Murder Case Brushed Aside by Press

Chicago, April 2.

When is a news story not a news story? When it's dug up by a radio-tv reporter.

That's the reaction of the WMAQ-WNBQ news staff to the virtual blackout in the local dailies to a significant angle developed last week by the stations' Len O'Connor in the unsolved Grimes murder case which has been Page 1 copy since last December. O'Connor's scoop, buried inside in two papers and ignored by the other two, undoubtedly would have been the lead yarn in any of the sheets had they engineered the coup.

O'Connor arranged to have a lie test given to the mother of the two murdered girls whose frozen bodies were found alongside a surburban road. The case has developed into one of the most bizarre chapters in Chicago's lurid history. In the course of its many twists and turns insinuations cropped up reflecting on the authenticity of the mother's testimony at the coronor's inquest. Also involved in the rumors was Joseph Meegan, exec secretary of the Back of the Yards Council, a neighborhood group that has been assisting the Grimes family since the tragedy.

Both Mrs. Loretta Grimes and Meegan successfully passed the lie test given last Tuesday (26) by the John Reid firm, internationally known lie detection specialists. O'Connor reported the results on his WMAQ "News on the Spot" show that night and again the next

(Continued on page 64)

Martha as 'Snooks'

Hollywood, April 2.

After more than a year of auditioning a dozen potentials, NBC gave the nod to Martha Raye as "Baby Snooks." It will be piloted at California National studio April 12 with Jesse Oppenheimer producing and William Asher directing.

Gary Cooper Gets Wed. Slot; 'Mason' As Sat. Nite Entry

CBS-TV has pretty much made up its mind on the slotting of the network's brace of new one-hour vidfilm entries for next season—the Gary Cooper series and "Perry Mason."

Cooper series, which will utilize different stars, is being pushed into the Wednesday night 10 to 11 period as the alternating attraction with "U. S. Steel Hour." Cooper-hosted series won't start until Jan.

(Continued on page 64)

'PLAYHOUSE 90' SETS PATTERN

By GEORGE ROSEN

Perhaps one of the more disillusioning aspects of the season, in the eyes of the trade, is the decision of CBS-TV to sluff off the summer semester with its filmed reruns on the web's ambitious and award-happy "Playhouse 90" series (off the Screen Gems beltline).

This is the selfsame network that prided itself on the fact that, a couple of seasons back when it was touch-and-go on whether "Climax" would make it as a major hour drama entry, its decision to go full steam ahead on bigleague programming through the summer month (while the rival webs were caught napping) actually proved the turning point for the show. By the time the fall season had started "Climax" had a guaranteed, tailor-made audience and the development of a sock program concept.

The decision to call a hiatus on creative live programming for "Playhouse 90" and settle for the eight-week reruns during July-August is disturbing to a large segment of the trade not primarily because of what it will or won't do to that individual showcase, but because it reflects in general the attitude of the networks toward summertime programming as a whole.

Despite the glowing reaction from many quarters on "Playhouse 90's" initial season, some in the trade are apprehensive as to its '57-'58 fate, particularly after inviting what many regard as a "wholesale tuneout" during the hot weather months.

There are other and even more meaningful detrimentals, notably as they concern the commercial setup on the show, with the succession of station-break announcements, coupled with the multiple-sponsorship setup on the show, inviting the major criticisms. The program has already run into sponsor trouble on a couple of occasions, and the fact that the rival Tennessee Ernie Ford on NBC-TV has more often than not being moving ahead of "Playhouse" on the rating scoreboards has not been overlooked in key agency-client circles.

The "Playhouse 90" reruns will have plenty of company, for elsewhere on the spectrum, this summer shapes up as perhaps the doggiest of the dog days, with everybody and his celluloid uncle taking advantage of that "39 plus 13" con-

(Continued on page 62)

Package Boys Come Out of Hiding In Networks' 'Open Door' Policy On Acquiring Shows for '57-'58

The Lost Chord

There was considerable eyebrow raising in musical-broadcast circles last week when, on the occasion of the late Arturo Toscanini's 90th birthday, both NBC and its N. Y. flagship, WRCA, chose to bypass the event. It was particularly noticeable to those with an awareness of what Toscy meant to NBC and vice versa for nearly a score of years and what the backlog of Toscanini recording still means to the parent RCA's Victor recording division.

Quite a few of the Gotham stations memorialized the anniversary with special recorded tributes. But there wasn't a peep out of NBC, either on the network or the local station.

B & E's 3 NBC-TV Nighttime Quizzes; '21's' Sister Show

Three Barry & Enright packages will be riding the NBC-TV nighttime schedule next season, according to present plans, with "Twenty-One" getting a companion show, similar to the $64,000 Question"-$64,000 Challenge" sister package. With negotiations now under way for NBC's buyout of the B & E packaging operation, all three entries would start the new semester as network owned-&-operated properties as of the time the deal is consummated.

Plans call for doing an evening version of the present daytime "Tic Tac Dough" program at Thursday evening 7:30 to 8 period commencing in June, when Dinah Shore vacates the 15-minute (7:30-7:45) Chevy slot and the Chet Huntley-Dave Brinkley news at 7:45 to 8 is moved up ahead. Daytime quiz would also continue.

The companion show to "Twenty-One," which still lacks a title,

(Continued on page 64)

The package boys have come out of their holes and it's a free-and-easy competition for network tv programming. It's a complete reversal from a couple of seasons back when the packagers were going through their darkest days. The networks weren't buying anything. With the exception of the Jaffe & Jaffe-helmed Showcase Productions (in which NBC had a part ownership stake) and a few other isolated instances, practically everything going on NBC and CBS carried the networks' owned-and-operated production stamp.

But unlike the Pat Weaver "we'll-do-it-ourselves" era at NBC, when outside packaging became a precarious biz, today the picture has reversed itself. NBC, under the Bob Kintner programming regime is going outside for virtually all its new properties. CBS has a somewhat tighter grip on its shows, but it isn't a closed-door policy by a long shot. And ABC does hardly any of its own production.

Thus the competition for the network dollar among the package boys is hotter 'n' ever. Fact that NBC is willing to plunk down a reported $2,000,000 to acquire the Jack Barry-Dan Enright package operation (thus giving the network control of their brace of quiz clicks, "Twenty-One" and "Tic Tac Dough") has inspired renewed efforts on the part of some erstwhile dormant packagers to make with a quick hit and a capital gains turnover.

Goodson & Todman are back on top with multiple entries and are now in discussion with NBC execs on packaging some network radio shows (that hasn't been done in years). Entertainment Productions Inc. (the ex-Louis Cowan organization); all brands of Jaffe operations (Saul and Henry, the ex-Jaffe & Jaffe partners, along with independent Herb Jaffe), the expanded Walt Framer roster of shows; the advent of Bob Saudek with his own production outfit for "Omnibus" and other tv packages; the expansion of Talent Association with their two-network showcasing; the new importance of MCA's Revue Productions as the major source for NBC-TV's newly-acquired film properties— all portend a year of affluence for the package impresarios.

Kaiser-Armstrong Status Still Iffy

Still up in the air is the question of whether the alternating "Kaiser Aluminum Hour" and "Armstrong Theatre" will remain berthed on NBC-TV with their hour dramatic showcases next season. As of the moment there's a stalemate on negotiations stemming from the fact that both clients are balking over the network's proposal to slot the alternating attractions in the 10 to 11 p. m. period instead of the present 9:30 to 10:30 time.

Neither client wants to meet the competing "$64,000 Question" head-on at 10 preferring the present half-hour head-start. On the other hand, the network contends that, with Kaiser and Armstrong turning in qualitative drama entries, the CBS-TV rival show shouldn't prove any deterrent by next season and that the quizzer's impact on audiences has already been downgraded.

Both sides are sticking to their guns.

VARIETY
Headquarters
NARTB Convention
Suite 818-819-820 Conrad Hilton Hotel, Chicago

'Sally' Strapped In Sponsor Snafus

Chemstrand Corp. has purchased the new Joan Caulfield comedy series, "Sally" (previously titled "Molly"), but apparently is having some trouble placing the program. Company has orders in for alternate weeks both on NBC and CBS, but there's a hitch in each case.

On the CBS front, Doyle, Dane, Bernbach, the Chemstrand agency, got Max Factor to go along as alternate sponsor, and submitted an order for the Saturday 9:30 period next fall. This was alright with CBS, but not with Helene Curtis, who has half of the 9 p.m. period with the "Oh Susannah" series. Factor and Curtis are competitive, and the order poses a product conflict, so CBS hasn't been able to accept it for that time period.

Meanwhile, the agency placed an order for alternate weeks for Chemstrand on NBC, but was unable to get Factor to go along as alternate, presumably because Factor already has some NBC time. So NBC is holding back until an alternate sponsor can be found for the show.

NBC order is for the Sunday 7:30 period, but another factor is the future of Reynolds Metals, which currently holds down the spot.

Screen Gems' Latin American Push; Dub 4 New Series for Total of 8

Screen Gems, which only six months ago cleared the deck for its first sale south of the border, now has four series running in Latin America, in addition to two feature packages. Racking up its 23rd sale of a Screen Gems property for Latin-American television, it is now prepping the dubbing on four other series including "Father Knows Best," "Circus Boy," "The 77th Bengal Lancers" and "Celebrity Playhouse."

To date, Spanish-dubbed versions of SG series now are being telecast in Mexica, Cuba, Puerto Rico, Venezuela, Colombia, and Argentina, with contracts signed for Guatemala, San Salvador, Costa Rica, Panama and the Dominican Republic. Series now running there include "All Star Theatre" (Ford Theatre), "The Adventures of Rin Tin Tin," "Jungle Jim" and "Tales of the Texas Ranger."

SG sales v.p. John Mitchell, commenting on the ready sales made in the market, characterized the programming need there as a "bottomless pit," with insufficient "live" material to go around. John Manson, topper of Screen Gems de Mexico, the SG subsid in Mexico City, acknowledged that there was some serious resistance to film programming in the market about nine months ago. That resistance, though, has crumbled, he added, blaming the initial opposition against U.S. film on poor dubbing and other technical flaws, deficiences no longer prevalent in newer product.

According to Manson, there are slightly less than 1,000,000 tv sets in operation throughout Latin-America, with Mexico, Cuba, Puerto Rico and Brazil leading. He saw some 175,000 new tv homes in the market for 1957. SG plans to enter telefilm production in Latin-America when there is a large enough audience to warrant the creation of original programs in Spanish.

Sponsors of SG programs in Latin-America include: Nestle, Bristol-Myers, Coty, Sylvania-Frigidaire, Corn Products Refining Co., Procter & Gamble, Colgate, S.okley Van-Camp, Del Monte, Goodyear Tire & Rubber, Max Factor and Esso Standard Oil, in addition to many top local firms in the various countries.

Coast Pilots Just Keep Rollin' Along

Hollywood, April 2.

On the pilot front here, one, "Bachelor Father," rolled last week at Revue; another, "The Adventures of Tom Mix," had William Campbell set for title role; and third, "Real Georgia" was disclosed by the William Morris Agency as a possible Mary McCarty starrer.

John Forsythe starred in "Father," with Jerry Hopper directing. In the Mix series, being lensed under the Family Films banner, pilot will get underway Friday (5), with Frank MacDonald directing and Mabel Mix, the late cowboy star's daughter, as technical advisor. Series will deal with Mix' real-life adventures before he became a silent screen star.

Morris package is still in prepping stages, with the pilot, created by George O'Hanlon and Richard Bare, tentatively slated to roll in May.

HERBERT LEONARD'S 2-YEAR SG PACT

Herbert B. Leonard, producer of three series released via Screen Gems, has inked an exclusive two-year contract with the Columbia tv subsid.

Leonard, now in New York for SG confabs on new programming, recently returned from Canada where he arranged to film a number of "Adventure of Rin Tin Tin" episodes in the Toronto area. In addition to "Rin Tin Tin," Leonard is producer of "The 77th Bengal Lancers" and co-producer with Norman Blackburn of "Circus Boy."

First Song, Then Pix

Hollywood, April 2.

Gramercy Pictures is prep ping a telefilm series, "The Rifleman," to be based on the songs of same name by Herschel Bruke Gilbert and Pat Fielder. Song, to be published by RKO Music, recounts exploits of a 19th Century adventurer.

Sam Peckinpah already has scripted four stanzas for Jules Levy, Arthur Gardner and Arnold Laven, toppers of Gramercy. However, no castings have been set.

WPIX Lures Kidpix From WABC-TV, Builds Entry Log

New York indie WPIX, riding high with the "Popeye" stripping, has lured a third kiddie program away from WABC-TV. Leo Burnett, Inc., Chicago, has taken "Superman" and "Wild Bill Hickok" for its client Kellogg's Corn Flakes and placed them on WPIX. Previously, the shows had been presented on WABC-TV in opposite time slots to "Popeye."

Commencing May 2, "Wild Bill Hickok" will be shown on the New York Daily News station from 6:30 to 7 p.m. Thursdays, while "Superman" will be slotted from 7 to 7:30 p.m. on Saturdays, beginning May 4. Burnett's move follows shortly upon McCann-Erickson's decision to move its "Sky King" from WABC to WPIX commencing Saturday (6). National Biscuit Co. has "Sky King."

In the kid and kidadult field, a growing one for WPIX, the indie also has "Buffalo Bill Jr.," sponsored by Mars, "Captain Midnight," Wander Co. sponsoring, and "Soldiers of Fortune," Seven-up.

In the sports department, Brylcreem has wrapped up a 26-week ad campaign exclusively on WPIX, which includes picked pre and post-New York Giant baseball shows, one-quarter of WPIX's 20-second spots around baseball, and a 60-second spot campaign in prime evening time. The pre and post-game baseball shows will star sports columnist Jimmy Powers and baseball star Frank Frisch, each of whom will have a 15-minute show at home games of the New York Giants. Deal was inked for sponsor by Atherton & Currier.

Under the heading of new purchases, WPIX has bought "The Millionaire" series from MCA-TV, and "Amos & Andy" from CBS Film Sales.

GM Renews 'Rangers' But It Goes Off CBS

Screen Gems' "Tales of the Texas Rangers," definitely going off CBS-TV, has been renewed by General Mills for placement on another network or national spot.

Tootsie Roll alternated the last few months with General Mills on CBS-TV on the Saturday afternoon show. General Mills has partial rights to the title.

SG will go into production of 13 new episodes, completing them by the end of the summer. Currently, the half-hour western is in its second year.

RCA's 'Grief' Tinters

In a deal mutually geared to get the attention of the NARTB conclave next week in Chicago, RCA Color Television has pacted with Guild Films for 39 "Captain David Grief" telefilms. Bankroller is starting the half-hour skein tonight (Wed.) on WNBQ, the NBC o&o in Chi, but the chief angle is that all of the pix will be shown in color.

RCA buy makes the first of 125 sales by Guild to end up in multi-chrome.

$1,000,000 First-Year Gross Eyed by Metro On TV Com'l Billings

Metro TV, just taking the plunge with its commercial tv division, hopes to pass the $1,000,000 gross revenue mark in his first year. The commercial tv division is working on current orders from Knickerbocker Beer, Standard Oil of Indiana, Form-Fit Foundations and Helene Curtis Shampoo. Awaiting story board approval are commercials for the following sponsors: Colgate, Swift, Wrigley and Schlitz.

In another facet of the operation, Metro is bidding on a job for a deluxe industrial film, costing in the neighborhood of $500,000, a facet which underlines the range of the commercial tv operation, which just recently completed a small spot order from Helene Curtis for $4,500. The current dictum of the commercial tv campaign is that 187 acres of the Metro lot are now available for a 20-second spot.

From Metro's viewpoint, expansion in the commercial tv division will allow for the absorption of studio overhead, the creative use of the studio's technical facilities, as well as a substantial payoff.

Gracie Fields For 'Min & Bill' Metro Series

Gracie Fields is being lined up by Metro TV for a starring role in the "Min and Bill" half-hour series, with Chill Wills, featured in "Giant," slated to play opposite her.

The "Min and Bill" skein, based on the characters originally essayed by Wallace Berry and Marie Dressler, will be the basis of the first pilot to be put on the Metro lot. Initial scripts are being written by Clifford Goldsmith, who created the Aldrich family for radio. Understood plot lines take Min and Bill away from their tugboat and waterfront scenes and put them in a trailer for a cross-country tour.

On the ABC-TV-Metro project for a one-hour mystery filmed show, now tentatively titled "Mystery Street," Metro has submitted up to four scripts to ABC-TV from its catalog for approval. Under deal, ABC is advancing up to $100,000 for pilot production, with 26 to 39 shows slated in the series, if sold to sponsor.

Another half-hour series "The Thin Man" is waiting for final casting and the selection of a producer and director. Slated to do the scripts for the skein are Arthur Ahlberg and Ben Starr.

If Budget's Not There Script & Imagination Can Do It, Sez Briskin

With a limited budget for a 90-minute telefilm, the accent must be on the script and imagination, says Irving Briskin, production chief of Screen Gems, which recently renewed its pact with CBS-TV for a minimum of five entries for "Playhouse 90."

Briskin, in N. Y. for exec confabs on 1958 production, said that when SG entered the initial agreement it knew it would have a tough time doing a 90-minute drama, the average length of a theatrical feature at a cost of about one tenth the amount spent for a feature. But it was a pioneering step for SG, which brought into play a lot of pre-planning to work within budget limitations, put at about $150,000.

Even with the announced upped budget in the new CBS-TV-SG pact, the accent again will have to be on the script, plus imagination, for elaborate sets and spectacles as seen in features are economically prohibitive. He estimated that it takes about seven months before a story idea is set, cast, shot and finally telecast for "Playhouse 90" involving hundreds of people and the assistance of SG's parent company Columbia Pictures, in both personnel and physical facilities.

Tipping the Tape Trouble

Hollywood, April 2.

Indicative of the labor jurisdictional hassles in store with the coming of video tape recording is a current dispute between the Radio-TV Directors Guild and NBC-TV, presently in arbitration.

Difference arises over net's film room operation, particularly the insertion of video-taped commercials into live programs, hitherto an RTDG chore. Normally, an associate director has this job, but net refuses to continue the practice in the brand-new VTR operation.

The Guild had has jurisdiction over video tape since March, 1956, a matter not in dispute here. Rather, interpretation of this contract to include the associate director-film room duties is point of difference.

Arbitrator in the proceedings, which began last week, is Michael Comroff. Repping NBC is attorney Stuart Neary; for RTDG, attorney Morris Cohn.

Reactivate Move for Standard Prod. Code on TV Film Com'ls

Film Producers Assn. of New York has begun preparation of a standard production specification form which it will submit within the next couple of months to the Assn. of National Advertisers and to Associated Advertising Agencies of America. Form, third major one attempted in the last eight years, faces opposition from certain telefilm commercial producers who feel regulation will be "detrimental to competition."

Work on the form, just begun, should be finished within 30 days, after which it will be turned over to ANA and AAAA for scrutinization. In 1948, ANA itself tried to specify a standard production code for commercial makers, but plan withered due to general apathy. Four years later, the old American Television Society prepared one, which ended in a state of suspended animation.

The FPA plan is to formalize the bidding procedure on production of commercials. Idea is to limit agency submissions to three producers and to seek standard information from the agency to bidding producers in order to eliminate wide variations in the bidding. FPA also seeks to establish an item-by-item budget breakdown for the scake of agencies, so they know where every cent of production goes. Latter point is thought the one which will draw the most producer opposition.

Unless ANA and AAAA agree to deal only with producers abiding by the specification form, plan cannot work, it is said; a single dissenting producer can throw the whole plan out of whack.

Another item that is expected to show up in the agency-producer agreement is a request by FPA to include producers in on the initial planning stages of a commercial (before a final script is prepared).

Marcato to ABC Film

Robert E. Marcato, formerly with NBC-TV daytime sales, has joined ABC Film Syndication, being appointed to the newly-created post of eastern sales manager. He will report to Don L. Kearney, sales v.p.

In the realignment and expansion program, Robert Dalchau has been promoted to the post of southern sales manager. He formerly was Dallas office manager. Bill Hooper has been added to the eastern sales staff, with the appointment of another two in that division slated. Richard Hurley joined the midwest sales staff.

Miller Brewery's $1,250,000 Spread On 'All-Star Golf'

Chicago, April 2.

Peter Demet, Chicago car dealer who finances and produces filmed tv sport packages as a sideline, and Walter Schwimmer, who handles the selling of the DeMet properties, cracked their first national sales last week when Miller Brewing brought half of the new "All-Star Golf" series. Miller will berth the hour-long show in the Saturday afternoon 4:30 to 5:30 period on ABC-TV, starting Oct. 5.

Brewery is shelling out nearly $1,250,000 for the ABC-TV time and its half of the 26 shows in the initial series. Schwimmer shop reports it has a couple of hot prospects for the other half.

Film series features top pro golfers competing in 18-hole head-to-head matches with the winner getting $2,000, the loser $1,000. Winner stays on until he's defeated. First 13 installments were shot on location last summer under Sidney Goltz's direction and the second batch will be lensed this summer. Jimmy Britt does the narration.

DeMet's Championship Bowling," syndicated by Schwimmer, is running on 150 stations. Just last week Pabst, via Leo Burnett, wrapped up a five market purchase of the bowling film. Stations are KRON-TV, San Francisco; WABC-TV, New York; WEEK, Peoria; WREX, Rockford, and KBTV, Denver.

3 New Sterling Entries

Three new properties have been acquired by Sterling Television, "Time in for Sports," "Cartoon Classics Serials," and "Record-toons," all of which will be pitched for the first time at the Chicago National Assn. of Radio and Television Broadcasters.

"Time in for Sports" was produced by Saul J. Turell, Sterling prez, and Hearst Metrotone News. "Cartoon Classics Serials" is a cartoon serialization of favorite children's stories. There are 65 episodes in color and black-and-white currently available with additional series in production now. "Record-toons" is based on popular children record stories.

'Tarzan' Invites $10,000,000 Suit

Los Angeles, April 2.

Breach of contract suit for $10,000,000 has been hurled at Edgar Rice Burroughs, Inc., by Commodore Productions and Artists Inc., over television rights to "Tarzan." Figure on the prospective net profits which the plaintiff feels it lost as a result of the alleged breach.

Complaint says an agreement was made in 1950 with Burroughs that Commodore was to have first refusal if and when the Tarzan character was offered to television. A proposal was submitted in 1955, but, according to Commodore, it was not made in good faith and was designed to reap a refusal.

Offer, the plaintiff alleges, "was merely a deceptive whimsy, a gesture, and wholly illusory, in the manner of Tarzan himself leaping in and out of arboreal shadows."

Complaint contends that the offer included certain demands, including stipulations that Commodore must enter in an agreement with Sol Lesser to employ Gordon Scott as Tarzan for $1,500 per episode for a minimum of 39 episodes; that Lesser was to be paid $500,000 to keep his feature length Tarzan films off the tv market for 18 months; that 20% of the net was to go to Lesser; and that he was to dictate the exploitation of the series.

COMMERCIAL MAKERS' PLIGHT

NTA Preems a Fourth Network

Premiere of the NTA Film Network on Monday (1) by National Telefilm Associates and its partner 20th-Fox will be eyed closely by the industry. For the establishment of a new national advertising medium is no mean feat, particularly in the broadcasting field, where such a medium inevitably must involve the integration of over 100 autonomously owned and operated stations, with all the delicate ramifications involved, into a single sales & programming unit. Apart from the highly complex and intricate machinery which must be set up, there's the question of staggering costs involved in the establishment and maintenance of a system linking the stations, the programming costs, the sales, promotion, program and sales development, traffic, clearance and other operations without which a web cannot function.

That NTA has succeeded in getting a new network into operation on a 133-station skein and under commercial sponsorship should and undoubtedly will be the occasion for a chorus of approval from the industry as a whole. The networks, harassed by charges of monopoly from Congress and the Government, must inevitably benefit from the presence of a fourth network, as limited as its operation may be at the present time. The advertiser can only benefit, by virtue of the new flexibility added to the medium. The stations must benefit, given new sources of programming and revenues. And the independent film producer eventually will also benefit, from another outlet for his programs.

While there may be semanticists who argue that the new NTA operation is not a network in the strict sense of the word, because it is not interconnected and because the programming is not shown simultaneously throughout the country, it's to NTA's credit that it has come up with a way to escape the staggering cable costs which in the past have made the addition of competition in networking prohibitive. Kickoff this week on a limited basis (one feature film a week) of NTA Film Network as such is lauded as a contribution toward a healthier industry.

Barter Deals Seen Undermining Rate Structure In Syndication

The increasing number of time-for-program barter deals can eventually undermine the rate structure of the telefilm industry without contributing much in the way of program quality. So says Bud Austin, sales manager of Goodson-Todman and a former exec of National Telefilm Associates and Official Films.

Austin, whose firm is producing "The Web" for film syndication via Screen Gems, feels that various types of barter deals are blurring the clear lines between those who sell tv time and those producer-syndicators who sell film fare. Acknowledging the predicament of smaller stations, bypassed many times by the national spot advertiser, Austin maintains nevertheless that time-for-program deals are not the answer for such situations. The syndicator making the barter deal can actually be competing with a tv station's own time salesman, Austin points out.

Goodson - Todman has turned down several offers from stations for new G-T shows which would place G-T in the position of being an extension of the station's sales department. Austin saw his firm's function only as a "catalyst" in helpinug the station score a telefilm sale, aiding, but not superseding the station's sales function.

I Got a Secret

It was like CBS' old home week Saturday night (30) on the "Late Show" on WCBS-TV, the web's flagship in New York. Picture was Warners' 1942 Humphrey Bogart starrer, "All Through the Night," and spotted in the cast were Phil Silvers and Jackie Gleason (VARIETY's file lists his credit as Jackie C. Gleason).

Topper is that the announcer, with a pair of golden plug opportunities for house shows, didn't even bother to identify them or mention their presence in the cast.

SRO Shingle On WRCA's 'Movie 4'

WRCA-TV, the NBC flagship in N. Y., this week posted the SRO sign on its unique Sunday night "Movie 4" stanza, which begins at 10:30 opposite "What's My Line," breaks for news at 11 and resumes to conclusion at 11:10 p.m. Station sold out via a 13-week deal with M&M Candy, via Ted Bates.

Sponsorship roster now lists Hit Parade ciggies, Anacin, Scott Paper, Hoffman Beverages, Easy Glamur, Dove Soap (Lever Bros.), Saraka, Bissell Carpet Sweepers, Gimbel's and Monarch Wine. Station claims that January Nielsen data gives it a 44% higher average in the 10:30 to midnight period than its nearest competitor and that the new ratings represent a 186% increase for the station itself in that time period over the audience prior to the start of the feature showcase.

'Mama,' 'Brothers,' 'Boing-Boing' Into CBS Syndication

CBS Television Film Sales has grabbed off three more rerun series to add to its roster of 18 half-hour shows. Newcomers are all off the CBS-TV beltline this season, "Mama," "The Boing-Boing Show" and "The Brothers." There are 26 films in each series, but in the case of "Mama" and "Boing-Boing" only 10 of the former and 11 of the latter have been shown on the network, so that the series will have 16 and 15 firstrun films in each, respectively. "Boing-Boing" checked off CBS-TV last

(Continued on page 56)

G-K SETS SECOND AFRICAN SERIES

Hollywood, April 2.

Second vidpix series to be lensed in Nairobi has been set by Gross-Krasne Inc. Michael Hartley, 14-year-old son of a white hunter, has been set to star in "The Adventures of a Jungle Boy."

G-K already is lensing "African Patrol" series in the East African locale in association with Phoenix Films, with John Bentley starring and George Breakston directing.

Just back from Nairobi trek is Guy Thayer, exec v.p. of Gross-Krasne, who stopped over in London en route back to set foreign distrib of G-K theatrical features, including "Monster From Green Hell" and "Half Human."

HEFTY GROSS BUT PROFITS SLIGHT

By ART WOODSTONE

Speed at which production of tv film commercials has grown has left in its wake a crop of serious financial and practical problems. Most basic of them is that the producers, who grossed a banner $35,000,000 in 1956, are nonetheless working on what is considered the lowest margin of profit in television.

Sub-standard profit, said to be as small as 3% on an ever-increasing production investment, is believed traceable to the competitive extreme to which commercial makers have gone to get accounts. A code of fair practices is unavailable, and until the recent strengthening of the Film Producers Assn. of New York there was no unified industry voice, and not all producers side with FPA even when it comes to negotiating new union contracts. Situation is described as "dog eat dog," with accounts hopping from producer to producer every few weeks.

The advertising agencies have a marked edge in dealing with producers. In striving to build large dollar volumes, most producers have ignored establishing minimum contract standards, leaving them ripe for bargain hunters.

There are a few companies out of some 50 to 60 on both Coasts who are known to work on a high margin of profit, at least compared to most of the others. Bigger producers like Transfilm and MPO reportedly work on 6 and 7%, which is considered a little above what par should be. Same holds generally true for producers like Screen Gems, Disney, etc., who as regular program producers only make commercials on request from their regular network or regional bankrollers and therefore do not face open competitive bidding.

Kickback on Com'ls

Hot competition for the commercial account has reportedly led to the payola evil. Some producers, as an occasional practice, are said to make room for a kickback to certain agency staffers in determining the overall price to be quoted to the agency.

The kickback comes after the agency pays its bill, yet the full bill is cited as part of a producers' gross returns.

One producer last week claimed his net return, after all kinds of costs which he couldn't control, was down to 1¾% on his total investment, yet his gross biz had advanced considerably last year over 1955.

The gross was merely a reflection of the overall increase in the amount of available coin. The commercial production biz has advanced considerably in approximately the last 18 months because of the ever-expanding trend toward national spot budgeting and network participations.

Generally, agencies give producers one day in which to submit bids, whereas producers usually suggest they need at least 72 hours to prepare them adequately. Moreover producers are repeatedly pressured into making rapid delivery on prints—speed being something of a byword in this end of the trade—which costs them more in overtime than necessary and gets them little extra money from agencies to cover.

Other things eat into the margin of profit. Failure of agencies to consult producers in early planning stages sometimes forces commercial makers to alter impractical or unproducable agency blueprints in the middle of production. Agency might pay part of the additional freight, but the usual procedure is for the producer to absorb part or all of the extra cost since it wasn't covered in his original bid.

More TV Film News On Page 60

Metro-TV's Dilemma: What to Do In the Interim on Block Booking Rap While Lawyers Sift JD Charges

By MURRAY HOROWITZ

A lawyers' smorgasbord has been cooked up by the Government's antitrust action against Loew's, seeking the end of alleged compulsory block booking of old pix to tv, a smorgasbord which will take years to digest.

Immediate effect of the suit among feature distribs was that while they will sell on a pix by pix basis, the good ones will get their "undiluted" price, a price tag which in many instances would be economically prohibitive to large groups of stations. But overriding the above rhetorical statement is that the suit, at this stage at least, will not affect the prevailing trade practice of package selling.

Loew's, though, the target of the Justice Department's apparent test case, has a problem on its hands. What does it do in the interim, while the case is in the courts? It must be ready with a public policy for its theatrical sales in time for the National Assn. of Radio and Television Broadcasters Chicago convention, which opens Sunday (7). Right now, Loew's prez Joseph Vogel's statement making a general denial of any forcing of deals is referred to by Metro-TV execs in answering any queries. Ironically, the suit, filed in New York Federal District Court last Wednesday (27), came after Metro-TV broke up the library sales program, to packages of half of the 725 pre-'49 pix, and packages of three groups of 100 pix each.

Many station film buyers who ordinarily yelp at the "B" pix they take with the "A's" in packages were quick to disassociate themselves from any sympathy with the Government's action. With few exceptions, they argued it was the "nature of the feature programming beast" that quantity as well as quality is needed. They also raised questions such as what would happen if such investors as Associated Artists Productions which bought the Warner library for about $21,000,000, would only be able to sell the top 100 to 200 pix in the library. If prices are high now, they contended, what would happen then?

And as to station's right to reject pix in a package, it's pointed out that most contracts carry a standard rejection clause, allow-

(Continued on page 62)

Loesser's Jingle Job

The agencies are getting more artistic about their jingles all the time. Frank Productions, owned by composer Frank Loesser, has been hired by Young & Rubicam to "supervise" original music for the agency's commercials.

Y&R copy director Charles Feldman said the music firm's staffers would be used to "raise the musical and general quality of tv commercials."

Film Producers' 'Keep 'Em in N.Y.' Keys Assn. Meet

Chief purpose of the onward and upward presentation yesterday (Tues.) by the Film Producers Assn. of New York was to prevent further production business from slipping away to the Coast. Besides production of industrials, the only other substantial amount of Gotham film work comes via commercials.

Addressing better than 500 agency men, FPA prexy Harold Wondsel stressed that "New York City has everything needed to do an ambitious commercial or industrial film." He said producer in N. Y. are at harmony with the unions and "have a good relationship with modern labs equipped to do everything." New techniques were demonstrated in the presentation, and the principal aim was again to show that local producers are capable of developing advanced production and optical techniques.

A study made by Music Corp. of America 25 months ago reflects Wondsel's "stay east" pitch of yesterday. The company, with production units on both coasts at the time, delineated the advantageous financial-labor - laboratory - studio-distribution picture in New York. But since then, the majors have entered into telefilm production in a big way, drawing attention away from the east's implicit advantages. The one big advantage MCA saw on the Coast was the existence of large, fully-equipped studios, most of which were and still are empty due to decreased theatrical production. However, a commercial producer pointed out privately, that commercial makers aren't normally in need of elaborate sound stages; those New York has are more than

(Continued on page 60)

Dicker June Allyson 'Or Penny Singleton As New 'Secretary'

Hollywood, April 2.

Television Programs of America has initiated discussions with June Allyson and Penny Singleton as possibilities for the "Private Secretary" lead following the collapse of negotiations with Ann Sothern to continue with the series. Option for Miss Sothern's services lapsed yesterday (Mon.), and TPA announced it would continue the show with another star.

At issue between TPA and Miss Sothern is the extent of her demands for a participation in the property. She, however, insists her demands are not out of line but declared that TPA's terms are "unliveable and unacceptable." She denies claims she had asked 100% ownership of the "Secretary" negatives and describes her terms as "eminently fair."

Cosmetics' 765G To Ziv on Reruns

In one of the largest purchases of rerun telefilms for a multi-market campaign, Ziv inked a $765,000 deal with Dunnan & Jeffrey, the New York ad agency acting on behalf of four cosmetic clients, Helaine Seager, Inc., Cosmetics Corp. of America, Tint 'n Set Inc., and Diversified Cosmetics of America.

Deal involves 128 half-hours of Ziv rerun shows for slotting in a total of 15 cities over a year's period on a multiple-run basis. Programs in the package include "Boston Blackie" and "The Unexpected," with other shows, possibly "Mr. District Attorney," and "I Led Three Lives," slated. Series will be spotted by agency in such markets as Atlanta, Cincinnati, Cleveland, Buffalo, Columbus, Dayton, Rochester and Nashville.

Unlike most deals for rerun films, which involve station sales and local participating sponsorships, the contract calls for exclusive regional sponsorship by the cosmetic firms. Their products, incidentally, include Pink Ice, Magic Tinje Shampoo, Tinjette, and Permanette. The contract was hammered out by Martin Himmel, agency prez, and Len Firestone, Ziv sales exec.

ACT OF MAGIC

At the stroke of 8, Sunday night, nearly every home in the nation witnessed an act of electronic magic that only television can perform.

It presented *Cinderella*—a 300-year-old tale, infused with life and song especially for television by Richard Rodgers and Oscar Hammerstein II, two master magicians of the theatre, and gave it a new kind of opening night.

It was an opening night that television itself had never seen.

It was scheduled on 245 stations for broadcast over practically the entire continent of North America—the largest number of television stations assembled by a network for a single program.

It was watched by an audience of more than 100,000,000—the largest number ever to view an entertainment program—enough, as someone pointed out, to fill a Broadway theatre 7 days a week for 165 years.

By capturing and enthralling virtually an entire population simultaneously, it demonstrated again the medium's unique power not only to satisfy the public's increasing interest in television but also the advertiser's need for vast audiences.

It offered further evidence that even a fabulous program can attract still more spectacular audiences when it is broadcast over a network with the most popular program schedule in television.

CBS TELEVISION

Westinghouse in CBS-TV Alliance In Pitt; NBC Latches On to WIIC

Pittsburgh, April 2.

Entire trade was caught flat-footed last week by the announcement that Westinghouse's KDKA-TV will become an affiliate of CBS just as soon as the new WIIC on Channell 11 opens up in this heretofore single-channel market. That should be about the middle of July, with NBC taking on the new outlet as its affiliate.

For some time now, it had been a foregone conclusion that KDKA-TV was going to lock up NBC, along with two other WBC-owned tv properties in Cleveland and Boston even though Westinghouse's KPIX in San Francisco has long been a CBS outlet.

More than a year and a half ago, when FCC granted Ch. 11 to a merger of WWSW, owned by morning Post-Gazette, and WJAS, a deal was entered into at that time for the new station to go CBS. That's when KDKA-TV announced it would tie in with NBC. However, when the Ch...11 grant was protested by WENS, UHF Ch. 16, and courts voided construction permit, case dragged out so long that the CBS agreement expired. Only a couple of weeks ago when WENS withdraw its suit in return for a payment of $500,000 by WWSW-WJAS did WIIC get the greenlight and officials of that operation presumed that the CBS contract would be reinstated.

However, in the meantime, CBS and Westinghouse had been working behind the scenes on a contract and news of its consummation not only caught WIIC by surprise but also NBC. In light of events, the CBS-Westinghouse affiliation seems natural inasmuch as latter has long sponsored "Studio One" on that web and also the big political conventions. Originally when it looked as if CBS would go to WIIC, it was with the understanding that would include everything except "Studio One," which was to be shown on the local Westinghouse station, NBC affiliation or no.

With NBC getting WIIC that will leave Ch. 4 to ABC when FCC finally decides which one of five applicants gets the grant.

It's also believed in trade circles that recent developments had much to do with KDKA-TV's CBS contract. These include the sharp disagreement over Westinghouse's decision last year to drop all network affiliations on the five WBC radio stations. At that time, there were plenty of recriminations back

(Continued on page 62)

Okay Puts Storer In Philly Market

Washington, April 2.

Storer Broadcasting Co. now has radio-tv stations in two of the top 10 markets as a result of Federal Communications Commission approval last week of its purchase of WIBG in Philadelphia and WPFH-TV in Wilmington, Del., for $6,000,000 plus. The Wilmington station reaches into the Philly area.

In its application for transfer, Storer said it plans to operate WPFH-TV as an indie outlet. All network affiliations are presently accounted for. NBC has its own station (WRCV-TV). The Philadelphia Bulletin's WCAU-TV has CBS and the Inquirer's WFIL-TV has ABC.

Philadelphia becomes the largest market in the Storer empire, which includes radio-tv outlets in Detroit, Cleveland, Toledo, Atlanta, Birmingham and Miami, Fla., besides a radio station in Wheeling, W. Va., and a tv outlet in Portland, Ore.

The Philly-Wilmington approval is conditional on Storer disposing of its Atlanta and Birmingham stations to satisfy FCC requirements limiting licensees to five V's and seven AM's.

Storer, the nation's largest independent broadcaster, has an agreement with the Washington Post to sell its Atlanta stations, contingent on FCC approval of an application to purchase WMUR-TV in Manchester, N. H., and relocation of the transmitter site to serve the Boston area. The Commission has indicated that hearings will be necessary on this application.

Popsicle's Big Five

ABC-TV-Popsicle deal for seven Saturday half-hour shows has been finalized with "Popsicle Five Star Comedy Party" launching May 18 at 5:30. Rotating stars will be Paul Winchell, Senor Wences, Olsen & Johnson, Ben Blue and Jerry Colonna.

Sponsor is Joe Lowe Corp., maker of Popsicle. Lou Sposa will direct the hotspell stanzas.

Finalize $4,500,000 Johnson's Wax Deal On Steve Allen Hour

Chicago, April 2.

NBC-TV sales veep Edward Hitz buttoned up the Johnson Wax purchase of alternate week full hour sponsorship of the Sunday night Steve Allen show last Friday (29). It's a 26-show deal, extending over the 52-week span and represents a time and talent investment of close to $4,500,000. Initial Allen show under Johnson auspices will be July 7.

For the past several seasons, Johnson has been an every-other-week sponsor of the Monday night Robert Montgomery dramas. And it was nip and tuck whether NBC-TV could come up with a satisfactory replacement for the wax firm when the word went out that the Montgomery show was being bumped from its Monday night spot. Because of its several products Johnson, and the Needham, Louis & Brorby agency wanted another 60-minute property.

There are no present plans for Montgomery on NBC-TV next season.

Allen show got another boost this week with the possibility that Greyhound Corp. may buy in for half-sponsorship of the alternate week in the fall. Greyhound starts sponsoring one-third of the Allen show for a 13-week span Sunday (7), but has already indicated interest in taking on half the alternate week in the fall.

Ernie Kovacs' Edict: 'Not a Summer Sub'

Hollywood, April 2.

Ernie Kovacs isn't interested in just subbing for Sid Caesar during the summer on NBC-TV, he said last week on the set of Col's "The Mad Ball." He'll only take over the Saturday night Caesar spot if his show continues into the fall, Kovacs stated.

A weekly show "isn't too bad if you've got the budget," Kovacs replied to a query. However, he'll like to confine his appearances on NBC to six this coming season, he added.

Impact Sponsors

CBS Radio this week signed four new sponsors to its weekend "Impact" plan, all of them buying in on the Saturday Robert Q. Lewis show and upping the stanza's sponsor list to eight.

Dixie Cup and Vernell Candy bought in for 26 weeks each, starting in May, while Campana Soap and Look mag picked up 13 weeks starting in April.

Closed-Circuit Closeups

Extent to which closed-circuit television is becoming an important medium of business communication is manifested by the coin the closed-tv firms are shelling out for new equipment. Theatre Network Television has purchased additional tv projection unts from General Precision Corp., thus bringing TNT's closed-circuit network to 60 big-screen facilities placed strategically throughout the country.

According to TNT, this represents the largest network in big-screen, closed-circuit television, valued at more than $600,000. TNT places its projector facilities in two classes—mobile and portable. The mobile projectors, which TNT claims to have exclusively, cost approximately $25,000 each. TNT has 25 of these units. According to TNT, they are capable of providing a tv picture starting at 9x12 feet and going to 15x20 feet for most tele-sessions, although capable of larger pictures—having achieved what is said to be the world's largest tv picture of 52x65 feet. Mobile units are said to provide a four and half times brighter picture than any of the so-called portable projectors as well as being tops in resolution and definition.

TNT's basic network of 25 mobiles, stationed in key market centers, are supplemented by 35 portable units, said to be primarily useful for pictures of from 7x9 feet to an optimum size of 9x12 feet for business sessions.

TNT, which has a record of staging 130 big-screen, closed-tv telecasts since organized almost nine years ago, employs RCA Service Corp. as its national field servicing force and for coordinating the local

(Continued on page 62)

Wm. Rankin Dies At 76; as First 'Sponsor' He Shocked the Nation

William H. Rankin who died April 6 at age 79 in Manhattan was part of the early mythology of broadcasting. He is credited in most histories of radio as being the first "sponsor," having bought time to hake a 10-minute talk on the old American Telephone & Telegraph station. That was 1922 when the very idea of advertising sponsorship was a shocker and when the opponents of the whole idea of "sell" in the parlor included not alone Herbert Hoover, as Secretary of Commerce, but David Sarnoff himself.

Rankin ran an advertising agency for many years. He held rank as a Lieutenant Colonel courtesy of President Hoover and was in his heyday a frequent coptributor to the advertising trade press and an avid, sometimes disputatious, self-appointed authority on radio pioneering.

Since he predated the development of networks and was older than the Hills (George Washington) his reminiscences actually were "obscure" as early as 1933. People simply did not know the names of the founding fathers of radio. A historian would catalog Rankin with such early settlers as Major J. Andrew White or the onetime Columbia Phonograph exec who migrated to England and became Sir Louis Sterling.

TV Hurting New Singers: MacRae

Hollywood, April 2.

Is television a substitute for experience with young-singers?

There's no way of knowing for a couple of years, but Gordon MacRae, for one, thinks some of the current crop of bleaters may not have the staying power of their predecessors. MacRae, who came up the traditional route via stands with Horace Heidt and in vaude, feels video may be giving the youngsters a quick buck but killing them off fast.

"Singers on television," he opines, "may find they have the same problem as fighters. In the old days, a good fighter came up from the ranks and took years to arrive on top. Same with singers. Nowadays, a flashy kid suddenly is a hotshot with the tv fight fans—but he doesn't last long and in a couple of months they can't remember his name. The same fate may be in store for the tv discoveries in the music business."

Not, MacRae emphasizes, that there's anything wrong with singers currently making the grade on television. Properly handled, he feels some of them can look forward to careers spanning several years, such as those enjoyed by Bing Crosby, Frank Sinatra, Perry Como or MacRae himself, all of whom achieved preeminent positions the hard way.

TV-Radio Production Centres

IN NEW YORK CITY . . .

Fred Heider and **Cort Steen**, producer and director respectively of ABC-TV's "Voice of Firestone" are switching from middlebrow-highbrow to rock 'n' rollbrow on two occasions next month: they will spring the first of a brace of **Alan Freed** ABC-TV on-the-air "auditions" . . . **Dan Denenholz**, Katz agency research-promotion chief, off to Birmingham, Ala. today (Wed.) to address local admen on ratings . . . **Louis F. Allen** joining WABC-TV sales after stint with local radio outlet WOV . . . Add to April 6-7 Arthritis and Rheumatism telethon on WABD **Hary Bellafonte, Robert Alda, Monique Van Vooren, Robert Weede, Art Lund, Kathryn Murry, Ed Begley, Leueen McGrath, Leona Anderson, Al Collins, John Reed King, Denise Lor** . . . **Mae Questel** into **Galen Drake** ABC-TV show . . . CBS veep **Lou Hausman** will be a panelist at the American Women in Radio-TV conclave in St. Louis end of April . . . Times critic **Bosley Crowther** and **Robert Weede** on Friday's (5) "Night Beat" frying pan.

Victor Ratner, ex-McCann-Erickson and CBS, joined Benton & Bowles as a v.p. . . . **Bill Wendell** entertained at the American Assn. for the UN fete Monday (1) in Riverdale . . . **Dave Susskind** to talk on tv production April 15 at **Bill Smith's** show biz course at the New School . . . **Wayne Howell** the new announcer on NBC's **Jonathan Winters** show, with **Gordon Auchincloss** having previously been set as new producer . . . **Nicholas E. Baehr** set to adapt "The Short Safari of Bwana Benn" for NBC's "Matinee Theatre," his 12th assignment for the series and also set to do an original for "Kraft Theatre" on current military programs for rehabilitating punitive discharges . . . **Barnard Hughes** into a feature role on "Big Story" Friday (5) . . . **Lynn Dollar** and **Steve Allen** among the new members of the celebrity committee for the National Assn. of Mental Health . . . **Neil Hamilton** doing "Modern Romances" on NBC-TV next week . . . **Harry S. Goodman** signed to handle syndication of the **Tex & Jinx McCrary** radio interviews for the U.S., G. N. Mackenzie Ltd. of Toronto for Canada . . . **Don Briggs** does the lead on "True Story" on NBC-TV Saturday (6) . . . Question of television censorship comes up for discussion on WRCA-TV's "Open Mind" series Sunday (7), with NBC continuity acceptance director **Stockton Helffrich**, N.Y. Post radio-tv editor **Jerry Tuck** and Sponsor mag m.e. **Miles David** on the panel . . . **Ronald Dawson** into ABC Radio's "Mystery Time" tonight (Wed.) . . . **Walter Cronkite** named "Texan of the Year" by the Headliner's Club in Austin Friday (29) . . . **Richard F. Hess**, director of research for CBS Radio Spot Sales, upped to assistant to **Jules Dundes**, v.p. in charge of station administration for the radio web . . . **Jim Lowe**, WCBS deejay, and **Bill Randle** of WERE, Cleveland and ex-WCBS, named co-chairman of the Recording Artists & Disk Jockeys for the Annual Multiple Sclerosis Drive next month . . . **Max E. Buck**, director of sales for WRCA-WRCA-TV, addressed the fourth annual forum of the Brooklyn College of Pharmacy Alumni Assn. yesterday (Tues.) . . . Composer **Ervin Drake** back from a quickie trip to the Coast, where he played his score for the upcoming NBC baseball spec for **Gene Kelly**, who emcees. On the way back, he stopped at Las Vegas to audition the four songs for **Tony Bennett**, an added starter on the April 13 spec . . . WCBS' **John Henry Faulk** receives a citation at the Herald Tribune's Fresh Air Fund jazz concert April 7 at Town Hall . . . **Galen Drake** served as "pipemaster" at the Players Club last night (Tues.) . . . **Walter Latzko**, writer for the Jack Sterling show, on the mend from a leg injury . . . "Our Nation's Roots" newest WCBS-TV public affairs effort out of **Clarence Worden's** department at her station, starts in the Saturday 2 p.m. slot April 13 in cooperation with New York U. and the Educational Television & Radio Centre in Ann Arbor . . . **George Bryan** subbing for **Bob Hite** weekdays as off-camera announcer on WCBS-TV's "Late News" while the latter vacations, with **Dan MacDonnell** handling the chore on Saturdays. **Ron Cochran** out last week on the news show with laryngitis; **Doug Edwards** subbed him on "Late News" and **Ned Calmer** on "Seven O'Clock Report" . . . With CBS-TV vacating the Sunday 2 to 3 hour, **Bill Leonard's** "Eye on New York" moves into the time and "Picture for a Sunday Afternoon" expands to 90 minutes.

Norman Ober, of CBS-TV's program writing division, had a freelance piece, "What's With the Weather," in Today's Living, the Sunday mag of the N.Y. Herald Trib, over the weekend (31) . . . It's a baby girl, Priscilla, born last week to the **Mike Danns** (he's the NBC-TV veep) . . . **Irving Gitlin**, CBS director of public affairs, taking part in the Conference on School-Community Relations at Teachers' College of Columbia U. today (Wed.) . . . Producer **Charles Romine** off to Mexico to supervise CBS-TV's "Odyssey" filming of the annual Easter Passion Play for one of the show's upcoming segments . . . Moppet **Beverly Lunsford** doing a part on "Robert Montgomery Presents" Monday (8) . . . **Abby Lewis** into "Faith for Today" on ABC-TV Sunday (7) . . . **Helen J. Sioussat**, director of talks for CBS, guest of honor Saturday (30) at the luncheon of the District of Columbia Professional Panhellenic Assn., where she was honored as a woman "outstanding in career accomplishment" . . . **Merrill E. Joels** and his son, **Kerry Mark**, both set for ABC's "Whispering Streets" tomorrow (Thurs.) . . . CBS Radio music director **Jim Fassett** planes to Puerto Rico to cover the forthcoming Casals Festival for his "World Music Festivals" show . . . **Art Henley** tapped **Henry Fonda, Joe E. Brown, Faith Baldwin** and **George Jessel** as guests for his "Make Up Your Mind" ABC Radio stauza next week (8-12) . . . **Sidney Carroll**, telescripter who sold his "Catch a Falling Star" to commercial tv in London for its preem, will have an American showing of the play under the title "The Playwright and the Star" next Monday (8) via "Studio One," with **Sam Levene** and **Cathleen Nesbitt** starring. Carroll also sold "Sister," done on "Alcoa Hour" and based on his Good Housekeeping story of last summer, to the commercial setup in London . . . **Sid Tamber**, production supervisor of "The Big Payoff," will head up the **Walt Framer** production unit on his new "Lucky Lady" ABC-TV entry . . . Halmark Cards tossing a shindig next Thursday (11) at the Sherry Netherlands for all its stars of this season's "Hall of Fame" show, guest lineup including **Mary Martin, Katherine Cornell, Charles Boyer, Maurice Evans, Boris Karloff, Paul Douglas, Celeste Holm, Alfred Drake** and others . . . **Bill Zuckert** had the lead in "Armstrong Theatre" last night (Tues.) . . . **Howard K. Smith** and **Dave Schoenbrun**, CBS News' chief European and Paris correspondents, in for homeoffice huddles and newscasts.

Claude Kirchner, host on WOR-TV's "Terrytoon Circus," will be the official ringmaster at the Ringling Bros. & Barnum & Bailey circus on Sunday evening, April 14 . . . **Bob Bell**, supervisor of productions at WOR-TV, has been elected mayor of the village of Roslyn, L.I. . . . **James Kelly** has joined WOR-Radio as an account exec. More recently he had been with Reynolds Metals on the sales end, and formerly an account exec at WINS . . . "Income Tax Answers" series of six programs was started Monday (1) on Mutual and will run evenings from 10:45 to 11 through Saturday (6). Internal Revenue agents will be featured answering tax queries

IN HOLLYWOOD . . .

William H. Brennan Jr., CBS radio producer-director, moved in as station relations manager for the western division of the radio web. **Berth has** been vacant three years since transfer to N.Y. of **Ole Moreby** . . . **Walter Bunker**, veep in Hollywood for Young & Rubicam, had a White House invitation to attend meetings in Washington of the Advertising Council. He chairmans the Hollywood tv committee of AC . . . **Mary Costa**, who works alongside **Bill Lundigan**, selling the Chrys-

(Continued on page 56)

'ONE-BIG-HAPPY-CONVENTION'

Rendering Unto Caesar

Sid Caesar and NBC aren't seeing eye to eye on the comic's future plans at the network. On the premise that "satire's a sometime thing" and you can't wallop it across week-after-week for big audience returns, NBC wants Caesar to do but a few shows a season for which he would wind up earning as much as he does now.

Caesar, however, wants that weekly exposure and is insisting on it. He has a longterm contract with the network (reportedly 10 years), but there is an escape clause which permits him to call it off in the event he's wooed by an attractive offer from CBS or ABC, which would mean rendering unto Caesar as Caesar would want things.

Caesar's "terms" in the past have always meant meticulous, painstaking production, running between $100,000 and $150,000 per show (exclusive of another 100G for an hour time costs) all of which would obviously be a factor in any other network romancing the star.

NBC has already disposed of Caesar's Saturday 9 to 10 hour next season ("Panic" and Gisele Mackenzie splitting up the 60 minutes) and as far as the network's concerned there will only be infrequent exposure of the comic next season.

Only Few Holes Left in Firming Up ABC-TV's Program Sked for '57-'58

ABC-TV fall program schedule is virtually set. Only a few programs remain tentative, network reports.

Sunday is the only night where the network leaves room for any largescale changes and they would come prior to 9 p. m. when "Amateur Hour" begins, followed at 10 by Mike Wallace's half-hour. Despite possible changes, the network is pitching the Metro hour-long mysteries at 7:30-8:30, and is trying to iron out 8:30 as one of the two substitute half-hours for Ralston-Purina, other being Saturday at 8:30.

Monday, it's still "Wire Service" from 7:30 to 8:30, and "Snowfree" has momentarily been moved into 8:30-9; "Voice of Firestone" at 9, then Lawrence Welk, 9:30-10:30.

Tuesday and Wednesday night programming will be the same next fall with a few exceptions: "Telephone Time" will be moving into 9:30 on Tuesdays on June 11, the week after DuPont ankles the network. ABC has Screen Gems' "Showboat" as the "almost certain" 10 p. m. entry on Tuesdays.

Thursday it reads: "Casey Jones," another Screen Gems package (with Alan Hale Jr.) at 7:30. This scheduling pushes "Zorro" to 8, which was originally "Californians" time. "Real McCoys" goes 8:30; Pat Boone, 9, and "OSS" at 9:30.

Friday it will again be "Rin Tin Tin" at 7:30 (that is, if NBC-TV doesn't get it instead before the April 15 renewal date); "Jim Bowie," 8; Buick, in what is reported likely to be a filmed adventure at 8:30; Sinatra at 9, and the new Don Fedderson "Date with the Angels" at 9:30 for Chrysler. "Fame and Fortune," new live-talent quest being prepped with Don DeFore as emcee, is suggested as a possibility at 10 since that period may go to a now-unscheduled show such as "UF 61" or "Man Against Crime," for which a pilot

(Continued on page 64)

Bulova Watching For Hot TV Entry

Bulova, which has just checked off as co-sponsor (with Old Gold) of the Jackie Gleason show, has $4,000,000 in tv coin up for grabs with the watch company's agency, McCann-Erickson, currently looking over all network availabilities for next season.

The $4,000,000 represents about half of Bulova's total tv-radio budget, the remainder going into spot campaign. New exec on the account, incidentally, is Russ Johnston, who has been shifted over to the parent McC-E agency from its subsid, Marschalk & Pratt, to operate for Bulova under Tom Losse. (Emerson Foote handled Bulova prior to his exiting the agency.)

In addition to the watch billings, Bulova has swelled the Marschalk & Pratt billings by $2,000,000 to help put over the new Bulova Electric Razor.

Hub's 'Tonight' Nix

Boston, April 2.

Proposed telecast of NBC's "Tonight" show from Blinstrub's 1,700-seat nitery on April 24 was ruled out by boniface Stanley Blinstrub, who said time of year and cost were prohibitive factors.

Basic cost of the telecast was reported at $2,700 involving the opening of a coaxial cable from New York to Hub, standard union participation fees for the Moro Landis Line (10), acts, musicians, fees and other necessary requirements would run the cost to somewhere around $5,000-$7,500.

"If the season was right and I could be assured that the show would be as sensational as it should be, I'd do it no matter what the expense," Blinstrub said. However, he indicated he may do it in the fall anyway.

Ch'field Shifting 'Panic' to Sat. Nite

With Chesterfield moving in as co-sponsor of the new George Gobel-Eddie Fisher hour Tuesday (8 to 9) entry on NBC-TV next season, the ciggie outfit has negotiated a deal with the network for the transfer of its "Panic" Tuesday 8:30 series to Saturday night at 9. This was one of the conditions laid down by Chesterfield when it agreed to share the Gobel-Fisher tab, for it permits "Panic" to inherit some of the Perry Como 8 to 9 audience. (That's Chesterfield's closest proximity to Como since the days when the ciggie outfit had an exclusive franchise on the performer when he was doing 15-minute duty on CBS-TV.) Sharing "Panic" with Chesterfield is Max Factor.

Thus NBC's Saturday night lineup for next season is taking shape, reading: Como, 8 to 9; "Panic," 9 to 9:30; Gisele Mackeenzie, 9:30 to 10. The 10 to 10:30 slot (now occupied by Gobel) may be reserved for "Hit Parade" in a moveup from its present 10:30 tenancy.

GLASS WAX JOINS IN 'LUCY' RERUNS

Gold Seal Co. (Glass Wax) has bought in on alternate weeks of the "I Love Lucy" reruns for next season, and will share the tab with American Dairy Assn., which set its deal last week. Two time periods are currently under consideration, the Sunday 6 to 6:30 slot or the Wednesday 7:30 to 8 period. Latter depends on the future of "Giant Step"; former is the spot being vacated this week by "Telephone Time," and, incidentally, was once before occupied by "Lucy" reruns a couple of years ago.

Gold Seal deal was set through Campbell-Mithun agency.

'CONFIDENCE' TO KEY CHI MEET

Chicago, April 2.

Rapidly becoming a $2,000,000,000 business and heading inexorably for top dog rank among the advertising media, the broadcasting industry converges on Chicago next week in an atmosphere of high confidence for the 35th annual convention of the National Assn. of Radio and TV Broadcasters.

Although major problems, particularly the ominous and omnipresent subscription tv, face the industry, the setting of this year's bigger-than-ever powwow reflects what the trade organization's Harold E. Fellows chooses to regard as a "coming of age" for the media. Which is to say that the position of eminence attained by the broadcasters has resulted in a "mature" approach toward developments which not long ago might have created panic.

Accentuating this growth of the industry and the importance it has achieved, it seems more than a coincidence that for the first time in the history of the organization there will be coverage by all four radio networks of major events of the convention. The outlay of cash by the webs in giving prime evening time for some of the talks manifests a growing interest of the public in the proceedings and marks a high point of cooperation within the NARTB fold.

It also represents a triumph for the radio-conscious fellows, in that in the first 25 years of the organizational history its conventions never had any appreciable broadcast treatment while now, a decade since the advent of television, they are given extensive coverage—via radio.

Toll-TV a Hot Issue

Ironically, too, this happens in an industry in which the threat of tv to the older broadcast media not only fizzled but turned out to emphasize radio's listen-while-you-work appeal, its multiple set opportunities and its increasingly-important audience on the move in 35,000,000 radio-equipped automobiles.

Because of the possibility of postive action by the FCC this week on subscription tv or the likelihood of it later in the month, it can be expected that this will be the hottest topic of discussion among the delegates. If the Commission has acted by convention time, the FCC panel discussion session on Wednesday morning (10) could easily be the highlight of the formal sessions. However, while the imminence of the pay-as-you-see is of great concern to the tv operators, it's not expected to produce the ex-

(Continued on page 64)

Westinghouse Mulling Half-Hour TV Entry If It Alternates 'Studio 1'

Westinghouse, long a sponsor champion of the big hour drama, may move into the half-hour television field in the fall, with alternate-week sponsorship of CBS-TV's Tuesday 10:30 period a prime possibility for its entry into the field. Such a move, however, would be dictated by Westinghouse's ability to unload alternate weeks of "Studio One," something it's been trying to achieve without success for the past six months.

Appliance-maker is definitely on the prowl for a half-hour time period, but is holding back until it can latch onto a solid property before making its move. It's reportedly intrigued by the Tuesday time period, currently alternately sponsored by L&M cigs, presumably because of the rating potential stemming from the "$64,000 Question" leadin. Big problem is the property, and Westinghouse will be watching the reactions to the new Spike Jones stanza which bowed in the time period last night (Tues.) with more than a casual eye towards possible fall sponsorship.

'Commentator' Script Nixed Solely On Merit, Not Censorship, CBS Sez

Cancellation of "The Commentator" on "Studio One" last week by the CBS-TV program brass was neither a matter of censorship nor policy but was made simply on an evaluation of the script, according to Herb Brodkin, the show's producer. Brodkin, in fact, stressed that Hubbell Robinson, exec v.p. in charge of programming, has backed him on several occasions in the past on controversial scripts.

Brodkin stated that he liked the script of "The Commentator," a yarn dealing with the right of newscasters to editorialize on the air by ABC Washington bureau chief John Secondari, but that Robinson didn't. "Robinson and Harry Ommerle felt that unless we could make a real contribution toward the solution of the problem, we would be ill-advised to try it. They felt we'd be opening ourselves up to strong adverse criticism by doing a bad treatment of an important problem. It's their network and they've got the right to protect it that way," Brodkin said.

Fact of the matter is, Brodkin stated, that Robinson had created a script policy on "Studio One" at the outset with which he's in full agreement. This came in the form of a directive which in part stated that "I suggest the basic theme we search for is what I call 'stories of today.' These are stories whose protagonists are living in the world of 1957," whose "conflict and situations which produce drama have a currency arising out of the stresses and strains and conflicts produced by this year's 20th Century world." Robinson, in the directive written when Brodkin and Gordon Duff took over the show, suggested these could be based on personal or news themes with a "there but for the grace of God go I" audience identification.

Robinson and Ommerle read every script slated for "Studio One," "Climax" and "Playhouse

(Continued on page 64)

CBS-TV Signs Erskine To a Longterm Pact

Legit producer Howard Erskine has signed a longterm producer-creative development pact with CBS-TV. Understood his first assignment will be the development of a new half-hour dramatic anthology series fashioned after the web's successful "General Electric Theatre."

One facet of his deal leaves Erskine free for three months during the year to continue his legit activities. Erskine's current Broadway entry is the Walter Pidgeon starrer, "The Happiest Millionaire." He's set for next season with "The Ugly Duckling," a biographical play on Marie Dresler, in partnership with Joseph Hayes, whose "The Desperate Hours" Erskine also produced.

Danny Thomas To Get CBS-TV Berth

Despite a four-year arrangement in which ABC-TV has been a partner in the "Make Room for Daddy" series, that web will lose the Danny Thomas stanza after the current season. Program will switch to CBS-TV, with General Foods spotting it Friday nights either at 8 or 8:30.

Even with the defection of the show to CBS-TV, ABC will continue to own one-third of the 156 films already in the can. Possibility exists, though not confirmed, that ABC may continue to share in the revenues from the show even when it's on CBS. The original deal under which Thomas came to ABC four years ago was a two-year pact in which ABC, Thomas and producer Lou Edelman shared ownership.

Subsequent yearly extensions, however, resulted in basic alterations of the original contract. One such alteration, it's understood, gave Thomas and Edelman the right to peddle the show elsewhere if ABC did not give them a firm production go-ahead by a certain date.

Last season, ABC renewed at the last minute and sold the show to Kleenex and Armour. Sponsors, however, decided not to renew, and ABC, uncertain as to whether it could sell the show, held back on the production go-ahead beyond the deadline. William Morris office thereupon hit the agency trail with the package and came up with its General Foods deal through Benton & Bowles.

On those films already made, ABC gets one-third of the profits in perpetuity. However, on any new films, it's doubtful that the web shares. Thomas and Edelman will continue production of the show through their own company, Marterto Productions.

MILES LABS COIN FOR ABC-TV BOUTS

Chicago, April 2.

ABC-TV is squared away with its Wednesday night boxing telecasts for next season. Miles Labs is joining the International Boxing Club bouts early in July, taking over the half share being dropped by Pabst next month. Mennen also has checked in with a renewal for its portion of the midweek pugfests.

Although definite word hasn't come from the Geoffrey Wade agency, it's believed certain Miles also will stay with ABC-TV's Tuesday night "Broken Arrow" telefilm.

MCA's John Payne Series to NBC-TV

NBC-TV has bought still another series off the MCA Revue Productions beltline. Newest entry will star John Payne in a half-hour weekly western series tentatively titled "Six Shooter."

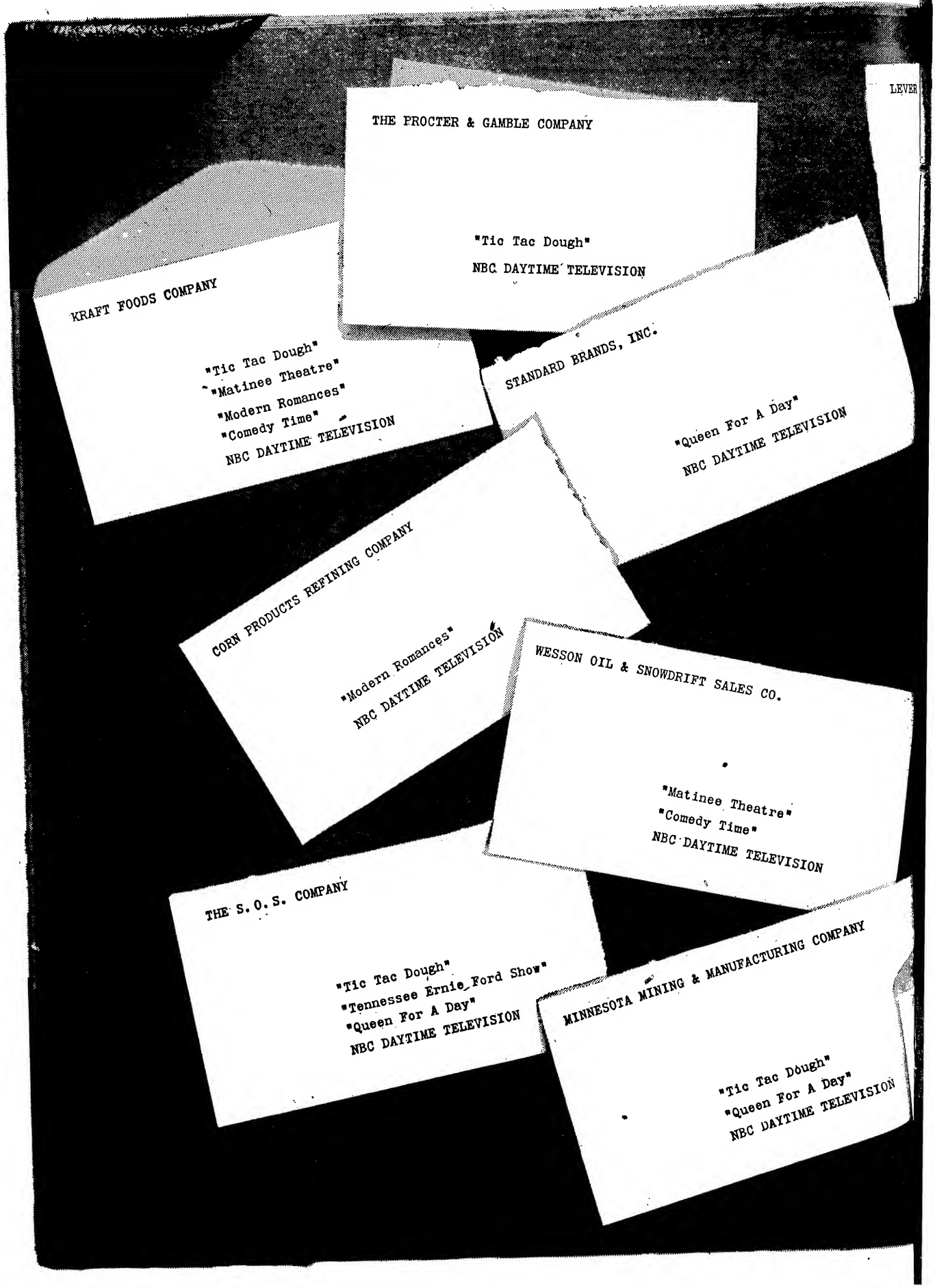
NBC will install the new show in the Tuesday 7:30 to 8 period starting in the fall in the web's reshuffle of the early-evening cross-the-board segments.

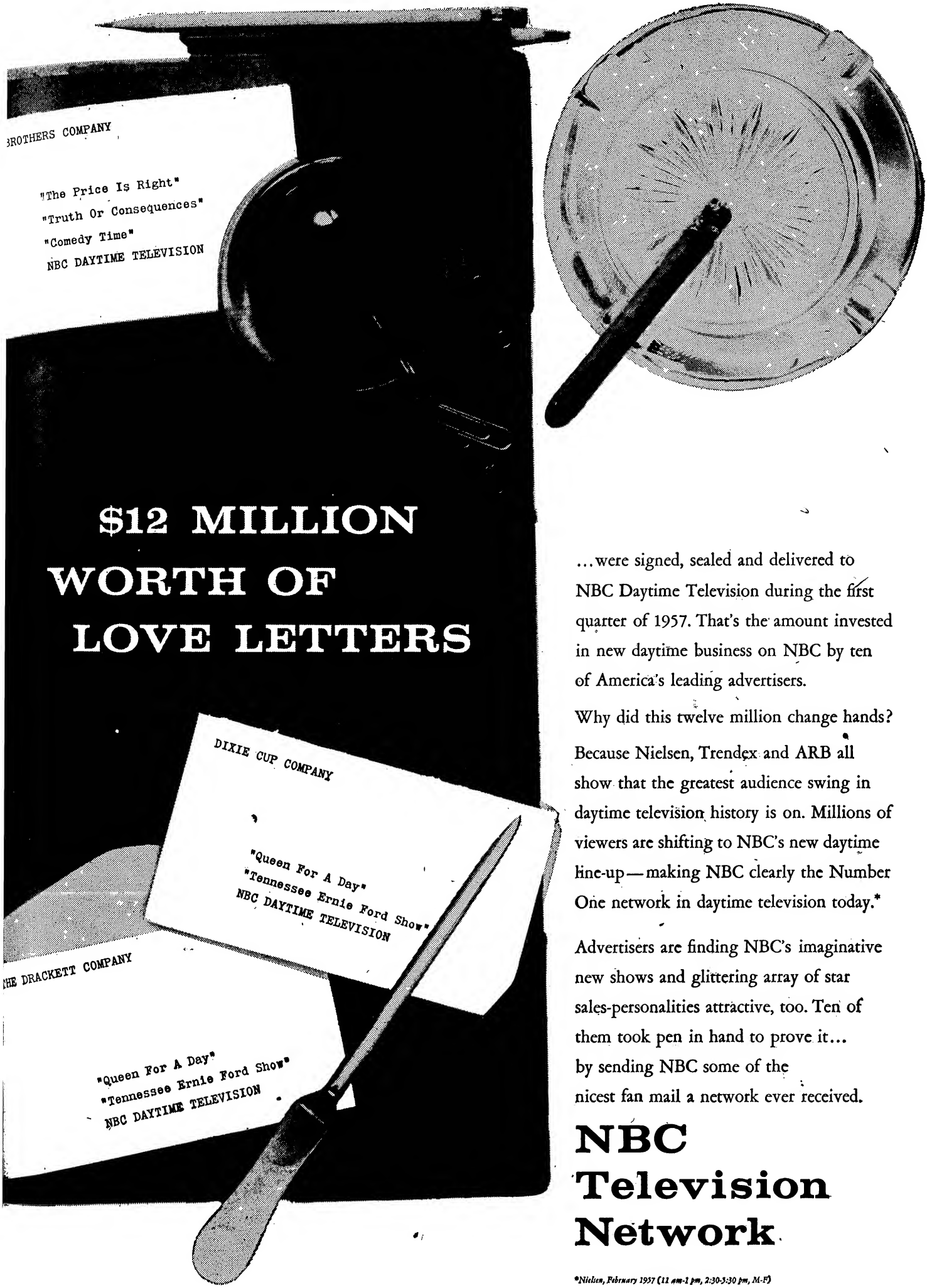
Pilot on the Payne show was given a preview Friday night (29) on the CBS-TV "Schlitz Playhouse" (also out of the MCA Revue stable). NBC liked it and grabbed it up over the weekend.

Carl Ward Shifts At CBS From AM to TV Station Relations Exec

Carl Ward is leaving his post as general manager of WCBS, the CBS Radio flagship in New York, to move over to CBS-TV in the newly created post of national manager of television station relations. CBS Radio hasn't decided on a successor at the local station, but anticipates a replacement within a week.

In his new slot, Ward will report to Ed Shurick, v.p. and director of station relations for the web. At the same time, Shurick has moved Robert Wood up from assistant director of station relations to head up the contracts & records division of the station relations department, with Wood reporting to Ward. Latter has held down the g.m. slot at WCBS for the past five and a half years, prior to which he was with WCCO in Minneapolis.


LEVER
THE PROCTER & GAMBLE COMPANY
"Tic Tac Dough"
NBC DAYTIME TELEVISION
KRAFT FOODS COMPANY
"Tic Tac Dough"
"Matinee Theatre"
"Modern Romances"
"Comedy Time"
NBC DAYTIME TELEVISION
STANDARD BRANDS, INC.
"Queen For A Day"
NBC DAYTIME TELEVISION
CORN PRODUCTS REFINING COMPANY
"Modern Romances"
NBC DAYTIME TELEVISION
WESSON OIL & SNOWDRIFT SALES CO.
"Matinee Theatre"
"Comedy Time"
NBC DAYTIME TELEVISION
THE S.O.S. COMPANY
"Tic Tac Dough"
"Tennessee Ernie Ford Show"
"Queen For A Day"
NBC DAYTIME TELEVISION
MINNESOTA MINING & MANUFACTURING COMPANY
"Tic Tac Dough"
"Queen For A Day"
NBC DAYTIME TELEVISION



$12 MILLION WORTH OF LOVE LETTERS

...were signed, sealed and delivered to NBC Daytime Television during the first quarter of 1957. That's the amount invested in new daytime business on NBC by ten of America's leading advertisers.

Why did this twelve million change hands?

Because Nielsen, Trendex and ARB all show that the greatest audience swing in daytime television history is on. Millions of viewers are shifting to NBC's new daytime line-up—making NBC clearly the Number One network in daytime television today.*

Advertisers are finding NBC's imaginative new shows and glittering array of star sales-personalities attractive, too. Ten of them took pen in hand to prove it... by sending NBC some of the nicest fan mail a network ever received.

NBC Television Network

*Nielsen, February 1957 (11 am-1 pm, 2:30-5:30 pm, M-F)

CINDERELLA
With Julie Andrews, Howard Lindsay, Dorothy Stickney, Ilka Chase, Kaye Ballard, Alice Ghostley, Jon Cypher, Edith Adams; Alfredo Antonini, conductor
Producer: Richard Lewine
Director: Ralph Nelson
Music: Richard Rodgers
Lyrics: Oscar Hammerstein 2d
Scenery & Costumes: William, Jean Eckart
90 Mins., Sun. (31) 8 p.m.
SHULTON, PEPSI-COLA
CBS-TV, from New York (color)
(Wesley Associates; K&E)

Rodgers and Hammerstein's "Cinderella" and particularly Julie Andrews in the title role, had themselves a Trendex-Nielsen ball Sunday night (31) on CBS-TV—deservedly so. For in fashioning their musicalization of the ageless fairy tale for television, Richard Rodgers and Oscar Hammerstein 2d delivered a whale of a show in their first time up with an original contribution for the medium. And if it wasn't the perfect show, or even the nearly perfect show, there was always Miss Andrews to lend it a special enchantment and to make the most of the 90 minutes a delight.

CBS played it smart in preguaranteeing a smash audience of juves and adults alike in preempting perhaps the choicest time segments on the spectrum ("Ed Sullivan Show" and "GE Theatre"), and it was, on the whole, a fleeting 90 minutes of pleasurable viewing, thanks to the talents of two of the most consummate and creative showmen in the entertainment field, but even more so to the gifted star of "My Fair Lady."

If there was an occasional lapse when "Cinderella" took itself a mite too seriously and the fairy godmother's magic wand short-circuited and lay a bit too heavy on the production, there was, nonetheless, artistry of the first order, bespeaking the high professional talents of the R&H combo, which were executed for the most part with finesse and exacting skill. Whether it was the R&H score, unquestionably the finest original cleffing for tv yet (with "Do I Love You" already entrenched as a solid click); whether it was the costuming and designing; whether it was in the electric legerdermain (as in the pumpkin-and mice-turned carriage-and-white horses razzmatazz); whether it was in the high order of the performances, thanks to some inspirational casting; or whether it was CBS' handsome treatment of compatible tint—the blending of these virtues made for its many moments of enchantment.

"Cinderella" was at its best when R&H treated it with a light and airy touch. True, they clung to the original fairy tale, but in a mocking 20th Century sophisticated manner. The King, the Queen, the stepmother and the stepsisters were caricatured to a precise turn. The lyrics were clever, yet remained romantic and sweet; the pomp and circumstance was lushly regal. And the ball itself, with its fullbodied, orchestral backgrounding, its stunning choreography and its verve, color and rhythms was the pinnacle of a Cinderella dream.

It's unfortunate that R&H and producer Richard Lewine were not quite able to maintain the production on a level of a charming make-believe throughout, for dull stretches there were, as in the pretentious story-telling or in the lead-in to some of the songs. But the songs themselves, even though a few of them might be termed derivative, made one soon forget the less inspired moments, especially when Miss Andrews took the tune.

Perhaps it's the unassuming simplicity of Miss Andrews, or the crystal clear articulation, or yet again the perfect pitch, that transforms her performance (as in "My Fair Lady") to the definitive characterization. No two ways about it, she was Cinderella. And by the same token, the casting of Howard Lindsay as the King was strictly out of Otto Soglow, a gem of a portrayal and a King to end all Kings. While the part of the Queen was not as juicy role, Dorothy Stickney was a fitting companion for the little monarch with the big crown.

Kaye Ballard and Alice Ghostley brought fine comedic talents to the role of the stepsisters. Edith Adams played the Fairy Godmother, strictly out of the '57 catalog.

In Jon Cypher, R&H picked a virtual newcomer for the role of the Prince. Considering the thanklessness of the part, he brought it off in okay style and his dueting with Miss Andrews in the show's two top tunes, "Do I Love You" and "Ten Minutes Ago," was among "Cinderella's" abundant plusses. It was a class show.

Rose.

THE GREAT SEBASTIANS
(Producers' Showcase)
With Alfred Lunt & Lynn Fontanne, Akim Tamiroff, Lisa Ferraday, Simon Oakland, Arny Freeman, Stefan Schnabel, Eugenia Rawls, Boris Tumarin, Anne Francine, Alan Furlan, Rebecca Sand, Pete Gumeny, Martin Brandt
Exec Producer: Mort Abrahams
Associate Producer: Leo Davis
Director: Franklin Schaffner
Writers: Howard Lindsay and Russel Crouse
90 Mins., Mon., 8 p.m.
RCA, WHIRLPOOL; JOHN HANCOCK
NBC-TV, from New York (color)
(Kenyon & Eckhardt; McCann-Erickson)

Television has a fluoroscopic effect on dramatic productions. Unlike a theatrical performance, where the excitement of an audience and a first night, a sort of electric atmosphere in the performances and an overall sense of presence and theatricalism can disguise a bad play, a television production down to three basic elements, "make believe." It strips a production down to three basic elements, the script, acting and direction, and if any of these are weak it's not very difficult to spot.

That perhaps explains why "The Great Sebastians" got by on Broadway while it was one of the most abysmal productions yet to hit the television spec trail. The fine sense of theatricalism of Alfred Lunt & Lynn Fontanne, along with some integrated hokiness in the Howard Lindsay-Russel Crouse play, made "Sebastians" an acceptable if not completely successful Broadway offering. But in the cold light of television, without the sense of presence afforded in a Lunts performance, the play broke down into miniscules of nothingness.

Story of the mind-reading act seeking to get out of Czechoslovakia the day Masaryk was killed is at best a slight melodrama; but beyond this, it's a poor one, since it lacks direction and movement. At first, the act simply seeks to smuggle money out, then they're forced to run for their lives. The progression of events is a series of small episodes which instead of building into one another simply run into a series of dead ends and start afresh. Result is that neither a direct story line or suspense is built.

Thus, what remains is what the Lunts manage to salvage by sheer force of personality and acting skill. This was considerable on the television production, even without that extracommunicative sense one gets in a theatre. They created an extremely believable pair of small-time performers, who for all their middle-aged pettiness and show business ego, were pretty likable people. Beyond this, they capered their way through the plot, lifting the story in the duller stretches and driving it in the few good passages. Lunt's middle European accent was amazingly true while Miss Fontanne's semi-cockney was a fine contrast.

Supporting cast, with the exception of Akim Tamiroff and Simon Oakland, contributed no more than bit parts. Tamiroff (sans mustache), emerged creditably as a Commie general who turns tail, while Oakland was fine as a humble and bumbling sergeant who turns out to be the local NKVD character. Mort Abrahams' production trappings were up to the usual "Showcase" standard. Franklin Schaffner's direction was smooth, but couldn't overcome the basic difficulties of the story. *Chan.*

MARGE & GOWER CHAMPION SHOW
With Jack Whiting, Buddy Rich, Jack Benny, Dan Dailey
Producer: Paul Harrison
Director: James Sheldon
Writers: Joe Connelly, Robert Mosher
30 Mins., Sun., 7:30 p.m.
AMERICAN TOBACCO CO.
CBS-TV, from Hollywood
(BBD&O)

With Gower Champion off his feet, because of an auto accident, it became virtually impossible to get the new "Marge & Gower Champion" show off the ground. The writers, Joe Connelly and Robert Mosher, centered the kick-off stanza around Champion's wheelchair and surrounded him with such stellar guesters as Jack Benny and Dan Dailey but nothing seemed to work properly.

Script was tired and reminiscent of an old discarded Jack Benny radio program. Both Benny and Dailey were given little to do

Once Gower gets out of the wheelchair and starts hoofing, thing will probably get better. Gower and his frau Marge are attractive people and the permanent members of the cast, Buddy Rich and Jack Whiting have a pleasant vitality. It should all jell, eventually. *Gros.*

ACADEMY AWARDS
With Jerry Lewis as m.c. in Hollywood; Celeste Holm in New York, Johnny Green Orch
Producers: William Kayden, Hollywood; Julian Bercovici, N. Y.
Directors: William Bennington, Hollywood; Max Miller, N. Y.
Writers: Hal Kantor, Arthur Phillips, Harry Crane, Harb Baker
105 Mins., Wed. (27), 10:30 p.m.
OLDSMOBILE
NBC-TV, from N. Y., H'wood
(D. P. Brother, Co.)

Last Wednesday's (27) Academy Awards display looked like millions of dollars worth of talent in search of a format. The show was organized well enough in that something was going on at all times and the winners or their standins correctly were presented with their Oscars.

As in previous years the show had built-in value in the suspense element—who's to win what? But new thinking is needed in laying out the film colony's spectacular. With the aforementioned suspense angle the program had a tremendous head start toward top-caliber entertainment. Add to that glitter and glamor, the show business V.I.P.'s on hand and by their mere presence attesting to the importance of Hollywood's big night out. But imagination was lacking in plotting the affair and the script material which Coast emcee Jerry Lewis had to work with was for the most part unamusing.

Missing this year were clips from the pic classes. It was good fun watching Marie Dressler, Wallace Beery, the Barrymores, et al., emoting from the past via presentation of excerpts from their early-day releases. With the backlogs nearly all sold to tv interests, presumably the Academy simply couldn't come up with such material this semester.

In lieu of it—nothing. There was the same tired script just occasionally lightened by a Mike Todd who, in acknowledgement of his best picture palm, begins to sprint to the stage with the enthusiasm of a sophomore and suddenly slows to a walk with a show of dignity. Too, there was S. J. Perelman's crack, as related by Hermione Gingold, about having worked on the "80 Days Around the World" script only because he thought the picture would never be made.

Merry Oldsmobile was Modest Oldsmobile, elbowing in only three times with commercials. This kind of restraint was a remarkable departure from past performances; this new kind of "sell" was nicely presented and very probably effective.

Program was at its best musically, with Johnny Green's expert batoning lending the major assist. Timing can be tricky and has its pitfalls in an Oscar excursion but the Green crew got through without flaws. The songs had an entertainment quality, beginning with Gogi Grant's "Whatever Will Be, Will Be," which was the winner, and including Bing Crosby's "True Love." Crosby was elegantly duded up in white tie and tails but the impact would have been greater had he appeared in person and not on film. Four Aces did handily with "Written on the Wind," Dorothy Dandridge copped nice mitting with "Julie" (but where was Doris Day?), and Tommy Sands clicked with a warm rendition of "Friendly Persuasion."

Beef made in these columns before is now to be reprised. Presentation of the technical awards can only result in audience boredom, yet so much time is given to them. It looked like the entire construction department at Metro was on hand to accept the statuette for invention of a new, portable fog machine. There's big interest in outstanding film productions, players and music. But fog machines?

Celeste Holm femceed from New York and the cutins were smooth over most of the course. For the very little she had to do the telegenic Miss Holm could have telephoned her stuff over.

Acad boss George Seaton lent a dignified note to the proceedings in brief talks, including comment on the global scope of present-day pictures. In contrast, the scope of the imagination behind the Oscar airer of last week was limited, indeed. *Gene.*

JOHN CAMERON SWAYZE
Producer: Martin Weldon
Director: John Paul Jones
10 Mins.; Mon.-thru-Fri., 11 p.m.
ESSO
WABC-TV, New York
(McCann-Erickson)

WABC-TV has a reasonable chance, for the first time, to garner some of that latenight audience on the strength of some fairly good local programming. Former NBC newscaster John Cameron Swayze began his 10-minute latenight strip for ESSO Monday (1), perhaps amid a little too much enthusiasm,

(Continued on page 56)

Tele Follow-Up Comment

See It Now

Ed Murrow and pard Fred Friendly parted the Iron Curtain in copious quantities for CBS-TV's "See It Now" Sunday (31) to offer an intelligent and penetrating look at Poland after last year's uprisings. The actual piercers were reporter Daniel Schorr, quondam Moscow correspondent, and cameraman Leo Rossi, with Murrow as anchorman-narrator. If anything in the way of politics, economics, culture, entertainment, labor, religion, education, et al., escaped this alert team, it wasn't noticeable on Sunday's stanza. It was a crowded hour, with skillfull continuity and editing, and apparently there's plenty of footage left over for subsequent works on the subject. In fact, Schorr & Rossi must have taken enough notes and reelage for a whole series. It was a notable contribution to the satellite file.

Every Pole seemed to be talking freely, with the possible exception of new Premier M. Cyrankiewicz, who obviously had to and did hold himself in check. The "man in the street" technique, embracing pretty nearly every walk from mine workers to still oppressed Jews, was never better utilized to supply an updated picture of a topsy-turvy country with less than 35 years of sovereignty in the last 185 years of its history.

It was not all gloomy and "think piece" stuff — with interesting scenes of jazz, open worship in churches, and particularly absorbing, humorous moments concerning substandard wages. "See It Now" showed Poles to be freer, if not entirely free, with perhaps some suggestion of national self-pity intermingled with a "do or die" attitude by some.

Schorr and Rossi roamed everywhere, to Warsaw and Cracow and bloody Poznan for visits to plain people, journalists (including the N. Y. Times' Sydney Gruson) and the 42-story Palace of Culture built by Stalin and now an ironic monument amid poverty; a vignette of Warsaw Univ. students doing a scene from "Pygmalion"; rock 'n' roll, a tv quiz show, a bombed-out cinema where dozens of families are domiciled.

Murrow & Friendly would probably give their eye-teeth for a similar workout in Hungary, etc. *Trau.*

Playhouse 90

If "Charlie's Aunt" shows signs of being tired after all these years, the parade of comics who have used the Brandon Thomas classic as a vehicle have always managed to approach the farce with a fresh angle. Perhaps that's the reason that a somewhat hackneyed and outdated play has managed to thrive through the years. Art Carney, the latest to try it, via Leslie Stevens' adaptation on "Playhouse 90" last week, certainly freshened it up considerably.

That Carney is a consummate actor—not just a comic—has been made evident through the years via his straight dramatic starring roles. Yet it's still a pleasant surprise to see him so successfully essay a British accent, a spindly appearance and a pinhead role like that of Lord Fancourt Babberley and give it a new interpretation that was by no means the Carney of the Jackie Gleason show but something entirely fresh.

Credit along with Carney director Arthur Penn and adaptor Stevens for embellishing the Thomas original with some wonderful slapstick staging that speeded up the action and a couple of gemlike performances by Richard Haydn as Spettigue and Jackie Coogan as the Oxford coach. Gene Raymond did a straightforward job as Sir Francis, and Jeanette MacDonald, though on only briefly as Donna Lucia, was charming. Rest of the cast, Melville Cooper as the houseman, Orson Bean, Tom Tryon, Venetia Stevenson and Sue Randall as the lovers, was excellent. Producer Martin Manulis and his staff deserve a nod for pumping some new life into a tired show. *Chan.*

Omnibus

For its last show of this season, and the last one, too, under the aegis of the Ford Foundation, "Omnibus" on ABC-TV Sunday (31) turned most of the program over to Leonard Bernstein for an explanation and an analysis of the music of Johann Sebastian Bach.

Say what you will about Bernstein's approach to Bach's music, which in itself might be the subject of an extended discussion one day, there is no question that he performed yeomen's service on the show and that the world of music owes him—and "Omnibus"—a debt of gratitude. For the show was done with affection and intelligence, and it spread before the eye and ear of the broad audience some of the wondrous magic and beauty that is Bach.

The Bernstein technique for dissecting the Bach music and the composer's methods, richly illustrated by samples from Bach works, was effective and, on the whole well balanced. Perhaps, in the final analysis, there was quite a lot of Bernstein and not enough Bach, but there will be those who will argue that this much verbal explanation was necessary to provide a deeper understanding, and at least a superficial appreciation, of the master's modes and motivations.

Bernstein, who is theatrically inclined, makes a great m.c. and, in this instance, spoke persuasively, bringing out in popular fashion some of the rudimentary facts about Bach's technique. He traced Bach's approach to the music of his time; about the duality in theme and contrasting tonality, the "intellectual" argumentative technique, counterpoint, the fugue, etc. Throughout, there were brief samples either via the voices of the Schola Cantorum and a group of the St. Thomas Boys Choir, or through Bernstein himself playing the piano and the harpsichord.

Bernstein devoted almost a half hour to a thrilling and exceedingly well-staged sampling from "The St. Matthew Passion." The selections were not outstandingly well sung, and in parts the tonal balance was off (possibly due to faulty staging of mikes), but the overall result was most gratifying.

There was, towards the end, an outstanding rendition of the "Alas, My Jesu Now Is Taken" soprano and alto duet, backed up by the chorus, which was spinechilling in its drama. The recitative also was well sung. Show wound up with Bernstein emphasizing how religious beliefs were the spine of Bach's works. *Hift.*

Mr. Wizard

"Mr. Wizard" (Don Herbert) should take his moppet audience along with him in his move to a Sunday 2:30 p.m. slot from the Saturday 12:30 time. Move should be helpful in getting a bit more adult viewers as well. This NBC-TV show, now in its seventh year has Herbert explaining basic physical laws in a manner that makes science instruction palatable as well as interesting.

Herbert has the knack of explaining basics by practical example. His dissertations on air pressure through simple tricks appealing to youngsters should enhance juvenile erudition on the subject. Pamela Fitzmaurice assists the professor. With scientists and engineers currently in short supply in the U. S., anything that stimulates interest in this direction among the youngsters should be encouraged. *Jose.*

Sunday at London Palladium

Val Parnell, who usually presents this top British commercial tv show for the Associated Tele-Vision network, handed over the chore to Bernard Delfont last Sunday week (24), but the formula and result remained unchanged. Delfont presented a headline vaude bill, topped by French comedian Georges Ulmer and all-rounder Shani Wallis, resulting in a first-rate 60 minutes of tv entertainment.

Comedian Ulmer gave out with his superb line of sophisticated humor in a comedy song about a French bass fiddle player's aspirations to play classical music, and scored well even though the lyrics throughout were in his native tongue. This, in itself is an indication of Ulmer's power over an audience. But a brilliant and scathing sketch showing how men of several different nationalities react when they are presented with a night club check and find they haven't got their billfolds with them, capped his success. Versatile Shani Wallis, aided by Lionel Blaire, sang, danced and played the piano through her act, and was as full of vitality as ever. Her renderings of "I'll Take Romance," and "A Foggy Day In London Town," were tops, and were ably accompanied by Eric Rogers and the Palladium Orchestra.

Resident emcee, Tommy Trinder was on form as usual and steered contestants through "Beat The Clock" smoothly. The King Bros. a vocal-instrumental trio; comedian Billy Dainty and Hall, Norman & Ladd, a zany instrumental act, completed the bill. *Bary.*

BLACK FRIDAY!

— No VARIETY . . .

Robert Dawson
20 Forest Hill Drive
West Hartford, Conn.

March 25, 1957

Circulation Department
VARIETY

Gentlemen,

I'm mad. You're in New York busy putting this weeks edition of VARIETY to bed thinking alls right with the world. Well, while you tuck the new one in ... muse on this, I haven't received last week's copy yet. This wouldn't be too strange except for the fact I've got a subscription paid up until next Christmas. While we in West Hartford are far from the conveniences of New York, we do get a bit of mail services on a grant from the post-office department down in Washington. They bring it to the nearest outpost where a safari into deepest Connecticut for the kicks usually rendezvous' with a native runner. This runner in turn gives it to a trustee gorilla who swings it high over an alligator housing project. Gorilla meets ancient elephant and stuffs it up the left nostril of his trunk. The big brute brings it direct to me and usually arrives on Friday of each week.

I care about very little else which arrives in the mail, even post-cards from Jayne Mansfield go into the waste-basket (I wouldn't trust her with that gorilla) but VARIETY I must have. Of course, I should take this direct to Congress. The Constitution clearly states that every citizen has, "the right to the pursuit of happiness and adequate delivery of VARIETY." Now, where's my VARIETY? And, don't you guys cop out on the "fifth."

Robert Dawson

MR. ROBERT DAWSON describes himself as "a friend, observer, critic, short story writer with screen and legit writing irons in the fire fanned by a punctured bellows."

they loved us in

Milwaukee

We're still blushing. In a recent survey in Milwaukee, the "Schlitz Saturday Night Theatre," showing Warner Bros. pictures distributed by A.A.P., led the competition with an average of a *70% share of the total audience* over a three week period.

J. Walter Thompson—agency for Schlitz Beer—conducted the survey to measure the audience appeal of the features of four major film companies, all shown concurrently on Saturday nights on four competing stations. The survey totalled 1200 phone calls on the nights of January 12th, 19th, and February 9th.

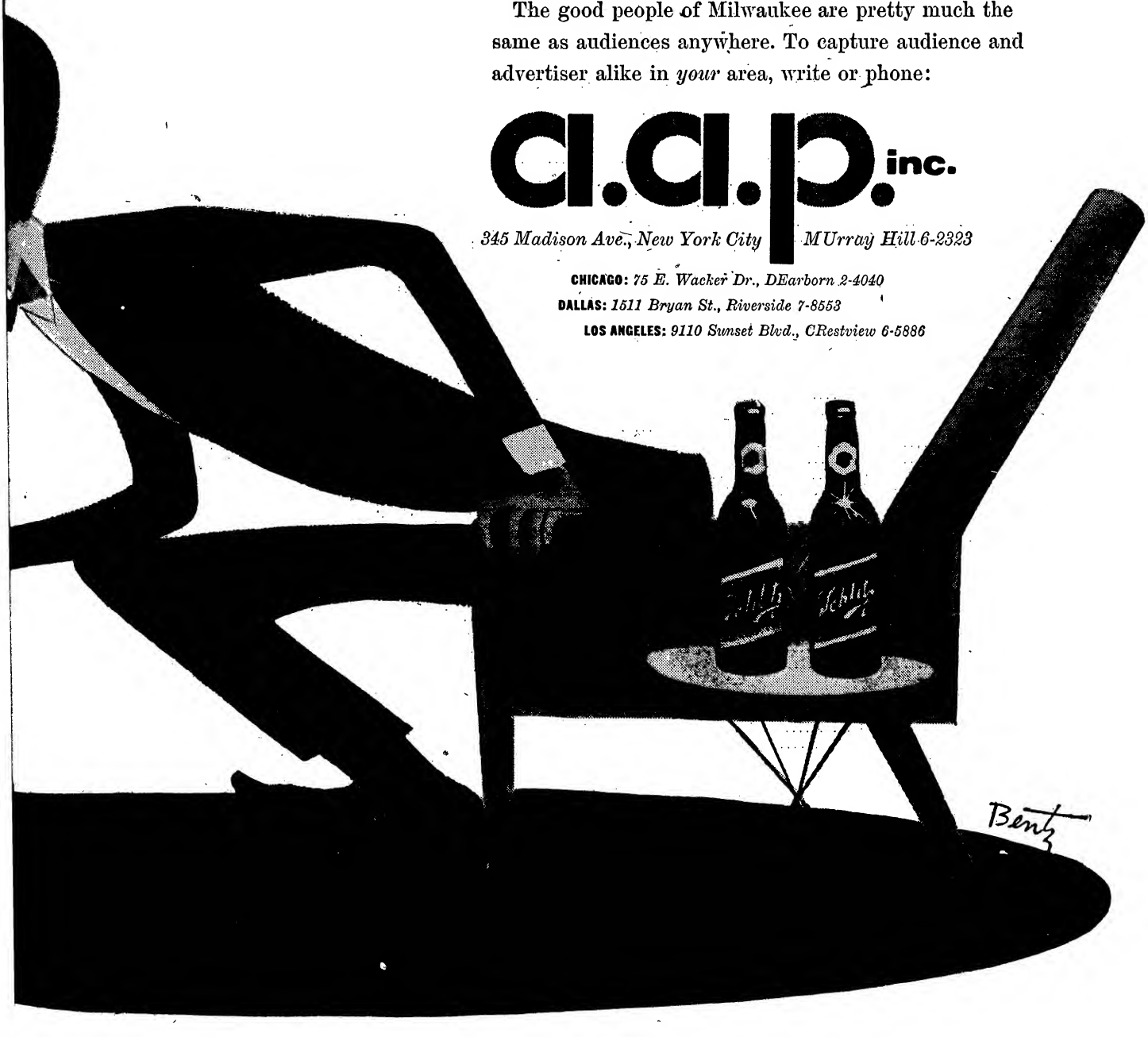
With an average of 77.3% sets in use in the hour-and-a-half time period, Warner Bros. features on WTMJ-TV averaged a rating of 54.1 for the three dates, against 11.1, 8.8, and 3.4 for the major film company features shown on the three competing stations.

The good people of Milwaukee are pretty much the same as audiences anywhere. To capture audience and advertiser alike in *your* area, write or phone:

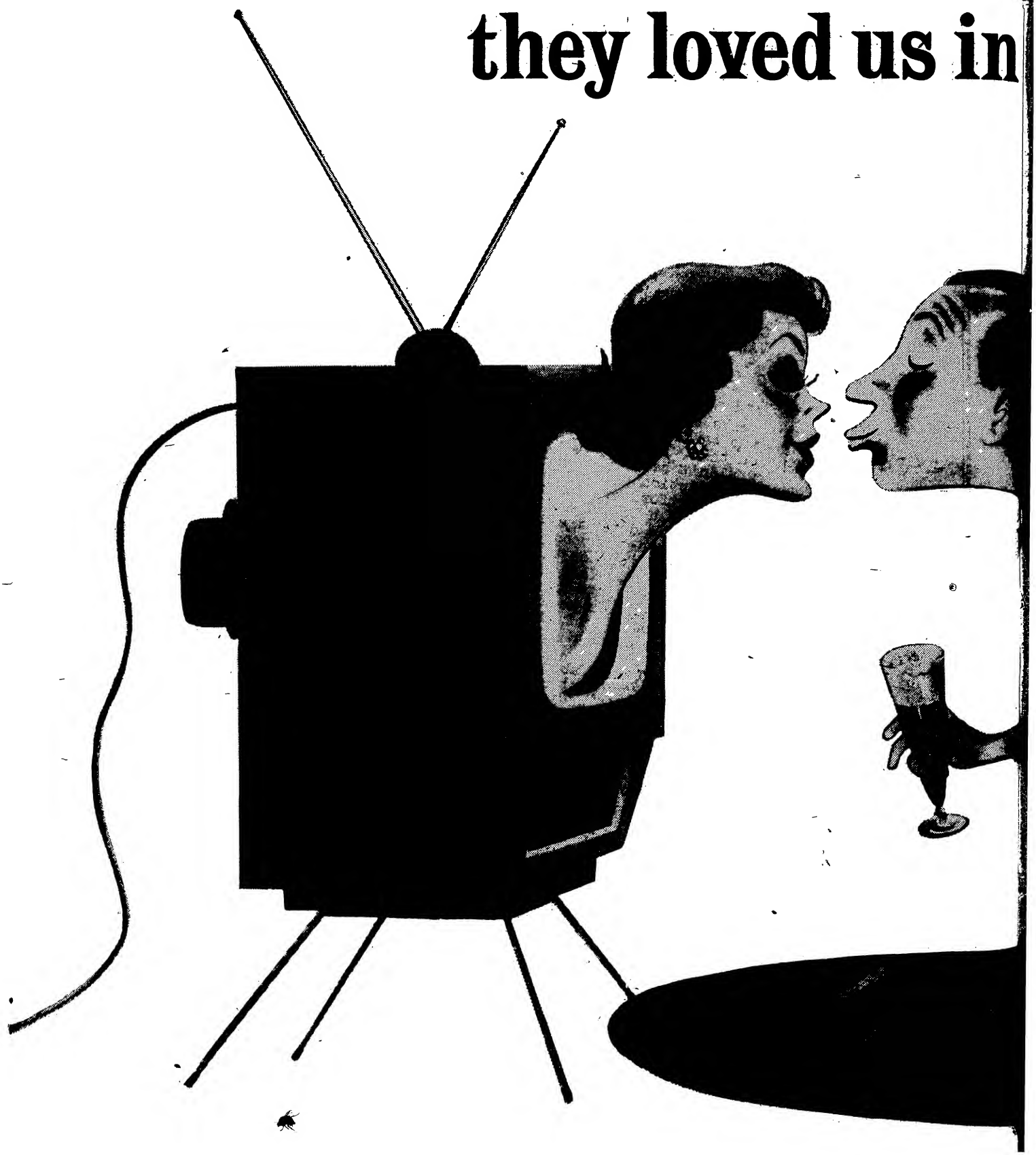
a.a.p. inc.

345 Madison Ave., New York City | MUrray Hill 6-2323

CHICAGO: *75 E. Wacker Dr., DEarborn 2-4040*
DALLAS: *1511 Bryan St., Riverside 7-8553*
LOS ANGELES: *9110 Sunset Blvd., CRestview 6-5886*



they loved us in



Milwaukee

We're still blushing. In a recent survey in Milwaukee, the "Schlitz Saturday Night Theatre," showing Warner Bros. pictures distributed by A.A.P., led the competition with an average of a *70% share of the total audience* over a three week period.

J. Walter Thompson—agency for Schlitz Beer—conducted the survey to measure the audience appeal of the features of four major film companies, all shown concurrently on Saturday nights on four competing stations. The survey totalled 1200 phone calls on the nights of January 12th, 19th, and February 9th.

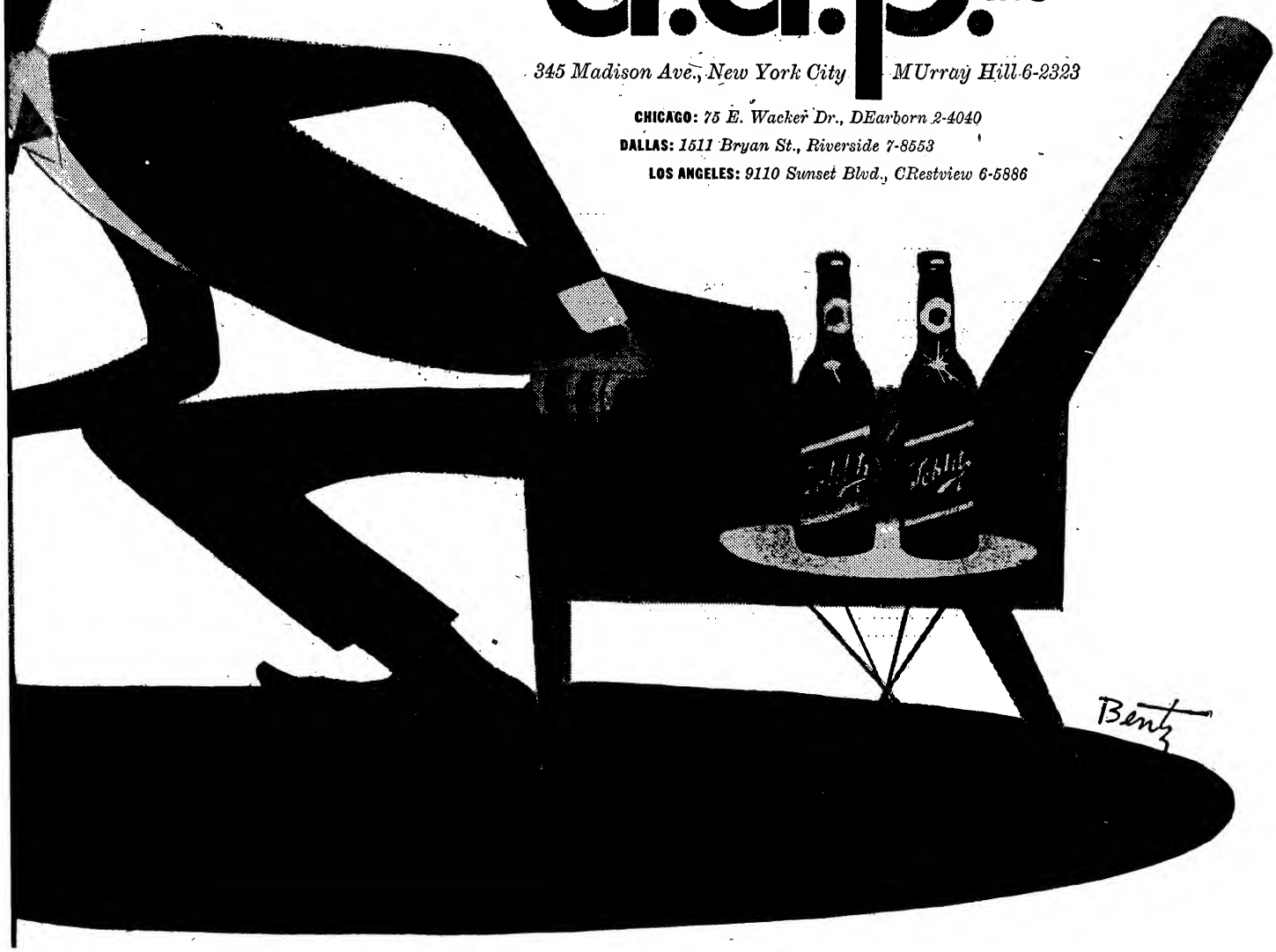
With an average of 77.3% sets in use in the hour-and-a-half time period, Warner Bros. features on WTMJ-TV averaged a rating of 54.1 for the three dates, against 11.1, 8.8, and 3.4 for the major film company features shown on the three competing stations.

The good people of Milwaukee are pretty much the same as audiences anywhere. To capture audience and advertiser alike in *your* area, write or phone:

a.a.p. inc.

345 Madison Ave., New York City | MUrray Hill 6-2323

CHICAGO: *75 E. Wacker Dr., DEarborn 2-4040*
DALLAS: *1511 Bryan St., Riverside 7-8553*
LOS ANGELES: *9110 Sunset Blvd., CRestview 6-5886*



VARIETY - ARB City-By-City Syndicated Film Chart

VARIETY'S *weekly chart of city-by-city ratings of syndicated and national spot film covers 40 to 60 cities reported by American Research Bureau on a monthly basis. Cities will be rotated each week, with the 10 top-rated film shows listed in each case, and their competition shown opposite. All ratings are furnished by ARB, based on the latest reports.*

This VARIETY *chart represents a gathering of all pertinent information about film in each market, which can be used by distributors, agencies, stations and clients as an aid in determining the effectiveness of a filmed show in the specific market. Attention should be paid to time—day and time factors, since sets-in-use and audience composition vary according to time slot, i.e., a Saturday afternoon children's show, with a low rating, may have a large share and an audience composed largely of children, with corresponding results for the sponsor aiming at the children's market. Abbreviations and symbols are as follows: (Adv), adventure; (Ch), children's; (Co), comedy; (Dr), drama; (Doc), documentary; (Mus), musical; (Myst), mystery; (Q), quiz; (Sp), sports; (W), western; (Wom), women's. Numbered symbols next to station call letters represent the station's channel; all channels above 13 are UHF. Those ad agencies listed as distributors rep the national sponsor from whom the film is aired.*

PHILADELPHIA — *Approx. Set Count*—2,000,000 — *Stations*—WRCV (3), WFIL (6), WCAU (10), WPFH (12)

TOP 10 PROGRAMS AND TYPE	STATION	DISTRIB.	DAY AND TIME	FEBRUARY RATING	SHARE (%)	SETS IN USE	TOP COMPETING PROGRAM	STA.	RATING
1. Waterfront (Adv)	WCAU	MCA	Sun. 6:30-7:00	23.7	50.9	46.5	Do You Trust Your Wife	WFIL	14.8
2. Highway Patrol (Adv)	WCAU	Ziv	Sat. 7:00-7:30	23.4	68.2	34.3	Studio 57	WFIL	9.4
3. Annie Oakley (W)	WCAU	CBS	Sat. 5:30-6:00	21.8	76.9	28.3	Larry Ferrari	WFIL	4.9
4. Soldiers of Fortune (Adv)	WCAU	MCA	Sat. 6:00-6:30	20.5	79.4	25.8	News; Weather	WFIL	3.9
							Spectrum	WRCV	2.2
5. Superman (Adv)	WCAU	Flamingo	Mon. 7:00-7:30	19.9	47.4	42.0	Death Valley Days	WRCV	14.0
6. Science Fiction Theatre Adv)	WFIL	Ziv	Sun. 10:30-11:00	16.4	29.7	55.4	What's My Line	WCAU	32.6
7. San Francisco Beat (Dr)	WCAU	CBS	Tues. 7:00-7:30	14.8	43.6	34.0	Newsreel	WFIL	9.8
							News—John Daly	WFIL	11.5
8. Wild Bill Hickok (W)	WCAU	Flamingo	Fri. 7:00-7:30	14.4	37.0	38.9	Dr. Christian	WRCV	12.7
9. Amos 'n' Andy (Co)	WRCV	CBS	Mon.-Fri. 5:50	14.3	35.3	40.5	Mickey Mouse Club	WFIL	25.2
							Starr Theatre	WFIL	13.7
10. Death Valley Days (W)	WRCV	McC-E	Mon. 7:00-7:30	14.0	33.4	42.0	Superman	WCAU	19.9

DETROIT — *Approx. Set Count*—1,610,000 — *Stations*—WJBK (2), WWJ (4), WXYZ (7), CKLW (9)

1. Highway Patrol (Adv)	WJBK	Ziv	Tues. 10:30-11:00	28.5	58.2	49.0	Federal Men	WWJ	9.4
2. Frontier Doctor (W)	WXYZ	H-TV	Sun. 6:00-6:30	25.4	59.9	42.4	Telephone Time	WJBK	9.0
3. Brave Eagle (W)	WXYZ	CBS	Mon. 6:30-7:00	20.8	64.9	32.1	Family Theatre	CKLW	4.1
4. Death Valley Days (W)	WWJ	McC-E	Mon. 7:00-7:30	19.1	45.0	42.4	Susie	WJBK	13.1
4. Soldiers of Fortune (Adv)	WXYZ	MCA	Fri. 6:00-6:30	19.1	65.6	29.1	6 O'Clock News & Sports	WWJ	5.0
							Weathercast; Box 4	WWJ	3.2
6. Annie Oakley (W)	WXYZ	CBS	Mon. 6:00-6:30	18.7	60.1	31.1	6 O'Clock News & Sports	WWJ	4.7
							News; Weatherman	WJBK	6.7
7. Buffalo Bill, Jr. (W)	WXYZ	CBS	Wed. 6:00-6:30	18.5	57.0	32.5	6 O'Clock News & Sports	WWJ	6.2
							News; Weatherman	WJBK	5.9
8. Amos 'n' Andy (Co)	WWJ	CBS	Wed. 7:00-7:30	18.4	42.3	43.5	Crunch & Des	WJBK	14.0
9. Superman (Adv)	WXYZ	Flamingo	Tues. 6:00-6:30	18.1	56.8	31.9	6 O'Clock News & Sports	WWJ	5.3
							News; Weatherman	WJBK	6.2
10. Sheriff of Cochise (W)	WWJ	NTA	Sat. 7:00-7:30	17.3	49.1	35.2	San Francisco Beat	WJBK	14.4

SAN FRANCISCO — *Approx. Set Count*—1,350,000 — *Stations*—KRON (4), KPIX (5), KGO (7)

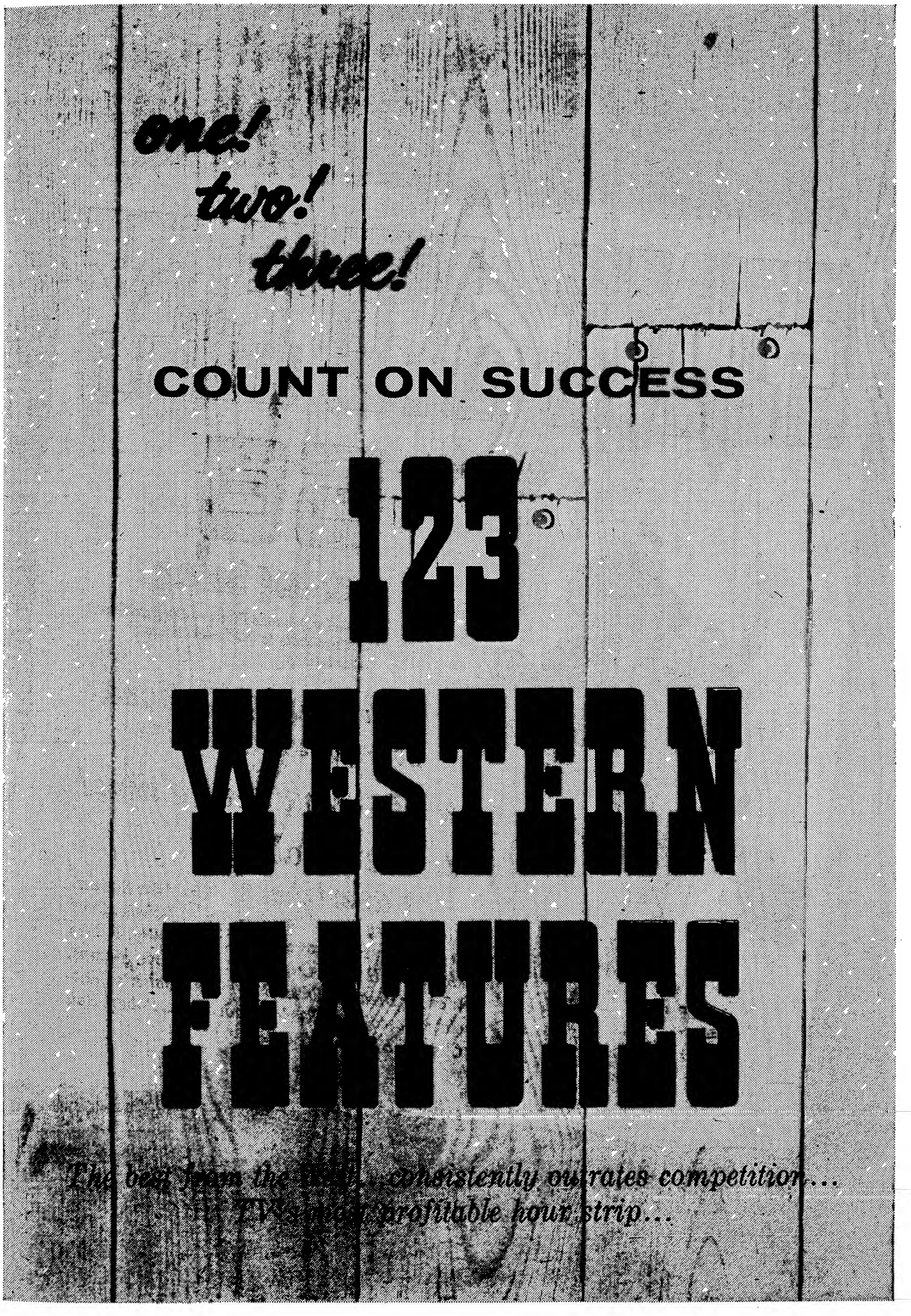
1. Search for Adventure (Adv)	KPIX	Bagnall	Thurs. 7:30-8:00	31.6	56.1	56.4	Lone Ranger	KGO	14.2
2. Highway Patrol (Adv)	KRON	Ziv	Tues. 6:30-7:00	26.1	66.9	39.0	Last of the Mohicans	KPIX	8.2
3. Sheriff of Cochise (W)	KRON	NTA	Sat. 6:30-7:00	20.9	71.2	29.4	Buccaneers	KPIX	7.3
4. Science Fiction Theatre (Adv)	KRON	Ziv	Sat. 7:00-7:30	19.3	47.6	40.5	Waterfront	KPIX	19.3
4. Waterfront (Adv)	KPIX	MCA	Sat. 7:00-7:30	19.3	47.6	40.5	Science Fiction Theatre	KRON	19.3
6. Life of Riley (Co)	KRON	NBC	Thurs. 700-7:30	19.0	39.9	47.6	O. Henry Playhouse	KPIX	15.8
7. Badge 714 (Myst)	KPIX	NBC	Wed. 9:00-9:30	14.7	26.9	54.6	Navy Log	KGO	20.6
8. Rosemary Clooney (Mus)	KPIX	MCA	Sun. 9:30-10:00	14.1	28.7	49.1	Aleoa Hour	KRON	21.5
9. Mr. District Attorney (Myst)	KRON	Ziv	Mon. 6:30-7:00	13.4	37.8	35.5	Robin Hood	KPIX	15.6
10. Studio 57 (Dr)	KPIX	MCA	Fri. 10:30-11:00	12.1	32.6	37.2	Major Movie Premiere	KRON	18.5

BALTIMORE — *Approx. Set Count*—664,500 — *Stations*—WMAR (2), WBAL (11), WAAM (13)

1. Superman (Adv)	WBAL	Flamingo	Wed 7:00-7:30	27.2	66.8	40.7	7 O'Clock Final; Weather	WMAR	8.5
							CBS News—D. Edwards	WMAR	9.5
2. Annie Oakley (W)	WBAL	CBS	Sat. 5:30-6:00	25.6	64.2	29.9	Adult Theatre	WAAM	2.7
3. Cisco Kid (W)	WBAL	Ziv	Tues. 7:00-7:30	25.4	65.1	39.0	7 O'Clock Final; Weather	WMAR	9.5
							CBS News—D. Edwards	WMAR	9.5
4. Studio 57 (Dr)	WAAM	MCA	Tues. 10:30-11:00	22.7	46.9	48.5	Wrestling	WMAR	13.9
4. Wild Bill Hickok (W)	WBAL	Flamingo	Fri. 7:00-7:30	22.7	59.6	38.1	7 O'Clock Final; Weather	WMAR	8.7
							CBS News—D. Edwards	WMAR	11.5
6. Soldiers of Fortune (Adv)	WBAL	MCA	Thurs. 7:00-7:30	22.0	63.8	34.5	7 O'Clock Final; Weather	WMAR	9.5
							CBS News—D. Edwards	WMAR	10.5
7. Science Fiction Theatre (Adv)	WBAL	Ziv	Sun. 10:30-11:00	21.5	40.3	53.4	What's My Line	WMAR	30.9
8. Waterfront (Adv)	WMAR	MCA	Mon. 6:30-7:00	21.4	64.1	33.4	Little Rascals	WBAL	12.3
							Dateline; Weather; Sports	WBAL	6.4
9. Death Valley Days (W)	WBAL	McC-E	Mon. 7:00-7:30	20.7	59.4	34.9	7 O'Clock Final; Weather	WMAR	10.5
							CBS News—D. Edwards	WMAR	10.3

CINCINNATI — *Approx. Set Count*—662,000 — *Stations*—WLW-T (5), WCPO (9), WKRC (12)

1. Cisco Kid (W)	WCPO	Ziv	Sun. 6:00-6:30	23.5	49.8	47.3	Meet the Press	WLW-T	10.9
							Telephone Time	WKRC	10.9
2. Secret Journal (Dr)	WKRC	MCA	Tues. 10:30-11:00	19.8	47.4	41.8	Science Fiction Theatre	WLW-T	12.8
3. Sheriff of Cochise (W)	WLW-T	NTA	Mon. 10:30-11:00	18.3	39.3	46.6	Studio One	WKRC	15.2
4. Man Called X (Myst)	WKRC	Ziv	Wed. 9:00-9:30	17.8	27.6	64.5	Ozzie & Harriet	WCPO	25.2
5. Highway Patrol (Adv)	WCPO	Ziv	Thurs. 10:00-10:30	17.5	30.6	57.3	Playhouse 90	WKRC	24.3
6. Superman (Adv)	WLW-T	Flamingo	Mon. 6:00-6:30	16.5	54.6	30.2	Cowboy G-Men	WCPO	7.7
7. Annie Oakley (W)	WLW-T	CBS	Tues. 6:00-6:30	15.7	53.1	29.6	Flash Gordan	WCPO	7.4
8. Wild Bill Hickok (W)	WLW-T	Flamingo	Wed. 6:00-6:30	15.5	62.6	24.8	Star Showcase	WCPO	4.6
9. Great Gildersleeve (Co)	WKRC	NBC	Tues. 7:00-7:30	15.1	32.0	47.2	Pantomime Hit Parade	WCPO	18.6
10. Man Behind the Badge (Myst)	WCPO	MCA	Mon. 7:30-8:00	13.9	26.1	53.4	Robin Hood	WKRC	25.4
10. Public Defender (Dr)	WMAR	Interstate	Thurs. 6:30-7:00	20.2	68.4	29.5	Little Rascals	WBAL	9.0
							Dateline; Weather; Sports	WBAL	5.1


one!
two!
three!
COUNT ON SUCCESS
123
WESTERN
FEATURES
The best from the best... consistently outrates competition...
TV's most profitable hour strip...

STRIP FOR

GENE AUTRY

starring in **56**

hour-long features

made by Republic Pictures Corporation and available to local advertisers and stations

★ *Stripped by stations everywhere!*

★ *50% adults every time!*

★ *National spot advertisers* *like Alka Seltzer, Montgomery Ward, Arrid, National Dairies, Chef Boy-ar-dee, Poll Parrot Shoes, Reddi-Wip, Prince Macaroni, Hostess Cup Cakes, Top Value Stamps, Wonder Bread, Nabisco, My-T-Fine, Baker's Chocolate, Bosco, Toni, Revlon, Snow-Crop, Robert Hall Clothes, Beeman's Gum*

ACTION!

ROY ROGERS

starring in **67**

hour-long features

made by Republic Pictures Corporation at an original production cost of $250,000 each!

★ *The best from the West!**

★ *Low, low cost per thousand for kids and adults*

★ *KDKA Pittsburgh has just bought multiple runs of all 123 features and will devote 5 hours a week for 2½ years to WESTERN FEATURES STARRING GENE AUTRY and WESTERN FEATURES STARRING ROY ROGERS. Call us about sensible price patterns whether for one, two or three years of programming!*

**Consistently tops direct network and local competition (ARB—October, 1956 thru January, 1957).*

MCA TV

Film Syndication

AMERICA'S NO. 1 DISTRIBUTOR OF TELEVISION FILM PROGRAMS

COUNT ON SUCCESS . . . RATING SUCCESS . . . SALES SUCCESS

WITH THESE 123 FULL-HOUR WESTERN FEATURES

56

STARRING

GENE AUTRY

67

STARRING

ROY ROGERS

WITH HOLLYWOOD GREATS LIKE

Jimmy Durante
John Carradine
Ann Miller

Andy Devine
Ann Rutherford
Sterling Holloway

Dale Evans
Pat Kelly
Buster Crabbe

Gabby Hayes
Sons of the Pioneers
Gale Storm

give a hoot and a holler to your representative at

Imperial

598 Madison Avenue, New York 22, N.Y. (PLaza 9-7500) and principal cities everywhere

TV IMPACT ON BRIT. POPULACE

Japanese Feel TV Frost-Bite

Tokyo, April 2.

The first bite of television is starting to be felt in the motion picture business of Japan. Combined with the present amazing boom in theatre construction, a growing boxoffice slump is reported.

The total number of video sets registered with NHK, semi-Government web, rose to 366,000 by the end of January. Add to this the "unregistered" sets and the total is estimated at near the 400,000 mark. Exhibitors complain that their biz slumps when big fights or wrestling are telecast.

Theatres which stood at 4,664 at end of 1954 are now at last count some 6,500. And still at least two film theatres are being opened in the country every day.

Exhibitors plan to intensify Diet lobbying to have admission tax reduced or eliminated. They also hope to scale down theatre construction, considering a lid of one theatre per 20,000 persons.

Film studios, on the other hand, are weighing prohibition of stars from appearing on TV.

U.S. Radio Webs Paying Penalty For 'Bleeding Off Best Creative Brains'

Quebec, April 2.

The radio networks in the U. S. are "in dire straits. They have reached a new low—and that is a crying shame. They have bled off their best creative brains and have thrown them into the existing new television and they are paying for it."

So declared Barney Corson, adv. director of Tidy House Products Co., of Shenandoah, Ia., in addressing the annual convention here of the Canadian Assn. of Radio-TV Broadcasters.

Corson expressed the belief that if radio and tv licenses were divorced, a great revival of radio and network operations would result.

Radio has left the family group and followed the individual into his bedroom, bathroom, automobile, tractor and any place else he goes, Arthur A. Porter, v.p. and media director of the J. Walter Thompson Co., told the annual convention.

Porter and Corson were among four Radio Day speakers, others being Frederic Gregg of Young & Rubicam, and Paul Lazarsfeld of Columbia U. Fred Lynds, CARTB prez., chaired the business sessions.

Stressing the "individual" status of radio today, Porter advised the 450-man convention to aim radio sales efforts directly at the individual listener on a personal basis. "Radio," he said, "is far more personal than any other media" and warned that copy for radio advertising should be carefully studied and slanted to the needs and potential impact of that medium.

Porter called the convention's attention to the "profound effect" of the automobile on radio and said the motorist is a valuable and, with the exception of billboards, exclusive audience to radio. He said radio's sales strength lay with news first and music second and advised the radio station people to work hard on heretofore neglected hours between the times now recognized as "peak" hours for radio listening, chiefly newscast times.

Peru Preps For Advent of TV

Though there isn't a single video station on the air at present, the future of tv in Peru augurs well. That is the opinion of Peruvian disk jockey Pepe Ludmir.

Lima has cultivated 20 radio stations, according to Ludmir, who is currently in the U.S. on business, and for a population of only 1,000,000 that's slightly phenomenal. Reason the capital city has been able to nurture so many stations, it's felt, is because it has a dearth of other entertainment. Besides radio there are 105 motion picture houses, not a bad amount either, but nothing else to divert the citizens except weekend football and semi-annual bullfighting.

Under the new government of president Manuel Prado (he has been in office since last July), the

(Continued on page 56)

Sapphire's Twosome

London, April 2.

Pilots of two new Sapphire telefilm series, "The Highwayman," starring Louis Hayward, and "The Florentine," with Edmund Purdom, have been completed at the Walton Studios and are due in New York this week. They are to go into regular production later in the Spring.

Britain to Get Com'l Radio, Too; Bank Financing

London, April 2.

Norman Collins, vice-chairman of Associated Television, the Midland weekday and London weekend commercial tv programmers, will name the directors of a new development company, whose aim will be to sponsor a commercial radio setup in Britain, within the next few days. He announced his

(Continued on page 56)

GAINS GROUND IN ALL AREAS

London, April 2.

With the growth of tv in Britain, and the strong competition being meted out by the commercial programmers to the BBC, the medium is already one of the central attractions of every day life. All video roads are leading to brighter, slicker productions, and as the transmitting time gets longer, tv news coverage is quickly gaining ground in the battle for scoops over newspapers.

An example of this was shown recently when an airliner crashed while making its approach to Ringway air terminal in Manchester. Nearly all the crew and passengers were killed, as well as a number of people living in nearby houses. Almost immediately, the Manchester based commercial programmers, Granada-TV, sent a camera crew along, and beat the entire British press to the story, by having their on-the-spot report networked over the commercial tv web the same evening.

Apart from the news side of the business, the press is having to stand up to competition in the coverage of sporting events. TV is also politically educating the people. With the number of tv receivers growing in leaps and pounds each week, the British public is becoming stay-at-homes. Consequently, attendances at public and political meetings are showing a sharp decline. So the only alternative is to bring political speeches into their homes, via the tv screen.

Recently there has been a lot of talk about televising Parliamentary proceedings in the same way that certain political debates are covered in America. These proposals have met with strong opposition from many members of both the House of Lords and the House of Commons, the main objection being that members of both Houses would play to the cameras and neglect their Parliamentary duties. But one Labor MP, Anthony Wedgwood Benn, recently forecast that eventually Parliament would be televised, and so would the courts and all other gatherings which at present admitted the press but barred their doors to the tv cameras.

Brit. Com'l TV's $56,000,000 2d Year Gross, Doubling 1st 12 Mos.

London, April 2.

Commercial television in Britain is heading for a $56,000,000 advertising revenue in its second year, almost double the gross of its first 12 months. By 1958 the total is expected to soar to $73,000,000 when more outlets will be functioning. These estimated results underline an unparalleled success story in which the new medium has captured a wide and growing audience and won the confidence of national and local advertisers in a reasonably short span.

Currently, all the commercial tv companies are operating in the black, although one of them, Associated-Rediffusion, who run the London station on weekdays, will probably show a trading loss on the full year. They are, however, running at a profit over several months during the year.

All the other commercial tv companies are already showing impressive trading returns, but they all have a long way to go before they can hope to amortize their original investments. Associated TeleVision, which is responsible for the London channel on weekends and the Birmingham outlet on weekdays, has been in the profit-making category since last October, just one year after it first went on the air. ABC-TV, whose operation is limited to weekend times only in the Midlands, Lancashire and Yorkshire, went into the black a little more than six months after their first airing in February, 1956, and is expected to announce a substantial trading profit on their first full year.

Granada-TV, which began to function from Manchester last May and extended their coverage to Yorkshire a few months later, turned the corner very quickly and is now showing a substantial weekly trading profit, which has been mounting steadily.

A new link in the commercial tv web will be forged in the summer, when the first Scottish station opens in Edinburgh to coincide with that city's annual festival. A Welsh station is skedded to open by the end of the year.

Canadian B'casters Elect

Quebec, April 2.

Vern Dallin of station CFQC in Saskatoon, Sask., was elected 1957-58 president of the Canadian Assn. of Radio & Television Broadcasters at the association's annual convention here. Dallin was a director last year. He suceeds F. A. Lynds of Moncton, N. B. (CKCW).

Others elected CARTB's new executive include D. A. Gourd of Radio Nord Inc., Rouyn, Que., as radio v.p. and Geoff Stirling, CJON-TV, St. John's Newfoundland, television v.p. The annual meeting also elected 19 directors. T. J. Allard, CARTB's longtime executive director, is still in that position.

Cuba, Like Wales, Blows Up in NBC's Int'l Aspirations

Whatever NBC's owned-and-operated aspirations in other parts of the globe, the network's recently-innovated International Division appears to have run into some no-deal snags.

Spearheaded by exec veepee Charles Denny and with Al Stern named to head up the International setup, NBC recently made overtures to acquire part-ownership of the new Cuban network being started by Goar Mestre (an operation separate and distinct from the CMQ Network which Mestre and his brothers already run from their Havana headquarters). Recent reports out of Cuba listed NBC as having a 25% ownership in the new network, but prexy Robert Sarnoff revealed upon questioning that "there was no deal." Initial reports indicated that NBC was

(Continued on page 64)

ROYAL COMMISSION URGES DRASTIC CHANGES IN CANADA'S RADIO-TV SETUP

By PAUL GORMLEY

Ottawa, April 2.

Drastic changes are due in Canada's radio and television operations if the recommendations of the Royal Commission on Broadcasting (generally called the Fowler report after the chairman, R. M. Fowler) are carried out. The report was tabled in the House of Commons in Ottawa last week, a year after the commission began its probe. The commission can only recommend, and it is likely its recommendations will practically all be carried out, but it may take a decade before they are dealt with by the federal government.

The recommended changes will not affect the basic structure of Canada's radio-video broadcasting but there will be many colorful and interesting switches in the system's operation if they are accepted and acted on. For example, the commission recommended abandonment of the Canadian Broadcasting Corp.'s single-station policy under which only one tv station, and that a CBC outlet, can exist in any one of Canada's major population centres, including Vancouver, Halifax, Winnipeg, Toronto, Ottawa and Montreal.

The report recommended strongly that Canada's combination of publicly-owned and privately-owned broadcasting facilities be maintained then added warnings to both methods to haul up their socks in several ways. Increases in airings hours, upholding of program quality levels, tightening of enforcements of broadcast regulations with more attention to cancelling licenses if stations contravene those rules, development of more live shows on both radio and video, extension of CBC's French-language shows, higher and stronger performance standards for private stations, abandonment of CBC's second-string Dominion radio web which services 50 stations, mostly private and one, coast to coast, and the gradual introduction of color tv on CBC starting in about two years from now.

One of the major recommendations was to set up a new "board of broadcast governors," distinct from CBC, to supervise all broadcasting, CBC and others, radio and television. The new 15-person board would be parttime, chairman to get $10,000 a year, vice-chairman $5,000, in contrast to the present CBC board of governors whose chairman, A. D. Dunton, gets $22,500 a year.

CBC would get a president for the first time, as well as a chairman which it has now, salaries to be set by the federal cabinet. The new board would report and be responsible to parliament, annually.

In the matter of financing the CBC, which the commission was primarily set up to probe, the report has three formulas to offer. Favored is an intricate system based on what it calls "The 1956 dollar," to get CBC, from the federal treasury, amounts starting with about $44,200,000 in the fiscal year starting April 1 and around $74,000,000 in the year ending March 31, 1963. This would be in addition to other revenue sources including advertising sales and the 15% tax on sales of receivers, the latter to go to financing capital expenditures of the corporation instead of operating costs as it does now. Federal outlays over the six-year period would add up to about $468,000,000, it is estimated.

The Fowler commission expressed alarm at what it termed a threat to Canada's identity from a "tidal wave" of United States culture carried by Canadian stations. It believed the only way to uphold and develop a Canadian "sense of identity" was a state-controlled broadcasting system. Without it, the commission claimed, a privately-owned sysem sans federal support would have to become an outlet for U. S. programs.

The Canadian Assn. of Radio & Television Broadcasters, which concluded its four-day annual convention in Quebec City the day the Fowler commission report was tabled and made public, was slapped for "baiting" the CBC. The commission blasted CARTB for having issued "much one-sided or misleading information on the true nature and functioning of the present system of broadcasting in Canada."

But the commission also chided

(Continued on page 56)

Telerama to Link London & Paris

London, April 2.

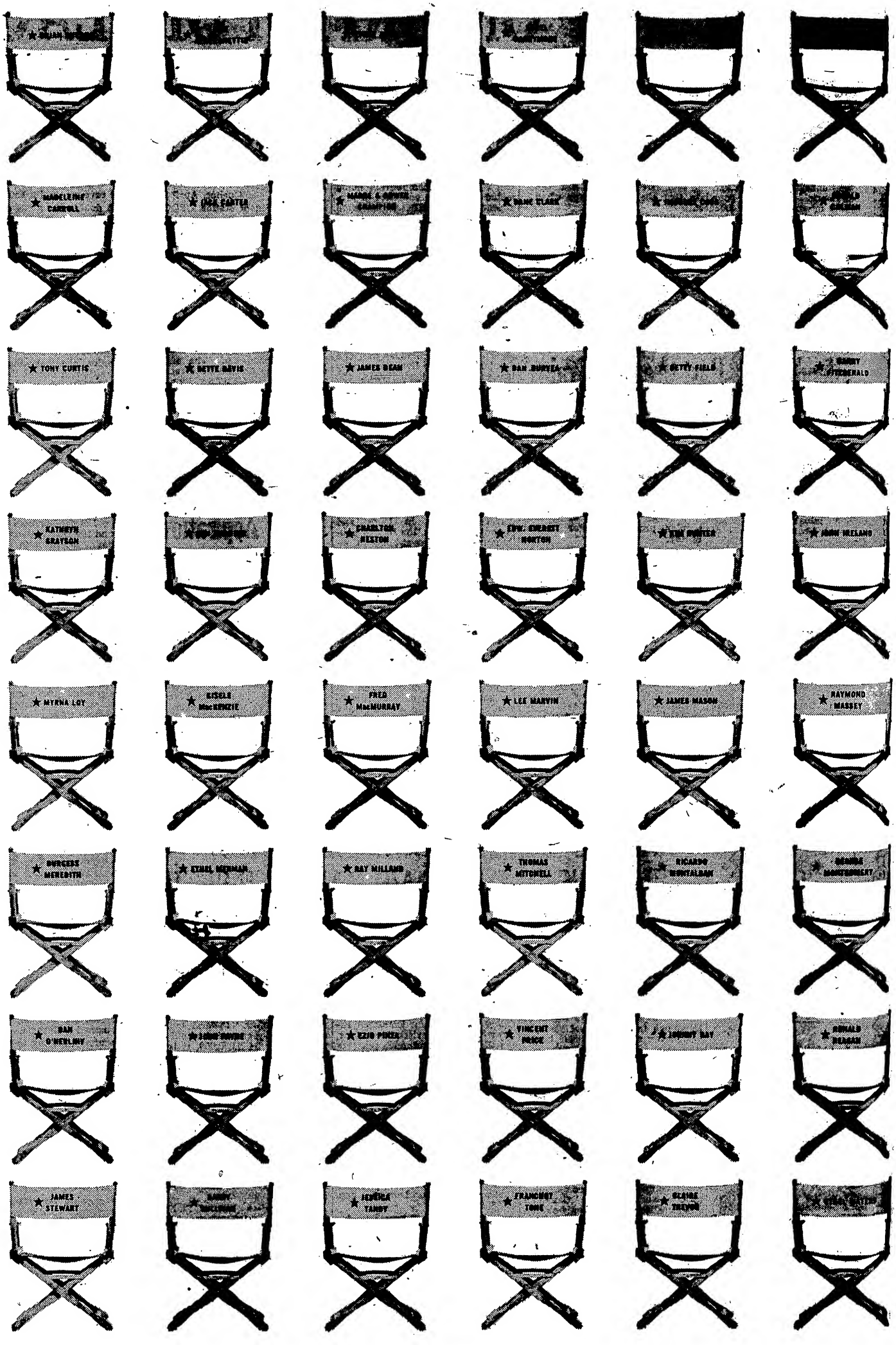
A new television technique which will link London and Paris by film and telephone, will be used in an Associated-Rediffusion program next Tuesday (9). Henry Caldwell, freelance tv producer, in association with Lloyd Williams, formulated the process which has been named Telerama.

Concurrent filming in both London and Paris will enable viewers to see Art Buchwald, Peter Ustinov, Michel Le Grand, Ingrid Bergman and Zizi Jeanmaire in Paris, and Leslie Mitchell, Louis Jourdan, Ted Heath and Darryl F. Zanuck in London speaking together.

ZIV'S DAY & DATE IN U.S., PUERTO RICO

The growing importance of the foreign market to telefilm outfits is underlined by Ziv's plan to launch "New Adventures of Martin Kane" virtually day-and-date overseas with its U. S. debut, a plan which represents a first for the Ziv organization.

National Biscuit signed with Ziv International for the new skein for telecasting in Puerto Rico. Sales on the series have just started in the U. S. National Biscuit will begin "Martin Kane" in Puerto Rico at the conclusion of its current Ziv series, "Man Called X."


MADELEINE CARROLL
TONY CURTIS
BETTE DAVIS
JAMES DEAN
DAN DURYEA
BETTY FIELD
KATHRYN GRAYSON
CHARLTON HESTON
EDW. EVERETT HORTON
JOHN IRELAND
MYRNA LOY
KISELE MacKENZIE
FRED MacMURRAY
LEE MARVIN
JAMES MASON
RAYMOND MASSEY
BURGESS MEREDITH
ETHEL MERMAN
RAY MILLAND
THOMAS MITCHELL
RICARDO MONTALBAN
DAN O'HERLIHY
EZIO PINZA
VINCENT PRICE
RONALD REAGAN
JAMES STEWART
JESSICA TANDY
FRANCHOT TONE
CLAIRE TREVOR

No wonder all America* always** looks at

GENERAL ELECTRIC THEATER...

they're star-gazing!

No. 1 NEILSEN Average Audience Second Report, February 1957

produced by

revue *productions*

distributed by

mca-tv

***renewed for 1958*

VARIETY - ARB FEATURE FILM CHART

VARIETY's weekly chart, based on ratings furnished by American Research Bureau's latest reports, on feature films and their competition covers 120 cities. Each week, the 10 top-rated features in a particular city will be rotated.

Factors which would assist distributors, agencies, stations and advertisers in determining the effectiveness of a feature show in a specific market have been included in this VARIETY chart. Listed below is such pertinent information regarding features as their stars, release year, original production company and the present distributor, included wherever possible along with the title. Attention should be paid to such factors as the time and day, the high and low ratings for the measured feature period and share of audience, since these factors reflect the effectiveness of the feature, and audience composition, i.e. a late show at 11:15 p.m. would hardly have any children viewers, but its share of audience may reflect dominance in that time period. In the cities where stations sell their feature programming on a multi-stripped basis utilizing the same theatrical throughout the week, a total rating for the total number of showings for the week is given, the total rating not taking into account the duplicated homes factor. Barring unscheduled switches in titles, the listed features for the particularly rated theatrical filmed show are as accurate as could be ascertained from a multiplicity of station and other data.

WICHITA

TOP 10 TITLES AND OTHER DATA	TIME SLOT	ARB RATING	HIGH	LOW	SHARE OF AUDIENCE	FEBRUARY, 1957 TOP COMPETING SHOWS	ARB RATING
1. **THE GIRL FROM JONES BEACH**— Ronald Reagon, Virginia Mayo; 1949; Warner Brothers; Associated Artists Productions	Warner Bros. Premiere Tues. Feb. 12 8:30-10:00 p.m. KAKE	18.4	20.0	17.4	28.4	Red Skelton....KTVH $64,000 Question....KTVH Sheriff of Cochise....KTVH	40.0 38.9 19.8
2. **SAHARA**— Humphrey Bogart, Dan Duryea; 1944; Columbia; Screen Gems	Best of Hollywood Sat. Feb. 9 10:30-12:15 a.m. KAKE	16.7	17.8	12.6	49.4	Foxes of Harrow, Early Movie....KTVH	14.5
3. **SAHARA**— Humphrey Bogart, Dan Duryea; 1944; Columbia; Screen Gems	Best of Hollywood Sun. Feb. 10 4:00-6:00 p.m. KAKE	15.1	17.4	12.6	44.0	Topper....KARD Captain Gallant....KARD Telephone Time....KTVH Roy Rogers....KARD	14.3 8.7 8.7 21.1
4. **FOXES OF HARROW**— Maureen O'Hara, Rex Harrison; 1947; 20th Century Fox; NTA	Early Movie Sat. Feb. 9 10:35-12:45 a.m. KTVH	14.5	20.4	9.3	50.9	Sahara, Best of Hollywood....KAKE	16.7
5. **THE CHAMPION**— Kirk Douglas, Marilyn Maxwell; 1949; United Artists; Atlantic Television	Nightwatch Fri. Feb. 8 10:30-12:30 a.m. KAKE	12.7	14.4	9.6	56.4	The Green Glove, Early Movie....KTVH	12.1
6. **CRASH DIVE**— Tyrone Power, Anne Baxter; 1943; 20th Century Fox; NTA	Early Movie Sun. Feb. 10 10:30-12:15 a.m. KTVH	12.2	13.7	8.9	65.6	News....KARD Make Your Own Bed, Nightwatch....KAKE	8.9 5.0
7. **THE GREEN GLOVE**— Glen Ford, Geraldine Brooks; 1952; United Artists; United Artists-TV	Early Movie Fri. Feb. 8 10:15-12:00 a.m. KTVH	12.1	14.4	9.6	42.4	The Champion, Nightwatch....KAKE	13.4
8. **ONE MORE TOMORROW**— Dennis Morgan, Ann Sheridan; 1946; Warner Brothers; Associated Artists Productions	Nightwatch Wed. Feb. 13 10:30-12:30 a.m. KAKE	10.8	11.9	7.0	64.7	Boomerang, Early Movie....KTVH	5.3
9. **BRIGHAM YOUNG**— Tyrone Power, Linda Darnell; 1949; 20th Century Fox; NTA	Early Movie Tues. Feb. 12 10:15-12:00 a.m. KTVH	10.6	12.6	8.5	46.9	Weather; What's the Score....KAKE Thieves Fall Out, Nightwatch..KAKE	20.4 5.5
10. **MILLION DOLLAR BABY**— Ronald Reagon, Priscilla Lane; 1941; Warner Brothers; Associated Artists Productions	Daywatch Double Feature Sat. Feb. 9 1:00-2:30 p.m. KAKE	10.2	10.7	9.6	46.4	Pro-Hockey....KTVH NBA Basketball....KARD	7.4 7.6

MEMPHIS

1. **SHOOT FIRST**— Joel McCrea, Evelyn Keyes; 1953; United Artists; United Artists-TV	Million Dollar Playhouse Sat. Feb. 9 10:00-11:40 p.m. WREC	14.1	16.2	9.6	43.3	Crash Dive, Academy Award Theatre....WMCT	11.2
2. **COMMANDOS STRIKE AT DAWN**— Paul Muni, Sir Cedric Hardwicke; 1943; Columbia; Screen Gems	Late Movie Fri. Feb. 8 10:30-12:30 a.m. WREC	11.9	14.6	7.5	58.6	Out of the Past, Million Dollar Movie....WHBQ	9.0
3. **CRASH DIVE**— Tyrone Power, Anne Baxter; 1943; 20th Century Fox; NTA	Academy Award Thea. Sat. Feb. 9 10:00-12:00 a.m. WMCT	11.2	16.5	9.0	36.6	Shoot First, Million Dollar Playhouse....WREC Eve Knew Her Apples, Late Movie....WREC	14.1 7.5
4. **LET US LIVE**— Henry Fonda, Maureen O'Sullivan 1937; Columbia; Screen Gems	Late Movie Wed. Feb. 13 10:30-11:45 p.m. WREC	9.8	10.2	9.3	79.6	Hiram Holliday....WMCT Gunga Din, Million Dollar Movie....WHBQ	4.0 1.5
4. **GUNGA DIN**— Cary Grant, Joan Fontaine, Douglas Fairbanks Jr.; 1939; RKO; RKO Teleradio	Million Dollar Movie Mon. Feb. 11 9:30-12:00 a.m. WHBQ	9.8	11.2	3.4	37.4	I Led 3 Lives....WMCT San Francisco Beat....WREC Act of Love, Late Movie....WREC	17.1 13.9 10.0
5. **ACT OF LOVE**— Kirk Douglas, Dany Robin; 1954; United Artists; United Artists-TV	Late Movie Mon. Feb. 11 10:30-12:15 a.m. WREC	9.2	11.2	4.7	57.6	Gunga Din, Million Dollar Movie....WHBQ	6.1
5. **OUT OF THE PAST**— Kirk Douglas, Rhonda Fleming, Robert Mitchum; 1947; RKO; RKO Teleradio	Million Dollar Movie Fri. Feb. 8 9:30-12:00 a.m. WHBQ	9.2	9.9	7.5	34.9	Your Esso Reporter....WMCT Action Theatre....WREC Commandos Strike at Dawn, Late Movie....WREC	13.7 11.8 13.4
6. **BOMBARDIER**— Randolph Scott, Pat O'Brien; 1943; RKO; RKO Teleradio	Million Dollar Movie Sun. Feb. 10 1:00-3:00 p.m. WHBQ	9.0	10.6	7.5	53.5	Know Your Government....WMCT Eve Knew Her Apples, Early Movie....WREC Face the Nation....WREC World News Roundup....WREC	6.1 4.7 5.0 3.9
7. **SWANEE RIVER**— Don Ameche, Al Jolson, Andrea Leeds; 1940; 20th Century Fox; NTA	First Show Tues. Feb. 12 4:30-5:45 p.m. WMCT	8.6	9.0	8.4	29.1	Little Rascals....WHBQ Rascals; Watch Birdie....WHBQ Mickey Mouse Club....WHBQ	10.9 11.8 18.2
8. **FORT DEFIANCE**— Dane Clark, Ben Johnson; 1951; United Artists; United Artists-TV	Late Movie Tues. Feb. 12 10:30-12:00 a.m. WREC	8.6	9.6	6.2	61.4	Gunga Din, Million Dollar Movie....WHBQ	4.4

BE THE PREMIERE STATION IN YOUR CITY

WITH

39 OF COLUMBIA PICTURES GREATEST FEATURE FILM SUCCESSES

NOW SET TO PREMIERE IN THESE CITIES!

WABC
NEW YORK CITY

KRON
SAN FRANCISCO

WTVN
COLUMBUS

KSL
SALT LAKE CITY

KCRA
SACRAMENTO

WSM
NASHVILLE

YOU CAN'T TAKE IT WITH YOU

YOU WERE NEVER LOVELIER

ONLY ANGELS HAVE WINGS

THE AWFUL TRUTH

DEAD RECKONING

JOHNNY O'CLOCK

GOLDEN BOY

DESTROYER

AND 31 OTHER SMASH HITS

For complete information on

HOLLYWOOD PREMIERE PARADE

see us at the N.A.R.T.B. Convention,

Suite 512A-513A, Conrad Hilton Hotel

SCREEN GEMS

TELEVISION SUBSIDIARY OF COLUMBIA PICTURES

From the Production Centres

Continued from page 38

ler line on "Climax," got her real chance to sing last Monday. Hers was the name role in the staging of the opera, "Norma" . . . **Ben Alexander** back from six-week junket to perk up "consumer" interest in "Dragnet" . . . For her guesting with **Tennessee Ernie**, the lady known as **Judy Canova** was billed as Miss Judith Canova . . . **Art Rush** is talking to NBC-TV about six **Roy Rogers** spex for next season with a fresh format . . . **Bob Blake**, CBS-TV exploiteer, mending at home from his surgery . . . For the second year, **Jack McCoy**, emcee of ABC-TV's "Glamour Girl," will be conferencier at San Diego pageant to pick a candidate for "Miss America" . . . **Jack Douglas**, who hit the jackpot and set a fad for travel and adventure programs, spoke to Hollywood Ad Clubbers on "Sour Grapes and Sweet Success," or "How To Lose Money."

IN CHICAGO . . .

Michael Stehney, formerly Sarra production manager, has signed on with Kling Film Productions as veepee and exec producer . . . **Yale Roe** is leaving his merchandising managership at WBKB May 1 to become national spot sales manager at ABC-TV's KGO-TV in Frisco. **Bill Beauchamp** switches from WBKB's ad department to take over the merchandising post, while **Don Peterson** moves over from the press sector to take the advertising job. His slot will be filled by **Elizabeth Ann Weiand** . . . **Jack Russell**, talent coordinator on NBC-TV's "Club 60," is working a similar assignment on WBKB's new Saturday afternoon "Bill Evans Show" . . . **Jim Hanlon**, WGN public relations chief, back at the helm Monday (1) after a doctor-ordered vacation . . . CBS stations here are believed to be one of the first to install the United Press business and financial wire in their newsroom . . . **Norman Grant**, NBC-TV's director of color productions, presiding over two closed circuit tint demonstrations at WNBQ. Las night (Tues.) he conducted a special session for the Society of Contemporary American Art of Chicago and today (Wed.) he puts on a showing for the Chicago chapter of American Women in Radio & Television . . . **Mrs. Phillis Barclay**, formerly a veepee at Guild Television Services Ltd., London, England, joined the production staff at Wilding Productions . . . **Burr Tillstrom's** Kukla and Ollie guest on NBC-TV's "Zoo Parade" Sunday (7).

IN WASHINGTON . . .

Newsman **Martin Agronsky** switches from ABC to NBC next week (8), joining web's Washington news staff for both radio & tv . . . **Ralph Howard Peterson** leaves chores as director of NBC News to take over as producer-director of news and special events for NBC-TV in Washington. He replaces **Bob Doyle**, who ankles web to manage capital office of TelePrompter . . . **Harry Norton**, former project officer for CBS' "Navy Log," has joined news staff of WTOP-CBS . . . Local twins, **Betsy** and **Bunny Ives**, set for stint on "The Mickey Mouse Club" (ABC) April 26 as reward for winning the national talent search for the Disney show . . . **David Ross**, poet of the radio show "Words in the Night," a guest speaker at Library of Congress next Monday (8) night.

IN LONDON . . .

"Report From America," BBC-TV's documentary series, will deal with the problems of old age in the U.S. on April 12. Material for the program has been gathered in St. Petersburg, Florida, the city with more citizens over 65 than any other in the U.S. . . . Singer **Frankie Vaughan** topped the bill of Associated TeleVision's "Sunday Night At The London Palladium" (31) . . . **Pat Kirkwood** signed for a series of nine Sunday night shows by BBC-TV. The series commences June 2 . . . Author **Edgar Lustgarten** begins a new Associated-Rediffusion series "Cross Talk" on Friday (5). He will be host to four celebrities who will discuss current topics in which they have special knowledge . . . **Rosemary Clooney** will make two Associated TeleVision appearances during her stay in this country. The first on April 14 in "Sunday Night At The London Palladium," and the other four nights later (18) in "Val Parnell's Star Time."

IN BOSTON . . .

Rod MacLeish, WBZ news director, took over as head of Westinghouse new Washington news bureau Monday (1). He is national correspondent for WBC radio and tv stations . . . **Bob Clayton**, WHDH disk jock, named by Newsweek as one of six leading deejays in U. S. . . . WNAC-TV camera crew shot pix of **Tenley Albright**, women's figure skating champ, for Crippled Children Easter Seal campaign . . . **Louise Morgan**, hostess of "Louise Morgan Show" on WNAC-TV, back from Ft. Lauderdale, Fla., where she spent weekend at sesh of five judges of upcoming "Mrs. America" contest to take place there in May. Miss Morgan speaks at the Women's City Club Wednesday (3) on radio and tv. **Steve Lawrence** guests on her show Thursday (4) . . . **Col. Edward A. Sherman**, regional dir. Citizens Committee for the Hoover Report started a new 13-week series on WEEI this frame . . . **Mark Bortman**, Hub plastics mfg. and member of President's People-to-People Committee featured on new program series on WEEI, "Notes on Nasser," Wednesdays, 9:45-10 p.m. . . . Beechnut Packing Co. inked for 52-week renewal of its baby food sked on WBZ-TV . . . Arnold Bakers, Inc. bought the Friday "Popeye" segment of "Boston Movietime" plus a Monday and Wed. one min. live spot on "Big Brother" **Bob Emery** Show on WBZ-TV . . . **Greg Finn**, WORL disk jock, switched programs with **Norm Tulin**, WORL deejay Monday (1), Finn taking over the noontime show and Tulin taking the a.m. show with format continuing indefinitely.

IN SAN FRANCISCO . . .

Looks like **Bill Shaw**, the new KSFO general manager, is taking some steps toward shaking up the indie. He's named **Bill McPhillips**, a Chronicle reporter, news director and is installing round-the-clock news coverage. In addition, Shaw, McPhillips and sales boss **Bert West** have been circulating among the dailies, evidently looking for a tieup . . . KLX in Oakland is swinging to nightly longhair music . . . New promotion gal for KOBY is **Lisa Ancona** . . . Producer **Sam Friedman** vastly enthusiastic over new two-hour format for **King Norman's** KGO-TV kiddie show, says "we're on our way now—live" . . . KYA signed to broadcast Frisco Seals ball games, KPIX will televise only 12 Saturday contests . . . Morris Plan signed for another year of "Masters of Melody" over its CBS California net—KCBS, Frisco, KNX, Los Angeles, KFRE, Fresno, KROY, Sacramento, KERN, Bakersfield, KMBY, Monterey, KCMJ, Palm Springs . . . **Milon Stern Jr.** says he's got more than 1500 signatures on petitions to "save KEAR (now KOBY) as a good music station."

IN PITTSBURGH . . .

Bill Krough left KDKA-TV to become sales manager for WFBG-TV, Triangle Publications' station in Altoona . . . **Davey Tyson**, veteran deejay, signed a new two-year contract with WCAE . . . Former boy actor **David Riehl**, now living in Hollywood with his mother, **Kay Riehl**, tv and movie character actress, sold his first script to "Suspense." It was "The Thief," starring **Jeff Chandler** . . . **Harold C. Lund**, Westinghouse Broadcasting veep here, named to company's board of directors . . . Variety Club has been given June 8-9 by KDKA-TV for its annual charity telethon . . . **Lionel Poulton**, veteran radio and tv producer, has joined Wilding Industrial Pictures to head up new creative sales department in outfit's local office . . . **Robert Olinger**, of KDKA-TV, has been elected business agent of the stagehands union . . . Town's three movie critics, **Karl Krug**, **Kap Monahan** and **Harold V. Cohen**, did a 15-minute Oscar Preview on Ch. 2 preceding the Academy Awards program for the third straight year.

IN MINNEAPOLIS . . .

Twin Cities' suburban South St. Paul radio station WISK, Mutual outlet here, received FCC permission to move from present 1590 to 530 kilocycles on dial. FCC also has application from Florida East Coast Broadcasting Co., Miami, for a new South St. Paul radio station on 1590 kilocycles, five kilowatts and daytime operation only. A group in nearby, Richmond, Wis., also is seeking the 1590 spot . . . Mysticist **Melbourne Christopher** here on his tour of leading cities of interest of video's forthcoming "The Great Sebastians" and appeared on KSTP's radio "Talk Time" and tv "Treasure Chest" . . . WCCO-TV's "Hollywood Playhouse," comprising pre-1947 20th-Fox features, now on air six nights a week in 10:30 o'clock slot with **Dan O'Brien** as host . . . KMGM-TV now showing M-G-M oldies four nights a week with many repeats, instead of only two as hitherto.

IN CLEVELAND . . .

Jim Graner named to WJW-TV announcing staff . . . **Bill Veeck** made guest appearance to tee off **Tom Haley's** 10:45 p.m. sports stint Friday on KYW-TV . . . WDOK disker pacted for Wm. Taylor & Son four-hour Saturday aft show . . . **Jim Doney** takes over WJW news parade while **Roger Kennedy** is on vacation . . . **Betty Nickel**, ex-WHK, back in town . . . **Sam Levine** hosted all-nite Bowalthon on KYWO-TV with proceeds for charity . . . **Maggi Wulff** pacted for Bond's five-minute stint Mon.-Wed.-Fri. at 2:25 . . . **Tom Manning** back from Florida hiatus and doing two-daily KYW sports shows . . . WGAR's **Bill McColgan** signed for Ohio State football games . . . WDOK added **George Herb** and **Dave Levine** to sales staff.

IN PHILADELPHIA . . .

WRCV-TV revamped its weekend lineup to preem kinescopes of NBC's educational series (30). "Spectrum," local culture session, was axed in revamping, but is skedded to return next season featuring legit and literary names . . . **John Facenda**, WCAU, WCAU-TV newscaster, named winner of Villanova's Saint Augustine award for "distinction in the broad field of journalism" . . . **John S. deRussy**, veepee in charge of sales for WCAU, on three-week business-vacation trip to Coast . . . **Gunnar Back**, WFIL-TV news director, in Washington to film interviews with Senators and Representatives from Delaware Valley area for use on his newscasts . . . **Benedict Gimbel, Jr.**, president and general manager of WIP, left for Palm Beach (27) . . . **Stu Wayne** and **Hal Woodward**, vet announcers, resigning from WPFH . . . WPEN broadcaster **Frank Ford** and wife have bequeathed their orbs to Wills Eye Hospital . . . **Irv Rosner**, general sales manager of WPEN, hospitalized with infectious hepatitis . . . WIP debuts roving reporter session (1) with **Paul Parker**.

IN MILWAUKEE . . .

"Pitchin' Horseshoes," new show on WTMJ-TV bowed March 31. Top local and Wisconsin horseshoes pitchers will be presented live in 25-inning matches, Sunday's at 4:30 p.m. **Mike Walden** doing description . . . Sat. April 6, Milw. Museum Show, "Let's Experiment" goes to half-hour, 3-3:30 p.m. for that date only. Show to point up Marquette U. and Milwaukee Journal sponsored annual Science Fair . . . Projects made by Wisconsin school children to be displayed and judged . . . Revised dates for WTMJ-TV Home Show remotes are April 8-11 . . . "Hawkeye and Last of Mohicans," WTMJ-TV film series, slated for bow Fri. March 22, postponed. Replacement is a live color show, "Club Calypso," featuring **Gordon Hinkley** as emcee, **Joe Shott** and band. Also some folk songs of Caribbean by **Marianne Grahame** and Latin American dances by **Narmo Luis Ortiz** . . . Sat. March 23, "Saturday Night Theatre," started 8th year on WTMJ-TV for Schlitz Brewing Co.

IN DALLAS . . .

Gordon Yoder, Telenews photog here, named "Newsreel Cameraman of the Year" in the 14th annual News Pictures of the Year Competition and Exhibition at Washington, D. C. . . . **Chris Semos**, young Greek cafe owner, emcees his new KSKY Sunday half-hour. Plays only Grecian music, including folk songs. Semos also uses Grecian waxings in his Torch Restaurant jukebox . . . **Ken Knox**, KLIF d.j., weds this month . . . WFAA's live daily "Early Birds," oldest breakfast show in the U.S., observed its 27th anni March 30 by mentioning "name" alumni—**Alice Lon**, **Fred Lowery**, **Dale Evans** and others . . . **Art Linkletter** reported due anytime between April 5-13 to participate in national handball tourney at Dallas Athletic Club.

Peru Preps for TV

Continued from page 51

city will be allowed six tv stations, four commercial and two government education outlets. Ludmir, who jocks over Radio Panamericana, explained that his employer will have their commercial station on the air in August.

People of Lima got a brief taste of television last year, when RCA brought a 1 kw transmitter to town for an electronic fair. It was kept in operation for a week, Ludmir said. The jock added that there are few if any sets available now in Lima, but RCA, Westinghouse and other manufacturers are establishing retailing franchises. A recent survey by ABC Film Syndication lists the number of Lima tv sets at 500 as of Feb. 15, which is only as much as Nicaragua and only higher than Cosa Rica with no sets at all. But by the end of this year ABC predicts that Peru will be up to 4,000 sets, all of them, of course, in Lima, since the other 8,000,000 Peruvians are largely isolated in small communities.

J. Walter Thompson has just opened a Lima office, joining Grant and McCann-Erickson agencies.

Ludmir explained that the Lima market is "U.S. oriented," so that the necessary dependence on North American vidfilm should help rather than hinder in Lima. Some 85% of the motion pictures are tilted English-language pictures. Though there are only about 4,000 Americans and another 4,000 Europeans in Lima, they seem to set the cultural pace, Ludmir observed. Under this western influence, Ludmir has been able to stick to strictly U.S. records, with the result that Peruvians who hear Lima radio have developed a taste for U.S. pop songsters.

Necessity of using telefilm importations to feed the four commercial stations is due in good measure to the fact that Peru has no local entertainment industry. To get the stations on the air, the general expectation is that the city will have to import at least some foreign technical and production help. Kinescopes from Cuba and Mexico are also expected to be imported.

Ludmir is in the U.S. for the next few weeks to lineup interviews with U.S. personalities, which he'll ship back to Panamericana by tape and use later on his programs.

L.A. Tint Set Sales Dip

Hollywood, April 2.

February sales of color sets continued to slide from a Christmas high, with only 314 purchased in the seven-county L.A. signal area.

Overall February tv sales hit 25,082, for a grand total of 2,747,901, of which 8,110 are tint receivers.

TV Reviews

Continued from page 42

but with a meaty, well-presented feature news stanza. The network o&o rounded out the night with the initial pic from its new Columbia package, with each picture repeated six nights a week, so that early in the week at least the Gotham tele station should do pretty well on the Pulses.

Adorned in his traditional carnation, Swayze knocked off the hard news in a matter of seconds, and then did something on the preem show that he's not likely to have much time to do when the show gets rolling. But then sponsor and station look with such inordinate pride at their "big find" that they footed the bill for the commentator to wing to Washington for an interview with rackets prober Sen. John L. McClellan. Swayze's questions were snappy and to the point, but it's rather sophomoric of a station to boast an "exclusive" interview at the bottom of the homescreen when nothing so meritorious happened during the vis-a-vis to deserve such ostentation. But this self-awe will probably disappear as the show gets into the groove, and a very presentable tv personality like Swayze will unquestionably stop referring to such as ABC's Hugh O'Brian as "TV star Wyatt Earp." *Art.*

British Com'l Radio

Continued from page 51

intention to form the company, which would attempt to break the state owned BBC sound radio monopoly, at a Radio Industries' Club luncheon.

The company will have eight directors, drawn from the board of ATV and the radio industry, and will be financed by a banking concern. The radio network could be set up when the present BBC Charter ends in 1962, but Collins is hoping that Parliament will give its assent to the scheme long before then.

Collins was once head of the BBC's Light Program, and resigned his post as controller of BBC-TV more than six years ago in a protest over policy. Immediately after his resignation he began campaigning for a British commercial tv system. It was from his actions that the present Independent Television Authority stems. He says that when he began pressing for Independent Television the time was right, and he feels the same way about commercial radio now.

'Mama,' 'Brothers'

Continued from page 35

week (24), "Mama" the week before (17).

The CBS syndication subsid will put both "Mama" and "Boing-Boing" into syndication under a 52-week selling pattern involving 25 firstruns and 26 repeats of each. "Brothers" will be held back for summer replacement sale next season. CBS owns "Mama" and "Brothers," but "Boing-Boing" is a UPA property, first time the cartoonery will be represented in the syndication field.

CBS-TV is moving up its entire public affairs schedule to fill in the "Mama"-"Boing-Boing" Sunday 5 to 6 hour, with "Odyssey" taking over that spot on a three-weeks-out-of-four basis with "See It Now."

Canada Radio-TV

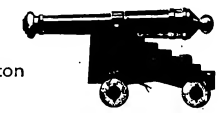
Continued from page 51

CBC for its timidity in telling the public about itself. According to the report, the commission believed CBC should have slapped back at CARTB to bring the facts into focus. Private broadcasters should express their views, claimed the commission, but should avoid "the emotional appeal, the false doctrine and the emptiness of mere verbalism."

The commission held that CBC should not slant all its programming to attract advertising but when it does, the report said, it should "do so vigorously and with the objective of earning the maximum revenue." Stronger competition for commercial shows between CBC and the private stations was urged.

THANKS

Joel F. Carlson, WTAR, Norfolk • Richard Ernstein, Voice of America, Washington, D.C. • Sam Chase, Billboard, New York • Ray Stone, Maxon Agency, New York • Carl Sandburg, Flat Rock, N.C. Bernard C. Barth, WNDU-TV, South Bend • Gloria Dapper, National Citizens Council for Better Schools, New York • Mike Wallace, WABD, New York • D. H. McGannon, WBC, New York Jack Patterson, Business Week, New York • Robert E. Lee, FCC • Jules Dundes, CBS Radio, New York • Garnet Garrison, University of Michigan • Sam Serota, WIP, Philadelphia Robert H. Forward, KMPC, Los Angeles • Judith Waller, NBC, New York • Grady Edney, WBZ, Boston • Dorothy E. Lewis, United Nations • Dr. Milton Eisenhower, Johns Hopkins University Leon Goldstein, WMCA, New York • Ralph A. Renick, WTBJ, Miami • Frank Baxter, University of Southern California • Frank Beatty, Broadcasting-Telecasting, Washington, D.C. Gordon Kinney, Advertising Council • J. E. Baudino, WBC, Washington, D.C. • Gloria Chandler, KING, Seattle • Richard Hull, Ohio State University • Cal Jones, KDKA-TV, Pittsburgh "Big Jon" Arthur, ABC, New York • Jim Frankel, Cleveland Press • Louis Corbin, WFBR, Baltimore • Gordon V. McLendon, KLIF & KLIF-TV • Merrill Panitt, TV Guide, Philadelphia Joseph A. Short, WHCU, Ithaca • Norbert J. Hruby, University of Chicago • Perry Harten, WBC, New York • Walter Neiman, WQXR, New York • Vice President Richard M. Nixon Caleb Paine, WGY-WRGB, Schenectady • Alice Lowe, KYTV, Springfield, Mo. • Anthony LaCamera, Boston American • Herbert B. Cahan, WBZ-TV, Boston • James H. Quello, WJR, Detroit James T. Aubrey, Jr., ABC-TV, New York • Dr. Bergen Evans, Northwestern University • Fred A. Keller, WBEN-TV, Buffalo • Rev. Walter L. Flaherty, Catholic Archdiocese of Boston Raymond S. Green, WFLN, Philadelphia • Dr. Philip Eisenberg, Motivation Analysis, Inc. • John Comas, WSJS, Winston-Salem • George Probst, Edison Foundation, New York William Kaland, WBC, New York • Ed Reynolds, Ketchum, MacLeod & Grove, New York • Helen Parkhurst, New York • Joseph N. Welch, Esq., Boston • Fred Kugel, Television Magazine Robert Foster, San Mateo Times, California • Fran Corcoran, WBZ-TV, Boston • George McConnaughey, FCC • Louis G. Cowan, CBS, New York • Jack Miller, CBS, New York David Muggeridge, Fairchild Publications, Boston • Carl Haverlin, BMI, New York • John Steen, WBC, New York • N. W. Russo, National Telefilm, Boston • Robert L'Heureux, FCC Daniel W. Kops, WAVZ, New Haven • James H. Ferguson, WSAZ-TV, Huntington • Robert Saudek, Ford Foundation, New York • Charles Van Doren, Columbia University Barrie Thorne, BBC, New York • Michael Hayward, United Nations • Seymour Siegel, WNYC, New York • Mary Handy, Christian Science Monitor • J. J. Kelly, WBC, New York Samuel Barstein, WAVZ, New Haven • Perry M. Beaumont, WMBD, Peoria • Henry Morgenthau, III, WNYC, New York • Mrs. Gertrude Broderick, Office of Education, Washington, D.C. Bill Noble, Radio-Television Daily, New York • W. C. Swartley, WBZ & WBZ-TV, Boston • Armand Lopez, University of Massachusetts • John F. Kennedy, U.S. Senator, Massachusetts Mary Davidson, WBC, New York • Doug Elleson, KRON-TV, San Francisco • Melvin C. Wissman, WWJ-TV, Detroit • Charles Lewis, WCAX & WCAX-TV, Burlington Robert W. Breckner, KTTV, Los Angeles • Robert H. Teter, WBC, New York • Cameron De War, Billboard, Boston • Len Hornsby, WVDA, Boston • Dorothy Wilson, CARE, Boston Francis E. Wylie, WMIT, Boston • Win Fanning, Pittsburgh Post-Gazette • Nicholas Zapple, Senate Interstate and Foreign Commerce Commission • James Day, KQED, San Francisco Ed Codel, The Katz Agency, New York • Burton Paulu, KUOM, Minneapolis • James Macandrew, Board of Education, New York • Woody Brown, University of Massachusetts M. S. Gibbons, Ketchum, MacLeod & Grove, New York Carl Fox, KYTV, Springfield, Mo. • D. E. Partridge, WBC, New York • Verne Burnett, Ketchum, MacLeod & Grove, New York Anne W. Langman, "The Nation" • Jo Ransom, WMGM, New York • Bruce Wallace, WTMJ, Milwaukee • Vic Diehm, WVDA, Boston • W. H. Baldigan, TV Digest, Washington, D.C. Glenn Dollberg, BMI, New York • Edward Stanley, NBC, New York • Bill Burns, KDKA-TV, Pittsburgh • John K. M. McCaffery, WRCA-TV, New York • Guy Livingston, Variety, Boston Colby Lewis, WTTW, Chicago • Ralph Hansen, WHAS-TV, Louisville • Charles Vanda, WCAU-TV, Philadelphia • Wylie Hance, ABC, New York • Francis Murphy, Portland Oregonian Keith Tyler, Institute for Education by Radio-Television, Columbus • Carl Fox KYTV, Springfield • Jim Snyder, KDKA, Pittsburgh • Terrence O'Flaherty, San Francisco Chronicle Arnold Wilkes, WBAL & WBAL-TV • Rear Admiral H. G. Rickover, U.S. Navy • Sy Resnick, The Billboard • Robert B. Cochrane, WMAR-TV, Baltimore • Angela Rich, TV Guide, Boston Richard M. Pack, WBC, New York • Manny Rempelikas, TV Week, Boston • Bill Tracy, National Social Welfare Assembly, New York • Joseph Connolly, WCAU, Philadelphia Thomas Y. Gorman, WEEI, Boston • Al Naroff, Trans Lux TV Corporation • Bob Messinger, WBZ, Boston • Fred Remington, Pittsburgh Press • James C. Hirsch, TvB, New York Charles Siverson, WROC-TV, Rochester • Dr. Ralph J. Bunche, United Nations • Gordon Hawkins, WBC, New York • Edward Sherburne, WGBH, Boston • Tom McDonaugh, TV Guide Lynn Poole, Johns Hopkins University • John Larner, Red Cross, Boston • Mary Cremmen, Boston Globe • Dave Croninger, WIND, Chicago • Dwight Newton, San Francisco Examiner Dody Sinclair, WJAR-TV, Providence • George Forsythe, Boston Traveler • Gordon Davis, KYW, Cleveland • Robert J. Covington, WBT, Charlotte • John White, WQED, Pittsburgh Robert Hudson, Educational Television & Radio Center, Ann Arbor • J. B. Conley, WBC, New York • Sanford Markey, KYW, Cleveland • Jack Kerrigan, WHO & WHO-TV, Des Moines Rod MacLeish, WBZ + WBZA, Boston • Bruce Wallace, WTMJ, Milwaukee • John Maloy, WNAC & WNAC-TV, Boston • Lewis Freedman, WCBS-TV, New York • Mark Olds, KYW, Cleveland Kenneth I. Tredwell, Jr., WBTV, Charlotte • Howard Mumford Jones, American Council of Learned Societies, Cambridge • Arthur Fetridge, Boston Herald-Traveler Jerome R. Reeves, KDKA-TV, Pittsburgh • Ben A. Hudelson, WBC, New York • Clarence Worden, WCBS-TV, New York Gerrie McKenna, WBC, New York • Thomas Dukehart, WAAM-TV, Baltimore • Charles F. Dolan, Sterling Movies U.S.A., Inc. Joe Levine, Boston Traveler • Roy Schwartz, WBZ, Boston Arthur C. King, WEEI, Boston • A. W. Dannenbaum, WBC, New York Robert Holmes, WWLP, Springfield • Joseph Fogarty, WPRO-TV, Providence • Douglas Grant, WMT & WMT-TV, Cedar Rapids Perry Bascom, WBC, New York • Albert Corey, University of State of New York • Richard O'Connor, WCRB, Waltham, Mass. Philip Hopkins, United Community Services, Boston, Ralph Steetle, Joint Council on Educational TV, Washington, D.C. Paul E. Mills, WBZ + WBZA, Boston • Bernard Platt, Sponsor, New York • Wilbur D. Clark, Pittsburgh Sun-Telegraph Carl Vandagrift, WOWO, Fort Wayne • John W. Tinnea, KWK & KWK-TV, St. Louis • Richard M. Mall, Ohio State University Richard Fraxier, WAVY & WAVY-TV, Portsmouth, Va. Dr. Richard V. McCann, WBZ-TV, Boston • Guy Harris, KDKA, Pittsburgh Fred Keller, WBEN & WBEN-TV, Buffalo • Sherwood J. Tarlow, WHIL, Medford, Mass. • Elizabeth Sullivan, Boston Globe Robert Cody, Radio Liberation, New York • Ray Trent, KDUB & KDUB-TV, Lubbock, Texas • Leonard Patricelli, WTIC, Hartford George Rosen, Variety, New York • Maury Shugrue, TV Week, Boston • John Scheuer, WFIL & WFIL-TV Philadelphia • Barbara Collins, WBC, New York Arthur E. Haley, WORL, Boston • Milton Krents, Jewish Theological Seminary, New York • Richard Heffner, Metropolitan Educational Television Association, Inc., New York Norman Reed, WWDC, Washington, D.C. • A. Donovan Faust, WJR-TV, Flint • Mel Goldberg, WBC, New York • Patrick Hazard, Scholastic, New York • Richard Carlton, Trans-Lux Films, Inc. Peter Thornton, KDKA-TV, Pittsburgh • Jay Nelson Tuck, New York Post • Herbert Bachman, KEX, Portland, Ore. • Sherwood R. Gordon, WSAI, Cincinnati • James Eberle, WWJ, Detroit Van Buren W. De Vries, WGR & WGR-TV, Buffalo • Burnell Poole, Jr., WCSH-TV, Portland, Maine • Albert Crews, National Council of Churches of Christ in America, New York Franklin A. Tooke, WBZ-TV, Boston • Albert Warren, TV Digest, Washington, D.C. • Ralph N. Harmon, WBC, New York • Bill Greeley, Television Age, New York • Roy V. Whisnand, WCOP, Boston Ben Strouse, WWDC, Washington, D.C. • Arnold L. Wilkes, Hearst Radio, Inc. • Edward J. Roth, WNDU-TV, South Bend • Ralph N. Harmon, WBC, New York • Sam Elber, WERE, Cleveland Howard Finch, WJIM, & WJIM-TV, Lansing • Arthur Hungerford, Metropolitan Educational Television Association, New York • Ray Hubbard, WBZ-TV, Boston • Jack Grogan, WNEW, New York Philip H. Cohen, Sullivan, Stauffer, Colwell & Bayles, New York Phillip Lasky, KPIX, San Francisco • James H. Ferguson, WSAZ, Huntington • Dr. Douglas S. Moore, Columbia University Martin Bookspan, WQXR, New York • R. J. Bowley, WBC, New York • Seymour Horowitz, WJAR & WJAR-TV, Providence • Lev Pope, WPIX, New York • Irvine H. Millgate, Boy Scouts of America John Highlander, KPIX, San Francisco • Arthur J. Bellaire, Batten, Barton, Durstine & Osborn, Inc., New York • R. Clifton Daniel, WCAE, Pittsburgh • Jack Williams, KDKA, Pittsburgh Dr. Leo Bogart, McCann-Erickson, New York • Parker Wheatley, WGBH, Boston • Jack Kerrigan, WHO & WHO-TV, Des Moines • Edward F. Ryan, WTOP & WTOP-TV, Washington, D.C. Mel Bailey, KEX, Portland, Oregon • Sherman K. Headley, WCCO & WCCO-TV, Minneapolis • Chet Collier, WBZ-TV, Boston • Gordon V. McLendon, KLIF & KLIF-TV, Dallas Graham B. Poyner, WPTF, Raleigh • Harold Lund, KDKA & KDKA-TV, Pittsburgh • Andrew C. Fuller, WTAG, Worcester • Bill Dempsey, KPIX, San Francisco • Jim Allen, WBZ-TV, Boston Frank Luther, WNAC & WNAC-TV, Boston • Hal Cessna, WOWO, Fort Wayne • John Gentri, WKOX, Framingham, Mass. • Cal Bollwinkel, WOWO, Fort Wayne • W. H. Hauser, WBZ-TV, Boston Paul O'Friel, KDKA & KDKA-TV, Pittsburgh • Rolland V. Tooke, KYW & KYW-TV, Cleveland • Rev. Edmund Joyce, WNDU-TV, South Bend • H. W. Lundquist, WBZ + WBZA, Boston.



Souvenir of
The Boston
Conference
presented to all participants.

FOR MAKING THE BOSTON CONFERENCE A SUCCESSFUL, PRODUCTIVE FIRST!

To the station managers and program managers . . . educators . . . governmental leaders . . . members of the clergy . . . press representatives . . . performers . . . to all who came and listened and watched and spoke in the interests of exciting, appealing local public service programming—our humble thanks.

The original concept of the Boston Conference—started almost two years ago for the WBC stations and later expanded to cover a cross-section of all radio and TV stations—grew into a result that far exceeded our expectations. Our only regret is that physical limitations restricted invitations to 110 stations.

What happened in Boston? A lot of things.

Over 200 thoughtful men and women sat down to discuss radio and TV news, religious and children's programs, documentaries and spots and showmanship in all forms of public service programming, to name just a few subjects.

They talked. They questioned. They argued, and they dreamed. Their thoughts and ideas in this broad and too-often neglected programming area were provocative, wondering, frank, exciting, and often brilliant.

Today, the effects of the Boston Conference—as reflected in much-appreciated letters and comments—seem to be echoing in the farthest corners of the broadcasting industry. The result, we feel, has been a long-needed spotlighting of public service programming. We trust that, from the enthusiasm of those who participated, the calibre, appeal and effectiveness of public service programming on stations everywhere—for people everywhere—will soar.

And yet, our enrichment from attention to public service can be greater. There is still much to be done. These facts, coupled with overwhelming requests, bring us to the announcement that we will repeat the Conference on Local Public Service Programming in 1958. Among many new features will be participation by the sales side of our industry.

We are already excited over the prospect. For no experience at WBC has ever approached the Boston Conference in confirming our belief that *broadcasting is most effective on stations that have earned the respect and confidence of the communities they serve.*

WESTINGHOUSE BROADCASTING COMPANY, INC.

	RADIO		TELEVISION
BOSTON	WBZ+WBZA	BOSTON	WBZ—TV
PITTSBURGH	KDKA	PITTSBURGH	KDKA—TV
CLEVELAND	KYW	CLEVELAND	KYW—TV
FORT WAYNE	WOWO	SAN FRANCISCO	KPIX
CHICAGO	WIND		
PORTLAND	KEX		

WIND represented by AM Radio Sales • KPIX represented by The Katz Agency
All other WBC stations represented by Peters, Griffin, Woodward, Inc.

Hartford Story: WDRC's 'Wait & See' On Sellout; New V's Gotta Go Indie

Hartford, April 2.

While its partner, Travelers Broadcasting Service is going ahead with plans to get this city's newest tv acquisition (Channel 3) on the air by late August, owners of WDRC here are rejecting all offers to buy the profitable CBS affiliate. The station's owners have two years in which to divest themselves of their property rights in the station.

WDRC and WTIC, owned by TBS, were two of three opponents for Channel 3 here. Former two agreed to join forces and reduced contenders for the channel to two. Other opponent for the VHF channel was Hartford Telecasting—which may seek to block the getting underway of the VHF station—by court action.

New FCC ruling, which went into effect Monday (1), makes compulsory the use of full power by a tv outlet when going on the air. TBS, for years, has had on hand low powered equipment for the day it would start telecasting. August target date is a tentative one as delays in obtaining equipment could postpone the getaway date. As it stands now, TBS is about eight weeks behind an originally planned operation.

New VHF'r represents a cost of more than $1,000,000 to TBS and a wait of more than 17 years for a tv outlet for the company. Back in 1940, TBS applied for a tv station but withdrew its application during the war. In September of 1947, TBS reapplied for a channel here. Then came the freeze. Following this came reallocations and a series of hearings which finally wound up last year with the awarding of the channel to TBS and an FCC proviso that nothing could be done until after hearings on "deintermixture." Last month the FCC finalized its award to TBS, making Hartford one of two cities in the nation with UHF and VHF stations. Other city is Madison, Wisconsin.

However, it's still not clear sailing. The unknown factor is the Hartford Telecasting Co., loser in the fight for Channel 3. Only recourse open to that company is through the courts. Indications have been given that such an action may take place.

It is also for that reason that WDRC is not yet on the block. No sense in selling out the station, when the chance remains that the current award could be voided. Another minor stumbling block in the way of the new station is the petition of three Massachusetts UHF operators. The Hampden-Hampshire Corp., Springfield Television Corp. and Greenfield Television Broadcasting Corp., all located in the Connecticut River Valley, are petitioning FCC to void the Hartford VHF award. This is one of a continuing series of actions by UHF operators of this area to get the channel away from here. WKNB-TV and WHCT-TV, both local net operations, were at one time a party to UHF operator attemps to kill VHF here. However, they withdrew such intents when they became net o. & o. stations.

When and if the new VHF outlet gets on the air here, it will have no net affiliations. Both NBC and CBS own their own VHF stations here. ABC is tied down to WNHC-TV in New Haven.

WBKB-NABET Hassle Almost Puts Damper On Chi Bldg. 'Preem'

Chicago, April 2.

WBKB's operational debut from its new quarters in the ABC-State-Lake Bldg. nearly came a cropper last week over a wrangle with the National Assn. of Broadcast Engineers & Technicians.

Union demanded the addition of 13 more technicians to staff the new layout and it took an all night session to secure a compromise and the withdrawal of the NABET strike threat. Arguments extended well into early Thursday morning (28) but the issue was resolved in time for the station to start its regular schedule for the first time from its new studios.

The ABC-TV station has now completely exited its former space in the Civic Opera Bldg.

Milo Frank Exits CBS For 1-Yr. Metro Ticket

Hollywood, April 2.

Milo Frank swings to Metro as producer - writer after heading CBS-TV's talent-casting dept. for the past five years. First assignment is "Buy the Moon," an original on which he collabed with Rip Von Ronkel.

Studio liked the script but administrative chief Ben Thau wanted Frank to join the studio, so a one-year ticket was signed with options.

Ted Steele's $300 Per Hour Cost Invites 57 Brands of TV Clients

In these days of the grind local operation with "live" shows shunned as too costly, Ted Steele, who has been around New York daytime television almost nine years, now at his stand at WOR-TV, has his program costs down to an average of $300 per hour, offering a low cost-per-thousand to the 57 advertisers currently riding with him.

Steele is on Monday through Friday 15 hours weekly, with the "Ted Steele Variety," from 3 to 5 p.m. and the "Ted Steele Bandstand" 5 to 6 p.m.

New aspect of the sponsor picture is that about 80% of the advertisers are national accounts, including Coca-Cola, Raleigh Cigarets, Foremost Foods, Maybelline, and Simplicity Patterns. Steele feels he gets the national biz for a variety of reasons, his personal pitches, his point of sales punch by doing a show from a supermarket, for example, and the need for national advertisers to supplement their network layout by spot coin.

Pianist emcee doesn't boast about the ratings. Show hits a 2.5 against better ratings for top competition like "Matinee Theatre," "Queen For a Day," but offsetting that is what he claims to be the effectiveness of the sales pitch. Sticking with him for four years or more has been St. Joseph Aspirin, Foremost, Barbizon School of Modeling, St. George's Pool, Spareribs Sauce, among others.

Steele began nine years ago in New York, helping to open up daytime tv programming on WABD, WCBS, and WPIX, before moving over to WOR-TV, a heavily feature film programmed station. His, in fact, has been WOR-TV's only "live" programmed show which has survived. Station, in fact, hasn't got a "live" news-weather show, although with its new experimentation in "live" formats during evening hours, a "live" news-weather show may be in the offing. Short news and weather broadcasts currently are done evenings with a world map imposed on screen.

Steele operates with a nine-man band, all top drawer instrumentalists such as Tyree Glenn, Warren Covington, Emory Deutsch and Bobby Hackett. His variety show is pitched at the entire family, the bandstand hour at the teenagers.

New Pollack Scripts For 'Climax' Series

Eileen and Robert Mason Pollack, who authored last week's "Climax" presentation of "Let It Be Me," based on the music by payola racket, have been pacted to deliver two more scripts for the Chrysler-sponsored CBS-TV showcase.

Next entry by the Pollacks will be an hour drama called "Avalanche," based on the Donner Pass slide in California. Jack Smythe, who directed "Let It Be Me," will ditto on "Avalanche."

As of last week there were some film dickers in progress for acquisition of the payola story as a feature.

Seattle—Ben Harkins, veteran radio producer and performer, formerly program director at KJR and sales promotion chief at KAYO, has opened office here for radio and tv production in association with Commercial Recorders.

CBS 'Capitol Cloakroom' Has 10th Anni Show; Hosted 630 Officials

Washington, April 2.

"Capitol Cloakroom," the CBS airer which accents Congressional activities teed off its 10th year on the air yesterday (1) with a special anniversary show. Four legislators, representing top leadership of both parties in both houses of Congress, participated in the interview broadcast. Vice President Nixon, GOP leader Sen. William Knowland, Speaker Sam Rayburn, and Majority Leader Rep. John McCormack (D., Mass.) joined forces to help celebrate a milestone in a show which is highly regarded on Capitol Hill.

CBS public service airer boasts of having intervied 630 top drawer officials in its nine years on the web. Though it has made several junkets outside the capital, it originates here most of the time, frequently accommodating its Congressional guests by originating directly from the House or Senate Radio Galleries.

Both President Eisenhower and former President Truman have been on it via recording, and 78 members of the present Senate, plus 24 of the House, have been interviewed on "Cloakroom" at least once.

Pitt KDKA Snags Pirates Ballcasts

Pittsburgh, April 2.

Indie station WWSW, owned by morning Post-Gazette, has lost the Pirates baseball broadcasts to Westinghouse's KDKA after 25 years. In addition, the tv outlet, KDKA-TV, will carry 24 away-from-home week-end games during the season.

Rumors have been rife for several months that WWSW wouldn't be renewed again, but final negotiations weren't closed until just a few weeks before opening of National League schedule. Atlantic Refining Co. will be one of the bankrollers again, with a new co-sponsor, Pittsburgh Brewing Co.

This is the first time in Pirates' history that a beer concern has been able to get a look-in. Branch Rickey refused to okay a sudser-sponsor during his tenancy as the club's general manager and owners before him were also dead set against it.

The local big league entry will have networks on both radio and tv. In addition to KDKA-TV, the limited weekend schedule will be carried by WJAC-TV in Johnstown, Pa., and WSTV-TV in Steubenville, O. The radio line-up will center on two 50,000-watt outlets, WWVA in Wheeling, W. Va., in addition to KDKA here, and is to include 11 other stations. They are:

WFBG, Altoona; WTBO, Cumberland, Md.; WJAC, Johnstown; WMGW, Meadville; WPIC, Sharon; WHUN, Juntington; WNAS, State College; WMMN, Fairmont; WKRZ, Oil City; WCVI, Connellsville, and WJPA, Washington, Pa. The WWSW network last year was more extensive but unnecessary this season because of the wide territory both KDKA and WWVA reach.

The same two announcers, Bob Prince and Dick Bingham, who worked the Pirate games previously, will move with the package to KDKA. A third man is still to be picked, however. Since Prince will do the tv coverage, Bingham needs an assistant on those weekends when the Parates are being telecast from foreign fields. In past, Joe Tucker, sports chief of WWSW, has filled in, but Tucker isn't agreeable to Pittsburgh Brewing since he's been too closely identified over the years with a rival brewery, Duquesne, for which he broadcasts and telecasts the Steelers' professional football games.

Corn Products Renews 'Press Conference'

Corn Products Refining has renewed for another 13 weeks on half-sponsorship of "Martha Rountree's Press Conference" on ABC-TV. The Sunday stanza is expected to move to Mondays at 9 p.m. for the summer, since the current Sabbath afternoon time offers a light sets-in-use figure.

Renewal was set through the Miller agency.

Inside Stuff—Radio-TV

NBC commentator Chet Huntley, CBS-TV's Los Angeles o&o, KNXT, and WFMT, Chicago indie FM'er, were tapped for the annual Alfred I. duPont Radio & Television awards last week. Huntley was cited for his "consistently authoritative, intelligent and responsible reporting and analysis of public affairs," KNXT for "the scope and generally high quality of programs serving the cultural and social interests of the Los Angeles area, and WFMT for a singular devotion to high purposes in the use of the broadcasting medium to enlarge and enrich community experience with the most creative and stimulating forms of expression in sound and words; for the integrity of its programming policies in giving first priority, over other considerations, to the advancement of good music, good plays and the intellectually mature spoken word in prose and poetry." Judges were Dr. Francis P. Gaines, prez of Washington & Lee U. and chairman of the committee, New York Time managing editor Turner Catledge, former UN assistant general Byron Price and General Federation of Women's Clubs prez Mrs. R. I. C. Prout.

TelePrompter Corp. chalked up a net income after taxes of $206,841 for the fiscal year ended Dec. 31, 1956, as compared with $96,743 for the previous year. Most recent earnings are equal to $1.45 per share on the 142,652 shares outstanding as compared with 81c per share on the 120,000 shares outstanding in 1955.

Gross revenue, according to prexy Irving Kahn, climbed 47% to $1,784,607 from the $1,215,599 recorded at the close of 1955. In a letter accompanying the annual report, Kahn said the company has expanded beyond the intent of the corporate name. He pointed to the formation of the Group Communications Division to coordinate closed-circuit telecasting and staging services. He reported that since its inception in Dec., 1956 the company has realized $500,000 in business from closed-tv activities.

It may be the first time in network television's 10-year commercial history that a network chieftain made an appearance on a web show just to announce a time change for the program.

Oliver Treyz, veep in charge of ABC-TV, appeared on "Ted Mack and the Original Amateur Hour" Sunday (March 31) to "wish Mack luck" on switching next week to a 9 p.m. slot from the old 7:30 anchorage.

Three top Philco Corp. execs are skedded to exit the board of directors at the annual stockholders meeting (9). They include James H. Carmine, former president; James T. Buckley, ex-prez and board chairman; and Larry E. Gubb, also an ex-chairman. Buckley has been a director since 1932, Carmine and Gubb since 1942.

Slated to succeed them are Richard C. Bond, Pres. of John Wanamaker, Gaylord Harnwell, Pres. of the U. of Penna., and William R. Wilson, Philco treasurer.

The 1957 United Cerebral Palsy radio-tv campaign, this year titled Golden Deed Crusade, is slated for sometime in May. Ted Bates agency and the midtown tranquilizer are sharing the tab on a four-and-a-half-minute telefilm, about the Institute for Crippled and Disabled in New York, to be distributed nationally.

New Wednesday, ABC Radio's "Ted Malone Show" is being turned over to UCP in the drive for volunteer workers.

Random House will publish the first of a series of annual anthologies of the best radio and television scripts by members of the Writers Guild of America next fall. Anthology will consist of 12 scripts, eight from television and four from radio. Each will spring from a specific programming category. Writers Guild of America, East, which is handling the arrangements, is now rounding up a total of 36 judges, to be divided into panels of three for each category. Judges will review six scripts in each category and pick the winner. Walter Black, chairman of the WGA awards committee, and Evelyn P. Burkey, Guild's exec director, are working on the project.

Pepsi Radio Show In Atlanta Tryout Keyed To 'Variety' Top 7 Poll

The VARIETY Disk Jockey Poll's "top seven" will be the barometer in a new Pepsi-Cola customer-participation radio program which is being tried out in Atlanta, as the first of the several local markets to be tested. It's keyed to the local disk jockeys. The Pepsi customers, in turn, submit their guesses of "the top seven" platters. The ensuing week's VARIETY poll, which gives the national cross-section, will be the arbiter in appraising the winners.

Prizes are cuffo cartoons of Pepsi, and other gimmicks, such as five-in-a-row winners also getting grand prizes in cash and other more expensive merchandise. Singer Johnny Johnston, currently on "Masquerade Party," NBC television panel show, packaged the idea through Kenyon & Eckhardt, which handles the Pepsi-Cola account. He may kick it off personally in each of the new markets, but actually the gimmick comprises the local disk jockey favorites.

Incidentally, singer-turned-panelist-turned-packager Johnston has another video show, for L&M cigarets titled "Look and Listen," which is awaiting time clearance. This show gives the at-home viewers a chance for audience-participation in the prizes, differing from the in-the-studio participants with most other shows.

Screen's WDSU Slot

New Orleans, April 2.

John F. Screen, formerly assistant commercial manager of WDSU-TV, has been named manager of WDSU Radio, Robert F. Swezey, executive vice president and gen. mgr. of the WDSU Broadcasting Corp., announced.

Screen joined the corporation in April, 1951, and before that was associated with WABB, Mobile,

Olds Dickering All-Comic Buy

It looks like Oldsmobile will be picking up the tab on the NBC-TV's all-comic hour package next season. This will be in place of Olds' present sponsorship of the one-a-month Saturday night color specs which go off permanently as a regular monthly entry in June. All told the all-comedy package will comprise 14 special one-hour shows rotating Bob Hope, Jerry Lewis and Dean Martin, with Hope and Lewis each doing six and Martin two. Total time-and-talent cost for the 14 shows is $4,000,000.

The programs will be staggered in various time periods to conform with the web's new policy or not more than two seasonal preemptions for any programs on the network.

Olds also holds an option for another year's pickup of the two Emmy specials and the single Oscar award presentation.

All-Gal Station May Be Subject of Film

Memphis, April 2.

Film producer Joe Pasternak made a flying trip here this week to work out a deal in filming the story of radio station WHER, the only all-girl station in the nation.

Pasternak told WHER execs Sam Phillips and Dotty Abbott that the deal may be inked for '58 and with tie-in with Memphis' Cotton Carnival. WHER is a daytime indie and has been on the air here since 1954.

Bellingham, Wash.—Having recently retired as veep in charge of KLIX, Twin Falls, Idaho, Frank C. McIntyre becomes veep of KVOS here. He's in charge of KVOS radio, plus tv research and development.

THOSE MGM RATINGS

30.5 OMAHA
24.3 ALTOONA
30.6 LOS ANGELES
33.8 ATLANTA
33.1 KANSAS CITY
40.8 PHOENIX
25.3 MINNEAPOLIS ST. PAUL

42.4 CHICAGO
27.3 SEATTLE
17.9 PHILADELPHIA
20.3 DENVER
17.8 HARTFORD
43.0 SYRACUSE
28.4 NEW YORK

CAN START ENJOYING

TV'S HIGHEST FEATURE FILM RATINGS

MGM-TV · ABTR

Conrad Hilton Hotel · Room 534 Convention Apr 7-11

MGM-TV
A SERVICE OF LOEW'S INCORPORATED

Contact
RICHARD A HARPER
General Sales Mgr
701 7th Ave N Y C 36
JUdson 2 2000

Reviewing the Film Com'ls

THOMAS PROTEIN BREAD by Transfilm; supervisor Steve Bennett (McManus, John & Adams). One-minute black-and-white commercial makes use of a fetching rearscreen projection illuminating a large loaf of bread. Meanwhile, sylph-like femme cleans house in the semi-dark background. Gimmick is only a way to catch hausfrau's eye before pitch segues into a hardly memorable jingle behind a flashily smiling gal who associates with the product by pointing an unsure finger at the bread. Spot contains nice photography but fails to make more than a faint impression as result of formatting.

EVEREADY by Transfilm; supervisor Dud Whittlesy (William Esty). Striking silhouetting is the backbone of this 60-second ad for the flashlight and battery bankroller. Lensing of folk singer was a waste at the opening, since he only served as a plus when singing over-screen of the folks saved by their Eveready (during a tornado which trapped them in the storm cellar). Tale made its point well and was followed up by clear close-up panning of Eveready products.

KODAK by Transfilm; supervisor Larry Goldwasser (J. Walter Thompson). One-minute black-and-whiter, all in live action, displays by fun around the house. Does nothing directly to stimulate sale of still pictures with a Kodak camera, except via association: photography sharply defined as it should be in advertising a film and camera bankroller.

CRISCO by Transfilm; supervisor Warren Schloat (Compton). This 60-second tv spot in black-and-white, was the best of the half dozen Transfilm commercials viewed—both in terms of photography and strength of pitch. Copy line was Crisco in "grease free," done smartly but inoffensively with series of closeups on greasy and non-greasy donuts and on french fries frying smartly in a Crisco deep fry.

ROYAL DRENE SHAMPOO by Transfilm; supervisor Frank Brandt (Compton). Transparently phony charts throw this one-minute commercial out of whack. The black-and-whiter has difficulty retrieving itself in time to make any kind of a positive impression on the viewer, even though it ends up with a nice series of live action shots, notably one of a girl dancing.

COLGATE by Transfilm; supervisor Larry Katz (Ted Bates). Apart from some half-way decent shots of boy and girl smiling their way in and out of the Tunnel of Love, this one-minute black-and-white commercial is the same as all the rest using the Gardol gimmick. That is not to say the "invisible screen" angle does not make its point through repetition. Scene sequence a mite disconnected, confused. *Art.*

Mgt.: William Morris Agency

Telepix Review

MEN OF ANNAPOLIS
(Counterflood)
With Fred Bier, Richard Eastham, Norma Veney, others
Producer-Director: William Castle
Writer: Gene Levitt
30 Mins., Tues., 10:30 p.m.
AMERICAN SAFETY RAZOR
WABC-TV, New York (syndication)
(McCann-Erickson)

"Counterflood," the first contribution in the "Men of Annapolis" telepic skein was a foggily-plotted, annoyingly underplayed 30 minutes. As might have been expected, the tone of this Ziv syndication was not unlike that of Ziv's net-worked "West Point Story."

The flavor of this militant academic life was reasonably well conveyed in the realistic marching scenes. This ramrod rah-rah may have an effect on the number of applications to Annapolis, just as it has reportedly had on the Military Academy since the advent of "Point." And in similar ways, it may attract young men, on the verge of shaving, to watch "Annapolis," sponsored in New York at least by American Safety Razor. But for the majority audience, the first of the series on Tuesday (26) didn't show that it had it.

Fred Bier was a frightened, monotonic midshipman, frightened—and rightly so—by his teacher, played by a stern Richard Eastham. Why Eastham continually picked on Bier and no other student was never clearly explained, so that the tear-stained union of teacher and pupil at the contrived climax made less than no sense at all. Other feature player, Norma Veney, girl friend of Eastham, seemed a mite muddled by this "Dragnet" school; literally, when she should have been wearing a puzzled frown, she was smiling. Maybe that erroneous facial impression was given by the faded tones of the print when outdoor shooting was done. *Art.*

Nobody Else Interested In Bob & Ray Coml's, So Graham Detouring Adv.

Goulding, Elliot & Graham is trying to get out of advertising and into straight entertainment packaging "before it's too late," according to Ed Graham, prexy of the consultancy-producing firm. Graham, at a luncheon last week by the National Television Film Council, said that the firm he co-owns with Bob (Elliot) and Ray (Goulding) hasn't had a single advertising account besides Piels Beer since starting a year ago.

GE & G is still making the Harry and Bert Piel commercials, with seven now in production. Graham, who left Young & Rubicam last spring to start his partnership with the voices of Harry & Bert, said that five five-minute film pilots have been completed on "Mary Backstage," the Bob & Ray radio satire on soap operas. When Pat Weaver was still at NBC-TV, the plan for the daily strip was okayed, with the network footing the bill on the pilots. Jack Sidebotham, who drew Harry and Bert, did the artwork for the proposed series.

During the luncheon meeting, the difficulty in getting outside advertising ideas through protective agency account groups was discussed. General opinion seemed to be that agencies might feel an outfit like GE & G, organized to create advertising ideas, is encroaching on agency function.

On the subject of "grating commercials," Graham declared that "it just isn't fair." He allowed that they might sell as well, perhaps even better in some instances, than an easier approach. But, Graham warned, increasing sales is not the only thing a sponsor should look for; there is a question of good will that has a longterm value.

Inside Stuff—TV Films

The London Sunday Express has launched an attack on American telefilms screened by British commercial tv. In an article headed: "Must We Watch Stuff Like This on Sunday," Douglas Clark stated that the bosses of commercial tv carried tremendous public responsibility and month by month it became clearer that they were failing to live up to it. Did they imagine, he asked, that commercial tv was brought into being here in order to turn our children into little Americans? And did they fancy themselves entitled to spend precious dollars in order to turn Britain into a second-rate American satellite?

The state web too came in for a panning from Clark. But although he pointed out that they were currently featuring seven Yank tv shows, he added: "But of course, the BBC is a stern, inflexible nurse of home-grown talent compared with ITV." Clark urged that the Television Act should be amended to reduce imported American programs to a tiny, specific quota; in fact the Independent Television Authority work to a gentlemen's agreement not to show more than one hour of imported telefilms a day.

Richard Sassenberg, RKO Television's traffic manager, has come up with an invention of his own, a special device to make scratches on film invisible during projection. He will demonstrate it at the upcoming National Assn. of Radio and Television Broadcasters convention.

The gadget, for which Sassenberg has a patent pending, was developed by him in his spare time over the past two years. It is currently being used on the 16m equipment of WOR-TV, N. Y., with larger units being made for the station's 35m tv projectors. CBS-TV engineering execs also have taken a look-see at the way the device works.

Ralph Cohn, Screen Gems topper, and Maurice J. Rifkin, v.p. in charge of sales for Ziv, will be the film programming speakers at the film panel discussion slated for the Chicago convention of the National Assn. of Radio and Television Broadcasters.

Topic will be "Better Film Programs," with two broadcasts, yet to be selected, scheduled to join the panel.

TV Film Chatter

Bill Gandall, exploitation chief of William Tell Productions, left N. Y. for L. A. on the first lap of a nationwide tour to set ad-promotion campaign for "The Hidden Treasure Show," the tv film quizzer variety program to bow Friday (5). Program is being sponsored by Disabled American Veterans . . . **Dick Lewis** has joined Metro-TV's commercial tv division in Chicago . . . A certificate of achievement was awarded by the Department of the Army to General Foods for its sponsorship of the "West Point" series. Under - secretary Charles S. Finucane made the presentation to **Edwin W. Ebel**, v.p. of General Foods, on behalf of Army at Washington ceremonies, also attended by Ziv execs . . . **Jay L. Schiller**, former research director at the Atherton & Currier agency (and also ex-Compton, McCall's and ABC), joined NTA Film Network as research chief . . . **Milton P. Kayle**, former member of the White House staff during the Truman administration, joined TPA as resident counsel . . . **Ray Nelson**, v.p.-general manager of the NTA Film Network, addressed a regional sales meeting of sponsor Warner-Lambert execs in Jersey City, while web's sales manager, **William Koblenzer**, addressed a similar meet in Chicago and sales exec **Cy Kaplan** a third session in Denver.

John Howard, star of "Dr. Hudson's Secret Journal" is on an eight-city tour beginning Saturday (30) for Wilson Co., which has the show, now in its second year, in over 70 markets. Starting in Davenport, Ia., Howard will hit Cedar Rapids, Detroit, Oklahoma City, Dallas-Ft. Worth, Amarillo and Lubbock, Tex. . . . **Lisa Howard** to Havana for Guild Films' shooting on Jack London series; back Monday in time for "Edge of Night" daytimer.

Jim Atkins, radio-television editor of the Birmingham Post-Herald for the past two years, has taken a job as a member of the news staff of WABT Television, Birmingham.

Columbus — Grant Hoatson, a native of Montclair, N. J., has been promoted to film director of WLW-C (TV) here.

'Keep 'Em In N.Y.'

Continued from page 35

ample to take care of commercial needs.

At the Avon theatre, where the pitch was made, FPA'er Peter Mooney disclosed several changes in photographic techniques, from increased dependence on silhouetting, special effects, moving art rear screen, masking technique, etc. Maxine Cuhane fronted for a series of up-to-date animation ideas and techniques and Robert Lawrence finished off with more on production values. Implied in the entire pitch was "Look, we can do it better."

Hollywood—Former KCOP promotion staffer Charles Vance has joined Bill Burrud Productions as publicity-promotion topper.

'WAY OUT IN FRONT!

ONLY WSAZ-TV COVERS THE HUNTINGTON-CHARLESTON MARKET

NIELSEN: NCS #2 1956

% PENETRATION OF COUNTIES IN COVERAGE	WSAZ-TV	STA. B	STA. C
100% COVERAGE COUNTIES	21	1	1
MORE THAN 75% COVERAGE COUNTIES	45	21	5
MORE THAN 50% COVERAGE COUNTIES	56	30	15
TOTAL COUNTIES COVERAGE	69	50	22

ARB: 8 out of TOP 12* *February 1957

HUNTINGTON-CHARLESTON, W. VA.
N.B.C. NETWORK
Affiliated with Radio Stations WSAZ, Huntington & WKAZ, Charleston
LAWRENCE H. ROGERS, PRESIDENT
Represented by The Katz Agency

MY CLIENT WOULD LIKE TO SAY A FEW WORDS ON HIS BEHALF!

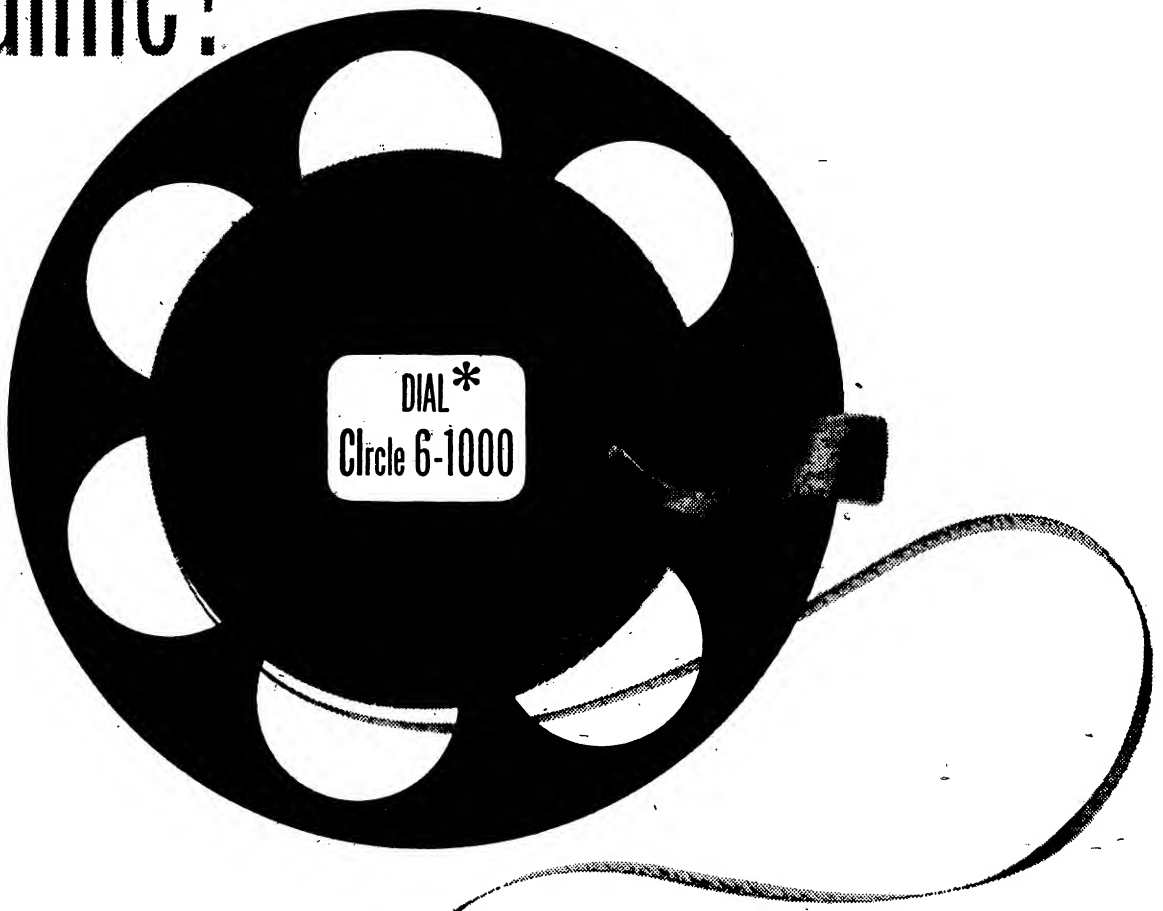
Do Justice to your show material with TelePrompTer®

Call Don Redell, Sales Manager, TV and Film Services.

TELEPROMPTER CORPORATION
311 West 43rd St., New York 36, N. Y. • JUdson 2-3800
LOS ANGELES • CHICAGO • WASHINGTON, D.C. • PHILADELPHIA
DETROIT • MIAMI • TORONTO • LONDON

TELEPROMPTER SERVICE

Now... you can call Hollywood for a dime!



...and it's Warner Bros. Television that answers!

Yes, it's the new Warner Bros. Television office in New York—planned especially to help you produce better Television Commercials . . . better Industrial and Special Purpose films.

Here in New York, for the first time, is the short cut to Warner Bros. know-how, quality, technical and creative ability. The vast facilities of the world's most modern motion picture studio as close to you as your own telephone.

Think of it . . . your TV Commercials, your Industrial and Special Purpose films can make use of Warner Bros. facilities . . . famous for the finest color in the industry . . . the company which has developed such processes as the exclusive new "Ultra-Violet Background Matte," the most important picture-making contribution in years.

Remember, everything and anything at Warner Bros. California is available to you at Warner Bros. New York. It's like having a direct wire to the twenty-one sound stages, the ten miles of streets and exterior sets, the versatile, imaginative animation, industry acclaimed sound—all the facilities that have made the name Warner Bros. synonymous with film leadership!

Joseph D. Lamneck, Warner Bros. Television
321 West 44 Street, New York 36, N.Y.

* In Chicago, dial Harrison 7-6052
Burton A. Neuburger, Warner Bros. Television
1307 S. Wabash Ave., Chicago 5, Ill.

'Tonnage' Is Okay, But AM Listeners Still Search Out Programs: Hausman

New York.

Editor, VARIETY:

Apropos your article last week on "'Tonnage' Buying Radio Dilemma," "Tonnage" doesn't have to be a dirty word—even though the article kinda makes it sound like one. As we understand "tonnage," it means reaching a lot of people with frequent repetition at efficient costs. And that seems to me to be sort of a cliche for effective advertising.

CBS Radio sells in today's patterns: frequency and audience reach at efficient costs. "Tonnage?" Who can argue with the need for low-cost frequency and reach today. It's like being against an early spring.

But we program in established patterns, because they work best for listeners. "Tonnage" or no, what our listeners hear are programs that have a beginning and an end—a satisfying thing for them. These programs come at specified points in the schedule. The audiences seek them out for entertainment, for information, for relaxation. And just as he always did—the advertiser with 10 seven and one-half minute units a week of various CBS Radio daytime dramas reaches more people more often than he could with quarter-hours of one program has no relevance for our listeners. And similarly with Jack Benny or "Our Miss Brooks" or "Suspense" or "Gunsmoke" or "The World Tonight."

To say "nobody is buying programs any more in network radio" just ain't so as applied to the CBS Radio Network. Our business, as it always has been, starts with programs for people. And then goes on to make these programs effective for advertisers without disturbing their audience values.

Sure at CBS Radio Network, we've adapted our selling techniques to conform with the times. But we've never gotten away from the idea that programs people seek out offer the most effective way for advertisers to seek out listeners. Maybe that's the reason we've got more listeners and sponsors (adv.).

Louis Hausman,
V.P., CBS Radio.

'Pinky' Rolls April 8

Hollywood, April 2.

Albert C. Gannaway Productions will start shooting the pilot film for its "Perils of Pinky" tv series, starring Pinky Lee, April 8 at Ziv Studios. Gannaway will produce.

Gannaway also will start camera-work on the pilot for the "Judy Canova Caravan," starring Judy Canova, at Ziv Studios. April 11. Charles Lamont has been signed to direct the film, which Gannaway will produce.

WOR-TV in 13-Week Experimental Series In Bid for Live Shows

WOR-TV, N. Y., which has been testing various programming formats since its retreat from feature film programming in the now heavily competitive New York firstrun pix field, has come up with a novel experiment in the "live" programming field.

Beginning April 11, and each subsequent Thursday from 9:30 to 10 p.m., station will offer a series of 13 "live" format programs, ranging from panel to dramatic shows, on an experimental basis, with the hope that at least six in the series will prove themselves out for regular telecasting. Titled "X-13," the series, each a different type of "live" program, will be produced by Hardy Burt, producer of "State of the Nation" series and former producer of "Facts Forum." He will be aided by Jay Sheridan, currently assistant producer of the "Robert Montgomery Presents" show.

First in the series will have Senator Joseph McCarthy face his critics. Station hopes to get lawyer Joseph Welch and Max Lerner as members of the critical threesome. Themes of other programs in the 13 include "The Unknown World," with two opposing points of view on the supernatural; "TV Tabloid," a novel treatment of leading features in the New York tabloids; "Places, Please," a quiz program built around globetrotting personalities; "Medical News Conference"; "What's Your Average," an audience participation game; "The Play's the Thing," a half-hour dramatic show; and others featuring a singing personality and an electronic quiz.

The experiment, a bold move for an indie in these rely-on-film times, will be underwritten to the tune of about $7,000 to $9,000 per show by Burt Productions, with the station paying for below-the-line costs, in addition to granting the air time. WOR-TV will have first crack at any of the shows in the series.

New Orleans—John Kent was promoted to director of public affairs at WDSU-TV, Tim Hicks, veep in charge of programming announced. Kent, in new post, will be responsible for the production and coordination of all station remote pickups, special events, and educational public service programming.

Liebman's Global Holiday

Max Liebman planed westward out of New York Monday (1) on a two months' round the world tour and his first major breather since ushering in the "spec era" for NBC-TV in 1953. Mrs. Liebman is accompanying the producer-director and they're due back June 3.

Although Liebman will visit dozens of cities, he'll look over the television operations of four in particular, Tokyo, Rome, Paris and London.

Seems Everybody Hiking Rate Card

Hollywood, April 2.

KNXT and KRCA, local CBS-TV and NBC-TV owned-and-operated stations, yesterday (1) put into effect new rate cards, following KABC-TV's hike of mid-March. Last October, KTTV, Times-Mirror-Metro indie, and KHJ-TV, General Teleradio outlet, also raised rates.

This leaves only KTLA, Paramount station, and KCOP, Copley Press indie, who have not had a rate increase in the past year. However, KTLA topper Lew Arnold admitted that station rates are "flexible," going up for certain high-rated programs.

Most extensive of yesterday's hikes is KNXT's, with the base rate going up an average of 9% in hour, half-hour and quarter-hour prices. Spots and station identifications remain the same. Last KNXT rate card, listed a Class A hour at $3,200 and a minute Class AA spot at $700.

New KRCA rate card, No. 12, applies only to 10 second spots. Hike is approximately 7.5%, with Class A rate going up to $210.

KABC-TV's new rate card, in effect since March 15, raised program rates approximately 15%, with a Class A hour going from $2,000 to $2,300. Also, the ABC-TV owned-and-operated outlet created a new Class AA spot time, between 7:30 and 10 p. m. daily, and set a $600 rate for a 20-second spot with no frequency discounts. Other program and spot rates were hiked proportionately.

KTTV's raise of last October roughly increased prices by 25% for programming and 10% for spots. Previous rate card No. 8, set Class AA live shows at $2,000 an hour; and minute spots at $600.

KHJ-TV's October increase on rate card No. 4 is a basic 25% hike. Previous card quoted $1,200; for a Class A hour; new rate is $1,500.

KIOA Sale Okayed

Des Moines, April 2.

The FCC has approved the sale or radio station KIOA, Des Moines, to Public Radio Corp., Tulsa. The station is presently operated by Town and Farm, Inc., an affiliate of ABC. William Martin, Grand Island, Neb., exec v.p. of Town and Farm, announced the sale of the station last month. The sale price was $185,000 for the physical properties.

New owner is to take over operation on May 1. Town and Country purchased KIOA from the Independent Broadcasting Co. for $150,000 in 1953.

Metro-TV Dilemma

Continued from page 35

ing station to turn down pix on such basis as undue violence, racial stereotypes, and other factors.

The exceptions, mainly those whose stations steer away from heavy feature programming, adopted a "it serves them right" attitude. But even they had a mixed feeling, being part of an industry that is government-control shy. It's understood complaint grew out of protests made to Justice by some indie station.

In Washington, guessing is that Justice will get a consent decree which will herd the others into line with similar decrees.

MPAA Into Action

The suit, which in part effects all feature film selling, will be taken up at a forthcoming meeting of the Motion Picture Association of America, to be attended by attorneys of all film companies. Other parts of the suit are peculiar to Loew's, the only major film company with the exception of Columbia's Screen Gems engaged in feature film selling to tv. Other majors have sold their libraries to middle-men for tv distribution. Loew's, too, was the only major engaged in library selling and the only major to gain 25% stock interest in three tv stations the latter factor listed in the complaint.

Unlike the Government's old antitrust suit against the majors, from which all the consent decrees stemmed, and from which the present tv suit rises, there is no allegation of any conspiracy among the features to tv distributors, the Government apparently cognizant of the variety of tv selling approaches among the companies.

Justice Dept's block-booking complaint asks the Federal Court to enjoin Loew's, compelling to lease, picture by picture to television stations. Also, it requested that Loew's be compelled to renegotiate existing block-booking contracts, permitting picture-by-picture and station-by-station buying.

"Commencing in 1956," the complaint reads, "defendant has licensed over 700 feature films to many tv stations in many different markets and, in so doing, has required the purchase of the entire group of said films."

The petition contends that block-booking has had the following effects:

"Television stations have been forced to purchase large numbers of feature films not desired by them.

"The playing time of television stations has been arbitrarily preempted, thus preventing them from securing films from other producers and distributors.

"Television stations which are financially unable to take feature films in the large quantities required by the defendant have been prevented from obtaining any of the feature films of the defendant.

"Television stations have exhibited many feature films that are inferior in quality which, except for the offense herein alleged, they would not have exhibited."

St. Louis 'V'

Continued from page 32

continuation would not result in a financial bonanza."

Comr. Hyde felt that the Commission should have given the authorization to a local applicant. Comr. Bartley was opposed to CBS because of its multiple station holdings.

Hearings on the contest began in the summer of 1954 and were highlighted by the refusal of St. Louis Amusement to participate as long as CBS remained a party in the proceeding. The examiner held its application in default after denying a motion for postponement pending a Supreme Court ruling on Amusement's request to review a Court of Appeals decision dismissing a petition challenging the legality of the CBS application. Subsequently, the Supreme Court refused to review the case.

With its grant in St. Louis, CBS will have six tv stations—four V's (New York, Chicago and Los Angeles) and two U's (Milwaukee and Hartford, Conn.). This will make it second among the networks in o&o outlets. NBC has the limit of five V's and two U's. ABC has five V's but no U's.

It's Now Claire Trevor As Anne Baxter Joins Bette Davis Exit of '90'

Hollywood, April 2.

CBS "Playhouse 90's" "If You Knew Elizabeth," to be telecast April 11, finally got into rehearsals Friday after casting problems which saw both Bette Davis and Anne Baxter exit, with Claire Trevor finally being set as the femme lead in the Tad Mosel story.

Miss Davis was originally signed for the vidrama, to have made her live videbut in it, then bowed out because she was "too tired." With this, Miss Baxter was signed as her replacement. But Thursday Miss Baxter had the virus, and she was replaced by Miss Trevor.

Strangely, a spokesman for Miss Baxter said the actress didn't know if she would do the drama or not, but at the same time this was stated CBS had already replaced her with Miss Trevor. Commented Miss Trevor: "I decided to take over the jinx show. You know me—I'm always asking for trouble."

Closed-TV

Continued from page 38

meeting arrangements with the closed-circuit telecast.

Int'l Harvester's 48 Cities

International Harvester Co. is the latest major firm to employ closed-circuit television for a nationwide business meeting. Via the facilities of the Group Communications Division of Tele-Prompter Corp., International Harvester will deliver its product and sales message to 6,400 truck dealers and sales staffers tomorrow (Thurs.).

Telecast, on big screen projectors, will be piped to 48 cities. Program marks the 50th anni of motor truck production by International Harvester. John L. McCaffrey, board chairman, and P. V. Moulder, prexy, head the list of company officials who will participate in the telecast, originating from a WBKB studio in Chicago.

Dog Days

Continued from page 33

tractual commitment. But where that leaves the viewer is something else again. It has been established time and again that the summer tv audience coast-to-coast comes in a giant-size package and is worth shooting for, something worthy of more than lip-service when it comes to programming. But on the basis of present plans, little or nothing of an imaginative or inventive character is being plotted.

Louisville—Ralph M. Hansen, WHAS-TV program director since the station's beginning in 1950, leaves the station this month to join KYW-TV in Cleveland as program manager. During Hansen's tenure the station has won many national programming awards for "Inside Our Schools," "Operation Cancer" and "Crusade For Children" in the public service category, and other shows.

Westinghouse

Continued from page 38

and forth. The move was especially serious to NBC since it left the big net without an outlet in Pittsburgh. KDKA radio still carries a few NBC shows but under the special month-to-month agreement. The pending U. S. Justice Department antitrust action against NBC in connection with the exchange of stations between NBC and WBC in Philadelphia and Cleveland could have been a factor, too.

There is a possibility that the NBC deal with WIIC may give the web a radio outlet here, too, since WWSW has long been an indie station and might be in the mood now to listen to network overtures since it lost one of its biggest sources of revenue, the Pirates' baseball games, to KDKA radio and KDKA-TV after having had them exclusively for almost a quarter of a century.

CISCO KID #2 SYNDICATED SHOW IN ROANOKE ARB, Sept., 1956 31.7

TOPPED ONLY BY ZIV'S, HIGHWAY PATROL (39.1)

BEATS:
What's My Line...28.7
$64,000 Challenge..28.5
Sid Caesar 23.5
Phil Silvers 22.9
This Is Your Life..18.3
Jackie Gleason ...10.8
...and many others.

ZIV TELEVISION

THANK YOU:

SYLVIA DEVEY—
Washington, D. C.,
SPruce 3-5020

MIDGE STARK—
New York,
PLaza 7-6300

PHYLLIS CORTLEY—
New York,
ORegon 5-4466

for doing such a swell Radio-TV job on our Red Cross campaign. You are so smart you make even me look good—and would do the same for any other boss.

ken greenberg
the boss (?)

BRITISH PRESS ACCLAIMS

Granada TV 90 minute production of Arthur Miller's version of Henrik Ibsen's

"AN ENEMY OF THE PEOPLE"

*

THE STAR

". . . must go into the running for the TV Play of the Year"

DAILY MAIL

"A combination of talents sent Ibsen's 'An Enemy of the People' to a sure place among the best dozen television plays of the year . . . What a wonderful thing television seems when plays like this come out of it"

LIVERPOOL EVENING EXPRESS

". . . ITV Play of the Week turned out to be the Event of the Week . . . head and shoulders above anything else we have seen recently"

DAILY MIRROR

". . . the complete answer to the critics-in-advance who said that ITV would cater only for morons—as striking a piece of TV entertainment as has ever come our way"

NEWS CHRONICLE

"Granada Television seems to be feeding into ITV Network the best plays at the moment. The production of the Arthur Miller version of Ibsen's 'An Enemy of the People' was taut and vital"

MANCHESTER GUARDIAN

". . . A hard-hitting punch-packed drama. Between them Mr. Miller and Granada made a short, sharp and impressive thing out of 'An Enemy of the People'"

BIRMINGHAM EVENING DESPATCH

". . . Last night we probably saw the best play of 1957. Few plays will equal its power, compassion and irony and the high quality of the production . . . presented by Granada who more than once have shown that they do not despise quality because of some cretinous idea that it is not in the public interest or taste"

DAILY HERALD

". . . came over with tempestuous force . . . the total effect was electrifying"

EVENING STANDARD

"Ibsen's strong meat was most satisfying—I would like to record an opinion that ITV hit high peak with last night's production"

YORKSHIRE EVENING POST

". . . an event of great credit to everyone . . . and a particular feather in his cap for director Silvio Narrizzano"

Granada TV Network is the weekday company for Britain's Northern Region—soon the largest single TV region in the world

GRANADA TV NETWORK

36 Golden Square, London, W.1, England

NARTB Convention

Continued from page 39

citement it once caused. The telecasters, apparently, feel that development of the service at most, will be gradual and that the FCC will institute careful control of whatever tests are authorized. They may also find comfort in the hope that Congress will enact legislation to prohibit the service on the commercial channels.

Despite the rather drastic action taken by the Commission in removing VHF channel assignments to help out in the UHF situation, there is no indication that this will be an issue at the convention. What the agency did in the various deintermixture decisions is regarded as important only in individual areas.

However, it's a different thing when it comes to the plan of Comr. T. A. M. Craven to drop the allocation table and it can be expected that the Assn. of Maximum Service Telecasters, which fears its stations would be adversely affected, will be heard from. This subject, too, will doubtless be brought up before the FCC panel session and Comr. Craven will be there to take on all comers.

Happy Radio Story

Agenda-wise, the convention sessions reflect the growth of the media, with one and one-half days this year devoted equally to radio and to television. Considerable interest is expected in the Wednesday afternoon session of the Radio Management Conference in which broadcasters will hear a report by Ward Dorrell of John Blair & Co. on "Counting the Audience." This is a subject dear to Hal Fellows who feels strongly on the importance of getting the facts on radio circulation.

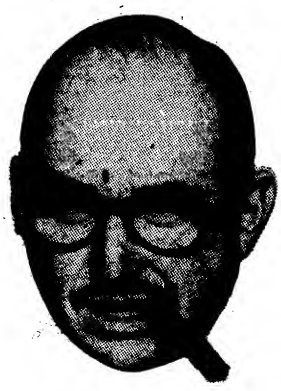
Also of concern on the radio front is the pending petition of NARTB for FCC remote control privileges. With the current difficulties of obtaining engineers, broadcasters feel it is highly important to better utilize their technical personnel. Favorable action by the Commission would benefit about one-third of all AM stations.

On the tv side, there will be much interest in a report Tuesday by Dr. George R. Town on the operations of the Television Allocations Study Organization, which is charged with finding out the cold hard facts about UHF and VHF coverage. This will be the first public appearance of TASO's executive director.

Another event expected to attract attention is the all-industry music licensing meeting on Thursday which is open to all tv stations, whether members of NARTB or not. Desire of the Association to obtain full industry representation on the music problem is responsible for this meeting.

Outside of the agenda, the delegates will have much to talk about. They will reminisce on the changes that have taken place since the last convention. And "you can be sure" that high on the roster of their over-the-coffee conversation will be certain Justice Dept. actions and the sensational rise of ABC.

I'M JOE FLOYD...



I CONSIDER MYSELF A HELLUVA SALESMAN!

Whether you want to go the radio or tv route . . .

If you want to cover a healthy, husky slice of America — measured in terms of South Dakota, Minnesota, Iowa and Nebraska — then see me!

BUY JOE'S RADIO KELO Now increased from 5,000 watts to 13,600 watts.

and

BUY JOE'S TV!
You can't beat this single market buy!
KELO-TV
SIOUX FALLS
(New 1,032-ft. Tower)
SATELLITE KDLO-TV
ABERDEEN - HURON - WATERTOWN
and this June KPLO-TV
PIERRE - WINNER - CHAMBERLAIN

All Inter-connected!
NBC • CBS • ABC

THAT'S RIGHT! J. F. IS A HELLUVA SALESMAN . . .
and you can reach him quick at KELO, Sioux Falls . . . or through
H-R REPRESENTATIVES

'Commentator'

Continued from page 39

90," Brodkin stated, and their contribution is "constructive" in each of these shows. He said that Robinson had backed him in controversy surrounding several scripts, including his first show for "Studio One," "The Hollywood Complex," on which there had been some squawks from influential quarters. As a matter of routine, Brodkin said, whenever he has a script on which he anticipates some problems, he forwards it to Robinson and "I head off trouble before it begins."

Brodkin said that "I'm not trying to apologize for anything or anybody because I don't have to. I get offers all the time. But I'm happy here. It's the first time I've ever been able to do a show where the quality of the program is the only consideration. I think every story that's been run on 'The Commentator' has tried to blow up the sensational angles, but there just aren't any."

'Educating Kids'

Continued from page 32

current events. Results of the tests will be broadsided across the rest of the country.

Even without a fullscale successful return on the investment, Steinberg believes the experiment will get some students acquainted with radio. He points out that most children don't remember network radio as a major source of information and entertainment, particularly nighttime radio, since most are "tv babies." Even limited exposure to radio may lead to more extensive listening.

The other project was a tie-in with the American Academy of General Practice, an affiliate of the American Medical Assn., which held its ninth annual Scientific Assembly in St. Louis last week. Tie-in was effected through the "Young Dr. Malone" soaper, with specific references written into the script concerning the convention and the work of the AAGP, including reference to its membership requirement that all members complete 50 hours of postgraduate study each year.

Result is that the AAGP broadsided its membership, alerting them to the show, while many members of the Academy actually posted the broadsides on their bulletin boards. Moreover, GP, the Academy's monthly publication, will do a followup story on "the symbolic importance of 'Young Dr. Malone' in informing radio listeners of the importance of the family doctor in American life."

Arthur Murray

Continued from page 32

had originally signed Murray with the intention of placing him on Columbia Saturdays at 9:30 for the summer. But Helene Curtis, which shares the lead-in 9 p.m. period with Nestle, raised a king-sized rhubarb.

Seems Curtis had previously wanted to advertise one of its own deodorant products, but CBS said no. When Curtis learned of the Five Day deal, it immediately boxed CBS in by insisting (1) if CBS allowed Five Day to advertise, it must then, as a matter of policy, allow it to use a deodorant product, and (2) once it allowed the Curtis deodorant, a product conflict was established, Curtis as the year-round bankroller had prior claim. CBS had no recourse but to drop the entire Murray-Associated project.

Meanwhile, NBC had been having its problems with Speidel and Purex, the "Big Surprise" sponsors, who were unable to agree on any replacement for "Surprise" except the Murray show. Both sponsors and NBC had made an effort to snare the Murray stanza, but he had already been committed to Associated and CBS. When Curtis came to the rescue via its objections, NBC stepped in and grabbed the show.

Pitt Educ'l TV Station Has Itself a Sun. Ball With Networks Shows

Pittsburgh, April 2.

Educational tv station WQED has just begun its fourth year of operation by going on the air Sundays for the first time with a flock of programs from the three major networks. NBC, CBS and ABC are making available for that day all of its sustaining programs which aren't carried commercially in this area.

Among the shows WQED will be carrying every Sunday are "UN in Action," "Camera Three," "Let's Take a Trip," "Frontiers of Faith," "Odyssey," "Heritage," "The Last Word," "Youth Wants to Know," "Zoo Parade" and "Meet the Press."

Sunday programming begins this week and station will be on from 11 a.m. to 6:30 p.m. The expanded schedule gives WQED 78½ hours of air time weekly. Previously the educational channel has operated only Monday through Friday.

TRENNER, SCHORR'S 90G STATION BUY

Rochester, N. Y., April 2.

Florida East Coast Broadcasting Co., Inc., principals in which are Harry Trenner and Herbert Schorr, have purchased radio station WRNY here for about $90,000 from David Kyle and Donald Corgill.

Trenner is former sales v.p. of Mutual. He and Schorr, formerly sales manager of WOV, N. Y., own and operate WFEC, Miami.

Dick Campbell's Setup

Fort Smith, Ark., April 2.

VHF'er KNAC-TV here has built an entire staff behind new general manager Dick Campbell, formerly of KOTV, Tulsa. Making the switch with him is Glenn White, who becomes KNAC program manager.

R. L. Masters and Ralph Smith, two ex-engineers from KARK-TV, Little Rock, moves over to KNAC, as well. In all, 10 execs were hired to fill out the first echelon for the new Channel 5'er.

Pittsburgh — Johnny Boyer, vet Pittsburgh sportscaster who exited KDKA recently after nearly 20 years, is getting back into the local radio picture through his own efforts of latching on to a sponsor. Boyer sold himself to Palm Beach Sportswear for a five-minute spot cross the board and then took the deal to another station, WCAE, where he begins this week.

Chi Dailies

Continued from page 33

morning on his local WNBQ cutins on the "Today" show.

Except for a shirttailed addition to another aspect of the case in the Chicago American and a short story in the Tribune the next day, no other press stories were found reporting that Mrs. Grimes and Meegan had cleared the lie box. The NBC newsmen's beef isn't that only the American saw fit to use O'Connor's name and the station's call letters but the fact that the parochial minded city desks blew off the story developed by a competing news medium.

Further irony is that WMAQ-WNBQ news director Bill Ray and O'Connor have typically been generous on their respective shows in crediting the local dailies for a particularly good piece of reporting.

Gary Cooper

Continued from page 33

1 since the present Wednesday tenant, "20th-Fox Hour," is committed sponsor-wise until Sept. 18. General Electric siphoned off the sponsorship to Revlon some weeks back but cosmetic firm has already cancelled but is staying on for the summer with first-and-second-run films off the 20th TV roster. Cooper show was originally scaled to start in the fall of 1958. Meanwhile, U. S. Steel has put through a renewal for the '57-'58 season.

"Perry Mason" is headed for the Saturday 8 to 9 slot being vacated by Jackie Gleason. CBS is hopeful of persuading Old Gold to retain its franchise on the hour by transferring its coin to the hour adventure series.

Network, however, is still in a box on its "Big Record" 60-minute variety entry. Can't find an hour's period for it.

ABC-TV Schedule

Continued from page 39

was started last week, fronting Darren McGavin.

Saturday: Warner westerns, 7:30-8:30; "Amazon Trader," 8:30, the other Welk telecast 9-10. It's likely Guy Mitchell, with a new Revlon pact in his pocket, will take 10 p.m., either Saturday. He's also a Friday, 10 p.m. possibility.

Afternoon at ABC, except for 5:30-6 "Mickey Mouse Club" strip is indefinite. Network and Walt Framer have undertaken joint production of a five-a-week late afternoon series called "Lucky Lady," an audience-participationer and the time has tentatively been fixed at either 4 or 4:30. At 5, ABC is still mulling a batch of rerun telefilm adventures.

B&E's Trio

Continued from page 33

plans to utilize the services of Charles Van Doren, Virginia Nearing and Herb Stempel, the three standout contestants to date on the Monday night "Twenty-One" quizzer. They would be used as a regular panel to compete with new contestants. (Van Doren's participation is subject to MCA negotiations, since he's now agented by the outfit.)

There have already been a couple of run-through on the new show and it's understood that Danny Seymour, tv-radio veep of J. Walter Thompson has taken on option on the property on behalf of an undisclosed JWT client.

Cuba-NBC

Continued from page 51

ready to invest about $4,000,000 in the Cuban project.

On one previous occasion NBC had sought to become partnered in the new British commercial tv operation transmitting for the west of England and Wales. These plans, too, went awry when a "no outside ownership" edict was handed down.

What new foreign pastures NBC is currently ogling isn't known.

Chi City Hall Fire Sparks New Bid For Built-In Electronics

Chicago, April 2.

Recent fire in the City Hall which gutted the city council chambers may turn out to be a blessing in disguise for the local radio-tv newsmen.

Radio-tv news directors have approached Mayor Richard J. Daley with the suggestion that permanent electronic facilities be installed during the council chamber remodeling. Such a builtin booth would permit radio-to-newsreel coverage of council and committee sessions without interfering with the proceedings, it's argued.

Request is part of the continuing campaign to gain full scale entry of the electronic media into the council chambers. Although some council and committee meetings have been opened up to radio and tv, there is no blanket greenlight for unrestricted coverage on an "equal rights" basis with the press.

Proposal for the built-in facilities was pitched to the mayor in a letter signed by Chet Hagen, NBC central division news chief; Bill Ray, news director of WNBQ-WMAQ; Bill Garry, WBBM-WBBM-TV; Con O'Day, WBKB, and Holland Engel, WGN-WGN-TV.

Boston — Jimmy Camilli went from doorman at the plush Rickshaw, Chinese eatery here, to disk jock at WENT, Gloversville, N.Y., where he began platter spinning last week. Camilli doubled as doorman at the Rickshaw while studying disk jocking at Leland Powers School of radio, tv and theatre here. He had worked previously at WCSS, Amsterdam.

HOT SPRINGS
NATIONAL PARK, ARKANSAS

For Your Health...

Nervous tension melts in the relaxing embra of Hot Springs' radioactive waters that bani occupational fatigue, ease arthritis, high blo pressure. And so easy to take in our supe Bathhouse right in the hotel."

...and Play

Good golf, club privileges; Arlington Open P. G. A. Tournament May 9. Bass fishing, water sports on sparkling lakes. And Arlington hospitality is your passport to air-conditioned comfort, cuisine for epicures, social entertainment.

For colorful folder and reservations, address:

TELEPHONE:
HOT SPRING
NAtional 3-77
CHICAGO
MOhawk 4-5

R. E. McEachin, General Mgr.

Arlington
HOTEL and BATHS

Interested in
The Very best deal on a new
THUNDERBIRD
or
FORD
Call or write SAM ANGER -
(brother of Harry Anger, G.A.C.)
LYnbrook 9-0600
TED ROWLAND, Inc.
Lynbrook, Long Island, N. Y.
Delivery Anywhere in the U.S.

EVERY DAY ON EVERY CHANNEL TV
BROOKS COSTUMES
3 West 46th St., N.Y.C. • Tel. PL 7-3800

NEW TRENDS IN ADVERTISING

An 80-year run for "CINDERELLA" on its opening night!

On Sunday night, the CBS production of Rodgers & Hammerstein's "Cinderella" was seen by over 100,000,000 people, according to Trendex. If this had been presented on Broadway in the 3,000-seat City Center, it would have taken an 80-year run—at eight performances a week—to reach an audience of the same size.

Critics and public agree on this show. A composite review reads something like this: "Television presented the best original musical in its history—a Spectacular worthy of the name—a polished, thoughtfully conceived presentation—dream stuff for eye and ear—sheer delight, and the 90 minutes were all too short."

This was a night when trends were set. The most obvious was the fact that a Rodgers & Hammerstein musical made its premiere on television, not on Broadway. The Kenyon & Eckhardt commercials for Pepsi-Cola and Shulton were also newsworthy.

As of now, Kenyon & Eckhardt is conducting its own post-test on these commercials. We do this in five cities, using our own research people and our own techniques. What we get is depth interviews—in miniature. Pepsi-Cola and Shulton will receive reports on the effectiveness of their commercials within two weeks.

This testing is typical of the thoroughness of the Kenyon & Eckhardt approach to television. At K&E, we don't turn over the TV job to a comparatively restricted group of specialists. Instead, we aim to get the whole agency deeply involved in television. Not just one department but seven! Not just producers and program men and a few TV writers and storyboard men—but all executives, all account men—plus a constantly increasing number of writers, artists, researchers, media and promotion men who are equally at home in print and TV.

At Kenyon & Eckhardt, we believe that an agency's success and efficiency in TV can be measured. Below we suggest four ways to do the measuring.

Four ways to measure TV effectiveness

Delivering an audience at low cost.

Sponsor Magazine recently ran a list of the 14 largest agencies showing costs per 1,000 homes per commercial minute of all their TV shows during December. They ran from $2.50 to $3.80. Low man on this totem pole was Kenyon & Eckhardt at $2.50.

The ratings of the shows.

Consider these outstanding Nielsen ratings: The Ford Fiftieth Anniversary Show—the first Spectacular—70.7; Peter Pan—66.1; Ed Sullivan Show—current average 48.9; Perry Como Show—current average 38.9; Rin Tin Tin—current average 29.4.

The ratings of the commercials.

RCA Victor commercials lead the industry for increasing preference ratings in Schwerin tests. Their average figure is double the average for the hard goods field.

The resourcefulness of the agency's TV research.

K&E has developed its own TV panel to measure the audience appeal of new television programs before they go on the air and thus minimize buying risks.

K&E has invented a new "vending machine" technique for pre-testing the effectiveness of TV commercials. To our knowledge this is the only method that measures viewer reactions to every second of the commercials.

KENYON & ECKHARDT INC.

247 Park Avenue, New York 17

ATLANTA BOSTON CHICAGO DETROIT HOLLYWOOD MEXICO CITY MONTREAL NEW YORK PHILADELPHIA SAN FRANCISCO TORONTO

Jocks, Jukes and Disks

By MIKE GROSS

Johnnie Ray: "Yes Tonight, Josephine"-"No Wedding Today" (Columbia). "Yes Tonight, Josephine" should take off fast for a long spin. It's highly rhythmic item with an exciting drive and Johnnie Ray sends it home with exuberance. "No Wedding Today" is in a plaintive ballad vein with a touch of hillbilly strain. Ray's reading is effective.

Nat King Cole: "When Rock 'n' Roll Came To Trinidad"-"China Gate" (Capitol). Nat King Cole has fallen into the calypso groove with a nifty piece of material tagged "When Rock 'n' Roll Came To Trinidad." Tune's bright beat and Cole's topnotch delivery makes it a natural for strong jock and juke play. "China Gate," title song of an upcoming 20th-Fox pic, is an okay ballad with warm Cole treatment.

Don Cornell: "Mama Guitar"-"A Face In The Crowd" (Coral). Coupling of tunes from WB's "A Face In The Crowd" gives Don Cornell some of the best material he's had in a long time. And he should ride to the top with "Mama Guitar." Tune has a fine rhythm beat and Cornell whips it across with the proper zest. **Art Mooney's** version of "Mama Guitar" on the MGM label should pick up some play. **Julius LaRosa,** however, isn't too successful with his treatment on RCA Victor. "A Face In The Crowd" is a solid ballad right up Cornell's alley.

The Lennon Sisters: "Young And In Love"-"Teen Age Waltz" (Brunswick). "Young And In Love" fits right into song vogue set a few months ago by "Young Love." The lyric idea and the beat is pegged for the teenage market and the kids should lap it up. The Lennon Sisters, out of **Lawrence Welk's** crew, give it the right vocal approach and should reach the hit brackets with the side. **Keely Smith's** version on Capitol is good enough to give the Lennon gals some stiff competish. **Dick Kallman's** treatment on Liberty is a bit too schmaltzy. "Teen Age Waltz" is a pleasing side which the Lennons treat handsomely.

Randy Starr: "After School"-"Heaven High" (Dale). "After School" shapes as one of those left-field items from a small label that could come up for a big score. It's a mellow, lilting item with a teen-age peg, of course, and Randy Starr carries it along with an effective vocal. Tunes rates spins and major company covers. Reverse side is an okay calypso offering.

Dream Weavers: "Fool's Gold"-"I'll Try, I'll Try" (Decca). There's a solid commercial potential in "Fool's Gold" but the values are not fully realized by the Dream Weavers' interpretation. A brighter vocal handling would highlight the catchy musical phrasings for better results. "I'll Try, I'll Try" is an average ballad that doesn't build too much interest.

Gale Storm: "Dark Moon"-"A Little Too Late" (Dot). "Dark Moon" is an intriguing ballad entry set in the countrified-pop groove. Miss Storm and vocal chorus build it into a strong spinning bet. She switches to a breezy, rockin' groove on "A Little Too Late." It's due for a fair response from the spinners.

Bob Anderson: "Riptide"-"Pizza Joe" (Bally). The strong western flavor of "Riptide" gets a thorough going over by Bob Anderson. His rich delivery and the lush musical backing are solid values that will help take the side for a good spinning ride. "Pizza Joe" is a mish-mash of rock 'n' roll, calypso and Neapolitan melodies.

Mindy Carson: "Please Take Back Your Introduction"-"Time's Runnin' Out on Me" (Columbia). "Please Take Back Your Introduction" has been worked into a likeable tune with a lilting beat. Mindy Carson and vocal chorus build it into a good programming bet for the jockeys. "Time's Runnin' Out on Me" shows the thrush off in a wailin' form but for only so-so spinning chances.

Ella Fitzgerald: "Hotta Chocolotta"-"Hear My Heart" (Verve). Ella Fitzgerald's bright and bouncy treatment of "Hotta Chocolotta" should win it lotsa play on the jock and juke levels. It's a clever blending of words and music which she captures for solid results. "Hear My Heart" is a racing item that doesn't seem to be going anywhere.

Bill Hayes: "Ramshackle Daddy"-"On the Outside (Lookin' In)" (ABC-Paramount). The boogie-woogie beat gets a raucuous going over on "Ramshackle Daddy." Bill Hayes belts it out eight-to-the-bar. "On the Outside (Lookin' In)" is a rockin' blues-styled item which Hayes gives a lot of vocal verve.

Ray Martin Orch: "The Whistling Sergeant"-"Tango in the Rain" (Capitol). "The Whistling Sergeant" is a light-hearted instrumental with plenty of appeal for the jocks and the coinbox trade. Reverse side is a flavorsome item but with less of a melodic flair than "Sergeant."

Screamin' Jay Hawkins: "You Made Me Love You"-"Darling, Please Forgive Me" (Epic). The oldie "You Made Me Love You" takes a beating in the hands of Screamin' Jay Hawkins. It's the kind of freak shellac, though, that takes off in some places. Bottom deck is a recitative that's hard to take seriously.

Four Happy Fellas: "It's Illegal, It's Immoral"-"Hit De Long Ball" (Tabb). "It's Illegal, It's Immoral" is a lively calypso with a humorous lyric angle. The Four Happy Fellas give it lotsa spirit and it should make its mark in the calypso competish. "Hit De Long Ball" is also in the Trinidad groove but with small scoring chances.

Mamie Van Doren: "Go, Go, Calypso!" - "Salamander" (Prep). Mamie Van Doren makes an inauspicious wax bow in a coupling of tunes from the Warner Bros. pic, "Untamed Youth." Neither side amounts to much. Maybe the gal's gotta be seen to be appreciated.

Best Bets

JOHNNIE RAY (*Columbia*)	**YES TONIGHT, JOSEPHINE** / *No Wedding Today*
NAT KING COLE (*Capitol*)	**R 'N' R CAME TO TRINIDAD** / *China Gate*
DON CORNELL (*Coral*)	**MAMA GUITAR** / *A Face In The Crowd*
LENNEN SISTERS (*Brunswick*)	**YOUNG AND IN LOVE** / *Teen Age Waltz*

LAWRENCE WELK
and his CHAMPAGNE MUSIC
Coral—Thesaurus Transcriptions
93d Consecutive Week
Dodge Dance Party
ABC-TV—Sat. 9-10 P.M., E.S.T.
Sponsored by Dodge
Dealers of America
Top Tunes and Talent
ABC-TV Mon. 9:30-10 p.m., E.S.T.
Sponsored by Dodge and Plymouth
Dealers of America

Combo Review

DE VARGA TRIO
Monteleone Hotel, New Orleans

One of the alltime faves in the plush Swan Room of the Monteleone Hotel is the DeVarga Trio, composed of Johnny DeVarga, piano; Jerry Mann, bongo drums, and Marcia Knight, maracas and vocals. They work together for clicko blending to socko effect for dancing and as an act.

Trio features rhythmic latino tunes and nostalgic oldies, plus almost any type of tune called for by patrons. DeVarga's keyboarding shows long training. Mann beats out pulsating rhythms on the drums, while the maraca shaking is handled by Miss Knight, a looker with a nifty chassis who warbles pleasantly during the vocal interludes.

Fact that trio has been held over for second month testifies both to their performing abilities and arrangements. Group takes over the bandstand during Nick Stuart band's rest periods, and also is featured in each new show (every two weeks) as one of the acts.

Liuz.

John Leslie to Epic

John Leslie is the latest addition to the Epic roster under the aegis of Arnold Maxin, label's new artists and repertoire topper.

Leslie previously recorded for ABC-Paramount. His first sessions for Epic will be cut within the next few weeks.

Album Reviews

Walt Disney can be credited with showmanly timing on the release of his soundtracker from the 18-year old "Fantasia." The market's wide open for trackers now and the recording techniques have been developed to such an extent that his Disneyland label has been able to adapt the "stereophonic sound" introduced to pix at that time to the modern hi-fi way. It's a handsome deluxer (three 12-inch LPs and eight Disney illustrations, tabbed at $19.95 retail) and though its content is longhair, it should sell like a pop. For the record, **Leopold Stokowski** conducts the Philadelphia Orch on "Toccata and Fugue," "The Nutcracker Suite," "The Sorcerer's Apprentice," "Rite of Spring," "Pastoral Symphony," "Dance of the Hours," "Night on Bald Mountain" and "Ave Maria."

London Records has two top-notch packages for the mood music market in the new albums by **Frank Chacksfield** and **Stanley Black, Chacksfield,** a more popular name in the U. S. because of his clicko "Limelight Theme," switches to the south of Europe for the peg of his "Mediterranean Moonlight" package and throughout the 14 numbers he sustains a sunny and charming musical flavor. Black's melodic potpourri, under the overall tag of "Red Velvet," runs over 14 standard items with taste and an appeal that calls for respins. The maestro's keyboard work highlights the package.

Sixty songs on one 12-inch LP is bargain enough and when they're done with the likeable bounce of **Dick Hyman's** piano with rhythm accomp, the package becomes a natural for hefty sales. Incidentally, MGM Records is offering a three-set-60-song packages at $2.98 each for the month of April. In order to get the 60 songs on one LP, Hyman offers up just snatches of the well-remembered items, but it's enough to stir up fond memories. Although the bulk of the hits are culled from the catalogs of Music Publishers Holding Corp. (the Warner Bros. firms) and Leeds Music, there's enough there to supply a fair sampling of the hits of yesteryear. They're all ASCAP.

Working on the peg that disk fans like to dance as well as listen, the diskeries are pouring out packages tied in with the terp mood. Sets that are likely to get the hi-fi bugs to roll up the carpets are "Dancing at the Embassy Club" with **Chauncey Gray** on the Riverside label, **Emil Coleman's** "Strictly For Dancing" on Monarch, **"Waltz With Lawrence Welk"** on Coral, and "Dancing at El Morocco" with the **Charles Holden Orch** on RKO-Unique.

Best entries in the calypso mood come from Capitol's "Caribbean Calypsos" and Verve's "The Fabulous McClevertys." The Cap album features such Trinidaddies as **Lord Begginner, The Torpedo** and **Tony Johnson.** The beat is authentic, the ideas are merry and sometimes innocently irreverent as in the "Queen Elizabeth Calypso." But it adds up to lots a fun. **The McClevertys,** too, have the island beat down pat and they keep the grooves jumping with a songalog that ranges from the voodoo "Rookombey" to the modern-day "Don't Blame It On Elvis."

Noteworthy items for the jazz shelf: "The Jazz Odyssey of James Rushing Esq." with the **Buck Clayton Orch.** (Columbia). It's a hip musical excursion. **The Marion McPartland Trio** gives another good account of itself in Capitol package which uses nothing more for the title of the album than the name of the group. It's enough. For the McPartland name has a strong draw for the jazzophiles and in this set, again, she shows up with some standout keyboard inventiveness... Sax-man **Frank Socolow** put together a sextet for some shellac shenanigans on a Bethlehem label called "Sounds By Socolow." Socolow's a modernist with a feel for improvisation and an understanding of original melodic line. It comes off as an interesting and enjoyable package with much credit going to arrangers **Bill Holman, Manny Albam** and **Sal Salvador.**

Gros.

Longhair Reviews

Verdi: Aida (RCA Victor). Arturo Toscanini's last work, this is a brilliant version of Verdi's masterpiece with Herva Nelli, Eva Gustavson and Richard Tucker in the lead roles. Originally designed to mark Toscanini's 90th birthday, package includes Italian-English text with notes by George R. Marek and Henry W. Simon.

Brahms: Variations and Fugue on Handel Theme; Waltzes (Epic). Young pianist Leon Fleischer in lucid, lyrical readings of charming works.

Brahms: Symphony No. 1 (Decca). A superbly recorded version of Brahms first symphony by the Symphony of the Air under Igor Markevitch's baton.

Mozart: Two Symphonies in G Minor (Angel). Otto Klemperer with the Philharmonia Orchestra in excellent performances of the popular Symphony No. 40 and the earlier No. 25.

Vaughan Williams: Symphony No. 4 (Columbia). A powerful interpretation of Vaughan Williams' 1935 work by Dimitri Mitropoulos and the N. Y. Philharmonic Symphony.

Symphonic Dances (Capitol). A selection of 11 colorful selections from the popular classical repertory in lively performances by the Hollywood Bowl Orchestra under Felix Slatkin.

Bach: Brandenburg Concertos (Unicorn). Bach's six towering concertos in finely recorded performances by the Boyd Neel Orchestra with a group of outstanding soloists.

Herm.

VARIETY 10 Best Sellers on Coin Machines

1.	BUTTERFLY (6)	*Andy Williams*—*Cadence*; *Charlie Gracie*—*Cameo*
2.	I'M WALKING (4)	*Fats Domino*—*Imperial*
3.	MARIANNE (8)	*Terry Gilkyson*—*Columbia*; *Hilltoppers*—*Dot*
4.	PARTY DOLL (5)	*Buddy Knox*—*Roulette*; *Steve Lawrence*—*Coral*
5.	ROUND AND ROUND (2)	*Perry Como*—*Victor*
6.	YOUNG LOVE (12)	*Tab Hunter*—*Dot*; *Sonny James*—*Capitol*; *Crew-Cuts*—*Mercury*
7.	TEEN-AGE CRUSH (5)	*Tommy Sands*—*Capitol*
8.	TOO MUCH (8)	*Elvis Presley*—*Victor*
9.	WHY, BABY, WHY (1)	*Pat Boone*—*Dot*
10.	THE BANANA BOAT SONG (12)	*Harry Belafonte*—*Victor*; *Tarriers*—*Glory*; *Fontane Sisters*—*Dot*

Second Group

LITTLE DARLIN'	*Diamonds*	*Mercury*
WALKING AFTER MIDNIGHT	*Patsy Cline*	*Decca*
A POOR MAN'S ROSES	*Patti Page*	*Mercury*
DON'T FORBID ME	*Pat Boone*	*Dot*
I'M STICKING WITH YOU	*Jim Bowen*	*Roulette*
NINETY-NINE WAYS	*Tab Hunter*	*Dot*
SITTING IN THE BALCONY	*Johnny Dee*—*Colonial*; *Eddie Cochran*—*Liberty*	
MAMA, LOOK AT BUBU	*Harry Belafonte*	*Victor*
LOVE IS STRANGE	*Mickey & Sylvia*	*Groove*
I'M SORRY	*Platters*	*Mercury*

(Figures in parentheses indicate number of weeks song has been in the Top 10)

Houston Longhair Growing

Houston, April 2.

Box office demand has caused the Houston Symphony Society to expand next year's program, and increase appearances of Maestro Leopold Stokowski.

This season, subscription-holders heard 20 concerts—10 in the Monday series, 10 in the Tuesday series, the orchestra played one performance a week, and Stokowski wielded the baton on 10 occasions.

Next season, the two series arrangement will be dropped and the same program offered on Monday and Tuesday of each week. Four additional performances will be tacked onto program however, meaning two additional events for subscription holders. And instead of his present 10 appearances, Stokowski will appear 16 times on the podium.

Decca Signs Cupids

The Cupids, a vocal quintet from Brooklyn, has entered the Decca artists' stable.

Group of youngsters has been singing together for a couple of years and turned pro recently. First sides are "My Dog Likes Your Dog" and "The Answer to Your Prayer."

PLATTER OUTPUT STAGGERING

Up Marek to Victor Operations Mgr.; Bullock, Burgess in 3-Way Exec Moves

As a result of the recent shift of v.p. Howard Letts from the RCA Victor division to NBC-TV, a three-way executive switch has been put into effect at the disk division this week. George R. Marek, v.p. over the album division, has been upped to Letts' spot as manager of operations. He'll be No. 2 man in the organization ranking under Larry Kanaga, veepee and general manager of the disk division, and it's expected that Marek will not confine himself to the administrative functions of the job but will continue to create new longhair album projects as well as make regular recording trips to Europe.

W. W. Bullock, who has been head of the singles division, now moves over as chief of the album operation. Jack Burgess, manager of administration in the Victor custom records division, was promoted to top man in the singles division. No successor to Burgess in the custom records department has been named as yet.

Marek, who received his v.p. stripes two years ago, has been with Victor since 1950 when he left the J. D. Tarcher agency to head the Victor Red Seal department. In addition to his duties at Victor, Marek is also music edtor of Good Housekeeping mag and is the author of several books on

(Continued on page 76)

Brit.'s Gold-Disk Fete

London, April 2.

Five Golden Disk recording stars are to be feted by the Variety Club at their luncheon next Tuesday (9). They are Vera Lynn, Eddie Calvert, Winifred Atwell, David Whitfield and Mantovani.

The guests will be introduced by deejay George Elrick and, if he is back from the U. S., Mike J. Frankovich, the Chief Barker, will take the chair.

Anyone Got a Guitar? Glasgow in SRO State As 'Rock' Cues Queues

Glasgow, April 2.

Due to influx of guitar-playing musicians, shops here are almost out of stock of the instrument. Most are selling guitars as fast as they can get them.

One manager said his music shop can sell any guitar he puts in his window. In the past year he reckons he has sold between 500 and 600.

Another music shop has a steady waiting list of over a dozen buyers, and waiting time is six or seven weeks.

One city music store recently took in a fresh delivery of guitars, and sold 50 in three hours. A city-center shop has a list of 50 prospective customers waiting to buy the instrument on hire-purchase.

Rock 'n' roll craze, plus fashion of playing solo guitar on radio and tv, have sparked the unusual demand.

PAT BOONE'S 18-CITY CONCERT TREK IN MAY

Hollywood, April 2.

Pat Boone headlines his own package for an 18-city concert tour which will tee off May 9 in Pittsburgs. Trek follows a series of one-week stands at Blinstrub's Cafe, Boston; Town Casino, Buffalo, and Latin Casino, Philadelphia, April 29.

Boone has signed the Four Lads, Fontane Sisters, Dick Hayman and his orch and comedian Gary Morton to share billing on the two-hour package, with two flash acts to fill. In some cities it's expected the package will play two performances rather than a single concert.

Col Sees Glass Slipper In Album of 'Cinderella'

Columbia Records is anticipating a 100,000 album sale on its original cast version of "Cinderella" within the next few months. The Richard Rodgers-Oscar Hammerstein 2d teletuner was aired over CBS-TV Sunday (31).

Diskery started airmailing the "Cinderella" packages around the country a week before the airing. More than 35,000 album sales were chalked up before the tuner went

AFM Local Wants End of 'Big City' Disk Domination

A threat against the domination of big city musicians in the recording business is looming at the upcoming convention of the American Federation of Musicians. According to a resolution expected to be introduced by Tucson Local 771, the AFM will be asked to restore the right of the locals to make recording contracts. At the present time, the contracts are made on a national basis by the AFM chiefs.

If the smalltown locals could make their own pacts, it's conceivable that they would cut their rates in order to attract jobs for their areas as against such recording centres as New York and Los Angeles.

The Tucson local's move, according to union observers, only has meaning if it has the support of prexy James C. Petrillo. Otherwise, it may not even be passed out of the committee. Union execs think it unlikely that Petrillo would risk a nationwide bargaining procedure, in operation since 1929, by supporting local autonomy in this matter. Not even Petrillo's ire at the Coast tooters, who have been in rebellion against his rule, is likely to sway his opinion on this matter, according to veteran AFM members.

INVITE WAYNE TO SPA MEET TO AIR VIEWS

Bernie Wayne and his committee of BMI cleffers within the Songwriters Protective Assn. will get a chance to sound off against the SPA participation in the fight against Broadcast Music Inc. this week. Wayne has been invited to appear at an SPA council meeting Friday (5) to detail his point of view.

Wayne's request for a look at SPA books was met by SPA's mailing him the annual financial statement of the organization.

Austin's 'Trendex Tour' For His Videography

Gene Austin, hot singer of the 1920s whose career is being spotlighted on the "Goodyear Playhouse" April 21 on NBC-TV, is currently plugging the show on a "Trendex tour" for the Young & Rubicam agency. He's hitting 15 cities where the ratings are taken, for newspaper and local show interviews.

Austin is also plugging two numbers from the show, "That's Love" and "Too Late," which he has cut for RCA Victor. It's his first single release in over 25 years for Victor.

Vik's Femme Foursome

The Ma'mselles, a femme vocal foursome, have been inked to Vik Records by artists & repertoire chief Herman Diaz. The girls are from Brigham Young Univ.

They plan to tour their act after getting their degrees this spring.

DISKERS CAN'T HALT NIAGARA

By HERM SCHOENFELD

The outpouring of pop tunes of all categories is now reaching avalanche proportions. For the past couple of months, about 150 new disks, or 300 tunes, have been hitting the market each week. And while everybody is crying about too many releases, there's nothing anyone can do about it.

A top exec for a major company said flatly that it was "impossible" to cut down on the number of releases, even though it might be very desirable. The state of the music biz today dictates the "buck shot method" of releases where a lot of disks are thrown on the market with the hope that one or a couple may hit. The publishers work in this manner, handling numerous songs at one time, and now the diskeries are following suit.

The waxeries are forced to churn out the platters because of their commitments to artists. The top artists, of course, want a minimum of eight sides a year while at the same time, all the companies are signing new talent like crazy. Of course, much of the young talent is on an experimental basis, but each signing represents a few releases at the minimum.

The flood of new names is an integral facet of the current music biz in which anything and anybody can hit it big. Hence, the diskers are reluctant to pass over

(Continued on page 78)

Disney Label's 1st Year: $2,000,000

Walt Disney's disk label, Disneyland Records, will wind up its first year of operation next month with an estimated $2,000,000 take. The diskery is shooting for a $10,000,000 goal for the end of its third year.

The record company has blueprinted a release schedule of 36 albums for the coming year. Among these will be the soundtrack sets of the upcoming "Perry" and "Liberty Tree." The label is also aiming for a buildup in the adult field and has prepped new album versions of the scores from "Cinderella" and "Bambi" by Tutti Camarata.

In the past year, Disneyland has issued soundtrackers from "Snow White," "Pinocchio," "Song of the South," "Cinderella," "Bambi" and "Dumbo" are upcoming in July. The label also is prepping soundtrackers of "Peter Pan" and "Alice in Wonderland" when the pix come up for re-release. The Disney studio plan is to put its pix on re-release every seven years for the new kiddie market that's developed. Disney's most ambitious package thus far is the deluxer of the soundtrack from "Fantasia." It's a three-pocket job retailing for $19.95.

About 60% of the Disneyland label's planned output will evolve around Disney's project in tv and films. The remaining 40% will be taken up by other artists and materials. The diskery also is tieing in its activities with Disney's music publishing branches, Walt Disney Music and Wonderland Music. The diskery-publishing venture is headed by Jimmy Johnston who headquarters on the Coast.

Amidst ASCAP Vs. BMI Rivalry, All Agree 1909 Copyright Act Affords No Protection for Diskery Creativity

By ABEL GREEN

The ASCAP-BMI wars go on and the disgruntled contingent within the American Society of Composers, Authors & Publishers is now becoming increasingly vehement about getting a revision of the 1909 Copyright Law which, they feel, is a prime key to the solution of many values. Admittedly it may not revise the public acceptance of the overwhelmingly predominant Broadcast Music Inc. hits, but even the BMI bunch, on another front, concede that an updated U. S. Copyright Act would undoubtedly include a proviso against still another intra-trade gripe—that of stealing recorded arrangements. What makes this open-and-shut thefting is that the carbons, in many instances as detailed herewith, eclipse and outsell the originators.

The ASCAPers' viewpoint is that international copyright statutes give authors control of their own books, plays, and the like, but it's not so as regards a phonograph record. For a 2c licensing fee any diskery can, upon filing a routine "notice of user," wax any musical work by agreeing to pay the 2c royalty.

"If Doubleday publishes a book or Gilbert Miller produces a play," an ASCAP writer observes, "no

(Continued on page 78)

Oompah on Wax

Latest foreign band to hit the U.S. market, live and on disks, is the Deutschmeister Band of Austria, a unit which dates back to the 18th century. The band is set to tour the U.S. starting early next year while Angel Records is prepping a late summer release of the outfit's performance.

Angel this month is also bowing another unit from overseas, the Britain's Coldstream Guards regimental band.

Peatman Helping ASCAP to Solve Logging Angles

As a further tightening up of its logging procedures, the American Society of Composers, Authors & Publishers is putting its branch office monitoring under the supervision of Dr. John G. Peatman, C.C.N.Y. professor who now puts out the Peatman sheet of radio-tv performances and is active in the overall logging setup for ASCAP.

Move to put the permanent branch offices under Peatman was frankly designed to put an end to suspected "skullduggery" in the selection of stations to be logged, according to a board report to the ASCAP membership meeting. Up to now it was presumably possible for a publisher to get information on what independent stations, which are only spot-checked, were to be covered out of town. Peatman's job, however, will be to set up a foolproof system in which the out-of-town ASCAP Monitors would not know until the last min-

(Continued on page 74)

CAP MAKING EYES AT VICTOR'S DINAH

Hollywood, April 2.

Capitol Records, which has been building its roster of girl singers in recent weeks, has made overtures to Dinah Shore to join its stable when her present RCA Victor contract expires. Singer is understood to be interested, particularly since she has long been unhappy at Victor, but has made no decision.

Miss Shore currently is riding the crest of her first hit in a considerable period, "Chantez, Chantez."

Capitol recently inked Peggy Lee and is closing a deal with Anna Maria Alberghetti.

Weck V.P. at Col

Marvin E. Weck has been upped to the newly created position of veepee for operations at the Columbia LP Record Club.

Weck, who headquarters at Columbia's Terre Haute (Ind.) offices, is in charge of the club's fulfillment operations.

Margaret Whiting, a Cap 'Original' (15 Yrs.) Going To Dot in 3-Year Pact

Hollywood, April 2.

Margaret Whiting, one of the original artists signed by Capitol when the label was formed 15 years ago, has notified the diskery that she is not renewing her contract when it expires in June. She's moving over to the Dot Records as the first long-established disk name to sign with the label which bounced up to major status within the last six months.

Over the years, Miss Whiting has been a consistent, if not phenomenal, seller for Capitol.

Deal at Dot, it's understood, calls for a hefty guarantee covering a three-year period. As part of the deal, she'll do three albums of tunes by her father, the late Richard Whiting, which will be tied to the scheduled Whiting biopic at Paramount.

Her departure from Capitol comes at a time when the label is trying to increase its roster of girl singers, having won Peggy Lee back from Decca after a five-year absence and signed Anna Maria Alberghetti. Cap also is talking with Dinah Shore.

DECCA LONGTERMS LEROY ANDERSON

Leroy Anderson, composer-conductor of numerous instrumental hits, has been repacted to a long-term deal by Decca. Anderson has been with Decca for the last eight years and a couple of years ago came up with a 1,000,000 selling single in "Blue Tango." A consistent name in the package field, Anderson records nothing but his original material.

At the same time, Decca has inked singer Bob Ritterbrush for pop singles. Also added to the pop roster is Glenn Reeves, a singer from Jacksonville, Fla.

Lopez Joins Coral

Vincent Lopez, veteran bandleader who has been bailiwicking at the Taft Hotel, N. Y., Grill for many years, is coming back into the disk picture via a deal with Coral Records.

Lopez had a smash hit a few decades ago with "Nola."

Decca Goes to School

Making its bid in the educational disk market, Decca Records has prepared special catalogs for use by teachers in various fields of learning. Company has broken down over 500 records into catalogs, one covering material for the primary grades and the other devoted to the upper elementary grades through college. The catalogs not only list the records but contain discussions of each entry as recommendations to teachers on how to use the disks.

It's the first time a company has attempted such a widespread analysis of the disk potential in the educational field. The company is distributing these catalogs to dealers all over the country. The dealers, in turn, will work with the schools in their areas. The catalogs were prepared by various educators.

Gershwin, Bernstein, Et Al., Off USIA 'Blacklist' Since 1953, It's Disclosed

On the eve of a new House Un-American Activities Committee's investigation into musicians and artists due April 9 in New York, a communication from the U. S. Information Agency discloses that there is no longer a "blacklist" in operation against a group of top-flight American composers whose works were reportedly banned for some time in U. S. overseas libraries prior to 1953. The composers who came under the ban included such names as the late George Gershwin, Aaron Copland, Leonard Bernstein, Roy Harris, Roger Sessions, Randall Thompson and Virgil Thomson.

Arthur Larson, USIA director, in replying to an inquiry about the blacklist made by N. Y. publicist, Jesse Gordon, said that situation "has not been in effect since 1953." The original disclosure about the blacklist was made by Frederick Kuh in a 1953 article in the Chicago Sun-Times. According to Gordon, Larson's letter to him was the first disclosure anywhere that the blacklisted composers were back in the Government's graces. According to Kuh's 1953 article, the various composers were banned because information had been supplied the State Dept. about their reported contributions to various Spanish Civil War refugee groups and other organizations of a similar nature.

One of Gordon's clients is composer Wallingford Riegger who has been subpoenaed by the committee for appearance April 9. By coincidence, the Chicago Symphony is performing a commissioned Riegger work on April 10.

'Concerts on Films' In Slow New York Start; Carnegie Hall B.O. NSG

The decision by impresario Harry Squires to come into New York's Carnegie Hall with a collection of old longhair films as a concert attraction was a bold one, but it didn't pay off Sunday night (31) when only about 500 customers turned up. Squires is launching a broad tour for "Concerts on Films," a library of short musical features starring the top-flight names in the longhair world and owned by Irving Mills, publishing exec on the Coast.

Carnegie Hall is not the most favorable place for this type of attraction which might be very effective in smaller auditoriums. While C. H. has an excellent acoustical reputation for live performances, it's not so for film soundtracks. In the "Concerts on Films" shorts, the voice tracks were completely lost in the bouncing echoes of the hall. It was okay for the musical performances.

The "concert" comprised four shorts of uneven calibre. Best of the group was one with Dimitri Mitropoulos and the N. Y. Philharmonic Orchestra in a rehearsal sequence. The maestro's expressive face and hands and the skillful camera work made this worth the price of admission which was scaled from $1.25 to $2.75. Another excellent short spotlighted Jascha Heifetz as the man and the artist. A third short featured Jan Peerce and Nadine Conner in operatic duet, while the opening film was a somewhat corny piece on pianist Artur Rubinstein.

Perhaps the most surprising aspect of this concert is that as many people turned up as did to pay to see some old films on the same evening that Rodgers & Hammerstein were giving away a musical and Leonard Bernstein was explaining Bach, both for free on television. *Herm.*

MGM's Hank Williams LP's

The late Hank Williams, hillbilly singer, is getting a deluxe packaging workover by MGM Records. Diskery has boxed three 12-inch LPs with a four-page brochure featuring photos and biographical material of the composer-croner.

Williams has been a steady seller for MGM even after his death three years ago.

Cathy's Catch-All

Toronto, April 2.

Cathy Johnson, Columbia thrush currently at Club One Two here, has come up with the end in dizzy mixtures.

On Jimmy Tapp's CBC-TV "Tapp Room" last week (while at Montreal's Bellevue Casino) she said that, after doing a "yodelling Dixieland" and a "rock 'n' roll yodel," she has just cut a "calypso yodelling blues."

M. B. Still Named Plant Mgr. for RCA Phono Div.

Malvern B. Still has been named manager of the RCA Victor radio-phonograph division plant at Canonsburg, Pa. He succeeds F. E. Stouffer who resigned. Still has been with Victor for 15 years and was formerly manufacturing manager of the Canonsburg plant.

The radio-phono division is headed by v.p. James M. Toney.

Liberty Pacts Rumsey As Jazz Artist, A&R Man

Hollywood, April 2.

Howard Rumsey, often credited with pioneering west coast jazz as an entity in the idiom, has been signed by Liberty Records for long-term dual chores. He'll be artists & repertoire supervisor on all the label's future jazz activities and will also record himself with the Howard Rumsey Lighthouse All-Stars.

As part of the latter effort, diskery's Jack Ames reported that Rumsey will be given free rein to develop new jazz ideas for the projected series of albums.

Rumsey, a partime musician and tile-bricklayer, brought his original group to the renovated lighthouse in Hermosa Beach eight years ago for a limited engagement. The group caught on almost at once and now has the distinction of being the only jazz aggregation continuously employed 52 weeks a year for eight years at the same place. The room, the Lighthouse, has achieved worldwide publicity as a result of the exploits of the group, which has also toured the western area with strong boxoffice response.

Erich Leinsdorf will baton 10 performances of the San Francisco Opera this fall.

Inside Stuff—Music

AFM execs have "subpoenaed" Coast members to tell Western Executive Board member Herman Kenin and International Studio Rep Phil Fischer anything they know about the "illegal" recording of soundtracks for telefilms. Federation probe is separate from the one launched by Los Angeles Local 47, but both have the same goal—stamping out bootleg recording of soundtracks which can be used on telefilms without payment of royalty to the Music Performance Trust Fund. Members called by Kenin and Fischer are advised to appear or to aid in the probe could subject them to fine or expulsion. As an added issue, AFM is trying to discover whether any arranger-members of the tune union have worked on scores which have been shipped to foreign countries for recording prior to being sent back here as musical library material.

Dennis Farnon, Coast album chief for RCA Victor, conducts a swinging band for a new jazz album to be issued shortly. Package will feature two Farnon originals and 10 sandards. Material has been arranged for "middle of the road jazz" styling and is labeled "Caution, Men Swinging."

Alex North has completed an album of his jazz themes from films for RCA Victor. Package will be tagged "North of Hollywood." North conducted a 30-man orch for the package which includes jazz themes from "Streetcar Named Desire," "Member of the Wedding" and "Bachelor Party" as well as from some television shows which he has scored. It also included the "Playhouse 90" theme music which he composed.

The music from Sam Spiegel's film, "The Strange One," is up for a hefty wax push. Already set for release are two singles by George Cates, a Billy May coupling for Capitol and an Archie Bleyer workover for Cadence. The tunes put into the groove are the title song and "Jocko's Theme." The waxing splurge will be topped by a soundtrack set from Coral. Score was composed by Kenyon Hopkins.

Alto saxist-bandleader Johnny Dankworth, hailed as one of the brightest lights in the British pop music and arranging field, will re-

(Continued on page 76)

RETAIL DISK AND ALBUM BEST SELLERS

VARIETY

Survey of retail disk best sellers based on reports obtained from leading stores in 21 cities and showing comparative sales rating for this and last week.

National Rating This wk.	Last wk.	Artist, Label, Title	New York—(R. H. Macy Co.)	Long Island—(Arcade Assoc.)	Washington—(Super Music Co.)	Boston—(Mosher Music Co.)	Albany—(Van Curler Music Co.)	Philadelphia—(John Wanamaker)	Pittsburgh—(Stedeford's Music)	Miami—(Spec's Record Shops)	Memphis—(Home of the Blues)	Dallas—(Titche-Goettinger Co.)	San Antonio—(Alamo Piano Co.)	Chicago—(Hudson-Ross Music)	Indianapolis—(Ayres Music Co.)	Minneapolis—(Don Leary Music)	Kansas City—(Katz Record Ctrs.)	St. Louis—(Stix, Baer & Fuller)	Cleveland—(Record Rendezvous)	Los Angeles—(Music City)	San Francisco—(Columbia Music)	Denver—(Denver Dry Goods Co.)	Seattle—(Sherman Clay Music Co.	TOTAL POINTS
1	1	**PERRY COMO** (Victor) "Round and Round"	2	8	6	1	7	6	4	6	..	..	2	..	1	..	..	..	4	7	6	1	8	96
2	9	**DIAMONDS** (Mercury) "Little Darlin'"	6	4	4	2	..	..	1	5	..	..	..	1	..	8	8	..	5	..	1	..	1	86
3	2	**FATS DOMINO** (Imperial) "I'm Walkin'"	5	..	2	7	8	5	2	10	..	5	5	..	6	..	5	..	..	6	..	..	5	72
4	5	**BUDDY KNOX** (Roulette) "Party Doll"	1	3	5	10	5	10	7	3	..	..	1	..	..	..	..	..	..	4	..	2	70
5	..	**ELVIS PRESLY** (Victor) "All Shook Up"	..	..	1	8	6	..	8	..	..	1	..	..	..	..	..	1	1	1	..	..	4	68
6	8	**CHARLIE GRACIE** (Cameo) "Butterfly"	3	..	7	..	..	7	9	1	7	..	..	2	..	..	3	2	..	..	..	..	..	58
7	3	**TOMMY SANDS** (Capitol) "Teen-Age Crush"	4	6	..	..	..	..	..	..	..	8	4	..	4	10	2	..	..	..	7	2	..	52
8	7	**ANDY WILLIAMS** (Cadence) "Butterfly"	..	..	..	..	3	..	..	..	..	2	3	..	2	..	..	..	..	..	3	3	..	50
9	12	**FERLIN HUSKEY** (Capitol) "Gone"	..	..	8	3	4	..	..	..	1	..	..	3	..	9	..	..	2	..	..	..	..	47
10	11	**DELL-VIKINGS** (Dot) "Come, Go With Me"	10	..	3	5	..	..	..	..	..	..	..	..	..	4	..	..	..	2	..	..	3	39
11	19	**HARRY BELAFONTE** (Victor) "Mama, Look at Bubu"	..	1	..	..	..	..	..	..	..	..	..	..	..	..	..	5	7	4	2	..	..	36
12A	10	**TERRY GILKYSON** (Columbia) "Marianne"	7	2	..	..	2	..	..	..	..	8	..	8	7	..	..	9	..	..	..	..	..	34
12B	22	**STEVE LAWRENCE** (Coral) "Party Doll"	..	..	..	..	..	..	..	..	6	3	..	..	..	1	1	..	..	..	..	10	..	34
14	4	**HARRY BELAFONTE** (Victor) "The Banana Boat Song"	..	..	..	..	..	1	..	..	..	7	6	..	7	..	..	..	..	..	5	..	..	29
15	..	**EDDIE COCHRAN** (Liberty) "Sitting in the Balcony"	..	..	..	..	..	8	..	8	..	..	..	..	..	2	6	3	..	..	..	..	..	28
16	17	**PAT BOONE** (Dot) "Why, Baby, Why"	8	..	..	..	10	..	..	..	10	..	10	..	..	..	9	4	..	5	9	..	7	27
17	..	**JIM BOWEN** (Roulette) "I'm Sticking With You"	..	..	..	..	2	..	6	4	..	..	..	..	..	6	..	..	..	..	..	..	..	26
18	20	**ROGER WILLIAMS** (Kapp) "Almost Paradise"	..	..	..	4	1	..	..	..	..	..	..	4	..	..	..	..	..	..	..	..	..	24
19	15	**TAB HUNTER** (Dot) "Ninety-Nine Ways"	..	..	..	..	9	..	..	..	..	4	..	..	..	3	..	9	..	9	..	..	9	23
20	21	**SONNY JAMES** (Capitol) "Young Love"	..	..	..	..	..	..	..	2	4	..	..	..	..	..	..	..	..	6	..	..	..	21
21	14	**HILLTOPPERS** (Dot) "Marianne"	..	..	..	..	..	..	10	..	..	..	..	6	..	..	..	..	..	..	..	4	6	18
22	6	**TAB HUNTER** (Dot) "Young Love"	..	..	..	..	..	..	..	..	..	7	..	..	5	..	..	..	..	8	..	7	..	17
23	..	**LITTLE RICHARD** (Specialty) "Lucille"	..	..	..	..	..	..	..	..	3	10	..	..	..	..	7	..	8	..	..	..	..	16
24	13	**ELVIS PRESLEY** (Victor) "Too Much"	..	..	..	..	..	..	..	..	..	9	5	..	..	..	..	..	..	..	..	8	..	11
25	..	**PLATTERS** (Mercury) "I'm Sorry"	..	9	9	..	..	..	5	..	..	..	..	..	..	..	..	..	..	..	..	..	..	10

1	2	3	4	5	6	7	8	9	10
CALYPSO	MY FAIR LADY	CLOSE TO YOU	ELVIS	KING AND I	AFTER MIDNIGHT	EDDY DUCHIN STORY	AROUND THE WORLD IN 80 DAYS	LOVE IS THE THING	OKLAHOMA!
Harry Belafonte	Broadway Cast	Frank Sinatra	Elvis Presley	Film Soundtrack	Nat (King) Cole	Film Soundtrack	Film Soundtrack	Nat (King) Cole	Film Soundtrack
Victor	Columbia	Capitol	Victor	Capitol	Capitol	Decca	Decca	Capitol	Capitol
LPM 1248 EPA 1248	OL 5090	W 789	LPM 1382	W 740 EAP 740	W 782	DL 8289	DL 9046	W 824	SAO 595 SDM 595

ASCAP 'Opens' Its Meetings

'Pinky Herman's Speech Like a Standard—Everybody Knows the Words'

ASCAP's general membership meeting in New York last Thursday night (28) was unique in one respect: for the first time in the Society's history the press was invited to attend. Otherwise, the tune was unchanged. Prexy Paul Cunningham and the exec committee reported on the business of the Society for the past six months and then Pinky Herman reported on the exec committee.

Veterans of the semi-annual conclaves noted that it was always thus. Cleffer Allan Roberts, in fact, said from the floor after Herman was persuaded to stop talking that: "Pinky Herman's speeches are like standards. I know the words by heart." Following that, other members took the floor to flay Herman for rambling on for some 45 minutes about a proposed seniority plan which nobody, including Herman, seemed to get clearly.

Cunningham keynoted the meeting with a call for unity in the ranks and an attack against "name-calling" and "reckless self-seeking" in the Society. Referring to the upcoming negotiations with the video stations, Cunningham said "the chips were down" for the Society's members, but he struck a confident note, saying that the broadcasters "know the value of ASCAP music."

Cunningham also reported on the resistance of the jukebox industry to any dealings with ASCAP over a possible compromise amendment to the present Copyright Act. Cunningham urged the membership to launch a determined campaign with their Con-

(Continued on page 74)

Armenian Jazz

Jazz with a Near Eastern flavor is the latest sound to turn up on wax, Dave Kapp, head of Kapp Records, has picked up the master of a tune titled "Harem Dance," played by the Armenian Jazz Sextet.

Side was kicked off in Detroit and Kapp picked it up on the basis of distrib reaction.

Col Posts Ken Glancy As EP Product Manager

Columbia Records' newly created post of product manager of extended play has been taken over by Kenneth Glancy. He will be in charge of developing merchandising and general coordination of packaging, scheduling and marketing of EPs and lowpriced LP product. He reports to Hal B. Cook, veepee of Columbia Record Sales Corp.

Glancy joined Col in 1949 as field sales rep for the Detroit distributor. In recent years, he's been district manager for the New York-Newark-Philadelphia area. He'll double in both spots until the end of the year.

Decca Divisional Mgrs. In New York Sessions

Decca Records is kicking off its spring and summer merchandising program at its three-day semi-annual sales meeting of division managers and their assistants in New York opening today (Wed.) at the Park Sheraton Hotel. Sydney Goldberg, veepee over sales, will head the meeting, with Claude Brennan, national sales manager, and Stanley Goodman, promotion manager, also attending from the homeoffice staff.

In from out of town for the meet are L. Gilman, western division manager; S. Schulz, midwest d.m., and assistants A. Weiner and C. Goldberg; R. N. McCormick, southern d.m., and assistants C. Russell and C. McNabb; William Glaseman, north central d.m., and assistant William Green; and A. E. Simpson and assistants E. Hurley and J. McDonald.

Machit's Rave Label

Hollywood, April 2.

Elliot Machit, owner of Jemo Records, has formed Rave Records, which will make its bow this week with a single release by Marty Drake, comedian.

Label has Red Norvo, Rita Paul and George Greeley under contract and will issue albums on these artists shortly.

Rave has inked Mike Conner to handle the outfit's disk promotion as one of the clients of his new independent office.

Loew's Pub-Disk Operation Swinging; Big 3's $1,432,200 '56 Net; MGM 645G

Loew's music publishing and recording company subsids, Robbins Music and MGM Records, respectively, have been traveling at a profitable pace. In reviewing the subsids' activity before the Loew's board in New York last week (see separate story in film section), prexy Joseph R. Vogel noted that Robbins earned $1,432,281 before taxes during the fiscal year 1956. The disk company, in the last fiscal year, earned $645,000.

Earnings for the six music companies controlled by MGM through Robbins in the calendar year 1955 were $1,160,000. (MGM owns 62.35% of the music firm.) In the years 1947 through 1956, Loew's share of the net income of the music companies has been $2,301,000. The net income of Robbins before Federal taxes during the first 28 weeks of Loew's fiscal year was $795,000 compared with $542,000 for the similar period in '56.

Vogel also pointed out that Robbins recently acquired a half interest in the British firm, Francis, Day & Hunter Ltd., subject to approval by the Bank of England. "This acquisition," he stated, "will provide the corporation with a network of music company affiliates in other countries in Europe."

In referring to the recording company operation, Vogel cited that it was formed in 1947 with an investment to date of approximately $2,300,000. The investment, as of Aug. 31, 1956, was depreciated down to $1,200,000. In the same period of time, the net income before taxes was $3,502,000. Vogel stated that the recording division is now producing at the rate of 22,000,000 records a year. MGM operates a disk pressing plant at Bloomfield, N. J.

Snow's Gold 'Little Dog'

Hank Snow, veteran country & western artist, was presented with a golden "Little Dog" by RCA Victor execs last week to mark the performer's 20th anni with the company. Larry Kanaga, v.p. and general manager of the Victor disk division, made the presentation at a N.Y. luncheon meeting.

Snow is second only to bandleader Freddy Martin in point of service on the Victor pop roster.

Kassner in London For Disk Huddles

London, April 2.

Eddie Kassner, British music publisher normally domiciled in the U. S., has arrived in London for a five-week European looksee at his interests and to set up distribution over here for his newly acquired President label.

Kassner says it will be at least three weeks before negotiations, which are going on at present, for some top British recording talent and disk outlets are completed. He says that disks waxed by British artists will be in the orchestral and "lush stuff" vein.

ASCAP to Divvy 650G From O'seas

Reflecting mounting revenues from overseas, ASCAP will make a distribution of $650,000 shortly on coin received from England and Canada. A more substantial foreign dividend, nearer the $2,000,000 mark, is usually made each December.

According to the Society's financial report to its members, ASCAP's quarterly dividends are now nearing the $5,000,000 marker. The third quarter melon last year was $4,770,520 while the last quarter totalled $4,838,250. With foreign earnings included, ASCAP's distributions are now over $21,000,000 annually.

ASCAP's operating expenses went up last year along with the distributions. It now costs ASCAP 17.7% of its total income to run the operation as against 16% in 1955. A few years ago, however, ASCAP's operating expense was over the 20% level. Of the total expense, $2,219,000 goes for salary while $2,169,000 goes for sales, legal costs, rent, etc.

At the present time, ASCAP has 3,732 writer-members and 974 publisher-members. Steady increase in ASCAP's membership led one cleffer to inquire whether it was possible to put stiffer qualifications on joining the Society. Under the consent decree, any writer with a regularly published song is eligible to join the Society.

Mrs. Budge Joins Victor As Pop Disk Publicist

Deirdre Budge, wife of tennis star Donald Budge, has joined RCA Victor to handle pop publicity. She is filling in during the absence of Ann Fulchino who is currently on sick leave.

Mrs. Budge was formerly articles editor for Pageant magazine.

Flair-X Goes Italo

Flair-X Records has wrapped up Italian singer Johnny Dorelli. Deal was set by Flair-X prexy Kappy Jordan and Paul Siegel, who represented the Italian interests.

Dorelli's first platter for Flair-X is scheduled for April 15 release.

VARIETY Scoreboard

OF

TOP TALENT AND TUNES

Compiled from Statistical Reports of Distribution
Encompassing the Three Major Outlets

Coin Machines Retail Disks Retail Sheet Music

as Published in the Current Issue

NOTE: The current comparative sales strength of the Artists and Tunes listed hereunder is arrived at under a statistical system comprising each of the three major sales outlets enumerated above. These findings are correlated with data from wider sources, which are exclusive with VARIETY. The positions resulting from these findings denote the OVERALL IMPACT developed from the ratio of points scored, two ways in the case of talent (coin machines, retail disks) and three ways in the case of tunes (coin machines, retail disks and retail sheet music).

TALENT

POSITIONS This Week	POSITIONS Last Week	ARTIST AND LABEL	TUNE
1	3	PERRY COMO (Victor)	Round and Round
2	2	FATS DOMINO (Imperial)	I'm Walkin' / Blue Monday / Blueberry Hill
3	..	ELVIS PRESLEY (Victor)	All Shook Up / Too Much
4	..	DIAMONDS (Mercury)	Little Darlin'
5	6	ANDY WILLIAMS (Cadence)	Butterfly
6	1	HARRY BELAFONTE (Victor)	The Banana Boat Song / Mama, Look At Bubu / Jamaica Farewell
7	7	BUDDY KNOX (Roulette)	Party Doll
8	8	PAT BOONE (Dot)	Don't Forbid Me / Why, Baby, Why / I'm Waiting Just For You
9	5	TOMMY SANDS (Capitol)	Teen-Age Crush
10	4	TAB HUNTER (Dot)	Ninety-Nine Ways / Young Love

TUNES

(*ASCAP. †BMI)

POSITIONS This Week	POSITIONS Last Week	TUNE	PUBLISHER
1	1	†BUTTERFLY	Hill & Range
2	5	*ROUND AND ROUND	Rush
3	2	†MARIANNE	Montclare
4	3	†YOUNG LOVE	Lowery
5	7	†PARTY DOLL	Jackie
6	4	†THE BANANA BOAT SONG	Marks-Bryden
7	8	†I'M WALKIN'	Reeve
8	6	†TEEN-AGE CRUSH	Central Songs
9		†LITTLE DARLIN'	Presley-S
10	..	†ALL SHOOK UP	Excellorec

Col Sets April As 'Serkin Month'

April is Rudolph Serkin month at Columbia Records. Diskery is confining its entire Masterworks release for the month to five new albums by the longhair pianist.

The five Serkin packages include treatments of Mozart, Beethoven, Schubert, Schumann and Strauss. Col also will push the other Serkin items already in the catalog.

Continuing its "Buy Of The Month" program (a pop and a classical album at $2.98), Col is putting out for May the Philadelphia orch's workover of Richard Strauss melodies for the classical "BOM" and Norman Luboff's "Calypso Holiday" for the pop "BOM."

In the pop album push for April are Polly Bergen's "Bergen Sings Morgan," Paul Weston's "Crescent City," Ray Conniff's "Dance The Bop," Otto Cesana's "Voices of Venus" and jazz albums by J. J. Johnson & Kai Winding and the Jazz and Classical Music Society's "Music For Brass."

John te Groen Pro Tem Music Coordinator in L. A.

Los Angeles, April 2.

Pending a Civil Service examination, John te Groen, former president of Local 47, AFM, has been named temporary County Music Coordinator by the Los Angeles County Board of Supervisors. To keep the post, he must be among the top three candidates in the examination.

Job, created last July but never before filled, pays a starting salary of $6,192 per year, rising to $7,692 after five years. Te Groen, one of the principal targets of last year's tune union rebellion, was defeated in a reelection bid last December. As head of Local 47, he received $13,000 per year.

Decca C&W in High Gear

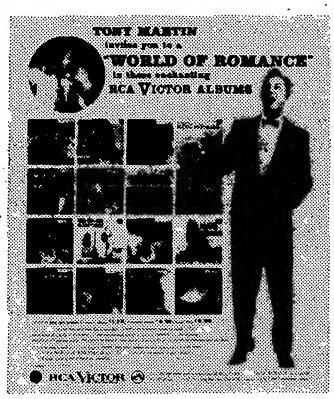
The country & western and rockabilly disk idioms must be really cooking.

On a recent one-week visit to Nashville, Paul Cohen, Decca's c&w chief, completed 22 recording sessions. Two more sessions are being prepped in New York for country artists Patsy Cline and Brenda Lee, who are coming north next week.

RCA VICTOR proudly announces the greatest

WORLD OF

LOOK WHAT RCA VICTOR IS DOING TO PUT YOUR 16 WORLD OF ROMANCE ALBUMS OVER THE TOP!



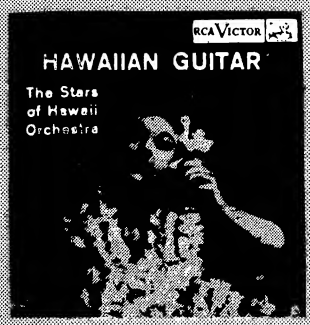
1. This exciting full-page WORLD OF ROMANCE advertisement will run in major national magazines: THE NEW YORKER, ESQUIRE, HOLIDAY, and TIME. **2.** Disc jockeys coast to coast will feature WORLD OF ROMANCE music throughout the promotional period. **3.** RCA VICTOR television commercials will promote WORLD OF ROMANCE merchandise on important network shows like NBC's SATURDAY COLOR CARNIVAL and PRODUCERS' SHOWCASE. **4.** RCA VICTOR radio commercials will sell WORLD OF ROMANCE albums on two major NBC network shows: MONITOR and BOB AND RAY. **AND...*as a special sales boost for your new* WORLD OF ROMANCE *promotion,* RCA VICTOR *is tying in with* PROCTER & GAMBLE, *makers of* CREST TOOTHPASTE!** *See opposite page for all the details.*

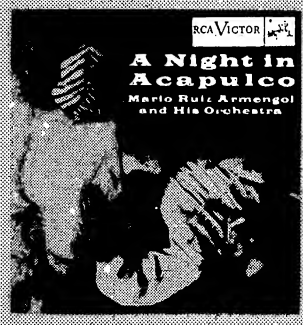
you'll be on top of the world with RCA Victor's new **WORLD**

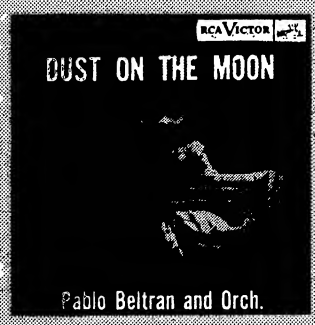
it's the greatest "international-album"

"international-album" promotion on earth:

ROMANCE







STARTING IN MAY, THIS RCA VICTOR PREVIEW ALBUM WILL BE OFFERED AS A PREMIUM IN 5,000,000 PACKAGES OF CREST TOOTHPASTE!

It's the most exciting tie-in promotion in RCA Victor history, because:

1. Anybody who sends in 25¢ and a Crest coupon receives Tony Martin's new WORLD OF ROMANCE PREVIEW ALBUM. And anybody who hears it will want to hear *more* WORLD OF ROMANCE music! *That means more sales for you!* **2.** During May, June, and part of July, Crest will feature the album with 25,000 supermarket floor stands and 50,000 banners in drug and grocery stores. *That means spectacular plus-exposure for the* WORLD OF ROMANCE *albums you sell.* **3.** Crest will advertise the album with network TV commercials on shows like THIS IS YOUR LIFE and THE JANE WYMAN SHOW. With advertising in magazines such as LIFE, PARADE, and THIS WEEK, and newspapers in 100 local markets. *This all means more traffic for you!*

***OF ROMANCE** promotion!*

promotion on earth!

RCA VICTOR
RADIO CORPORATION OF AMERICA

Top Record Talent and Tunes

VARIETY DISK JOCKEY POLL

This compilation is designed to indicate those records rising in popularity as well as those on top. Ratings are computed on the basis of ten points for a No. 1 mention, nine for a No. 2, and so on down to one point. Wherever possible, only records with two or more mentions are listed, even though their total points are less in some cases than those which receive only one mention. Cities and jockeys will vary from week to week to present a comprehensive picture of all sectors of the country regionally.

*ASCAP †BMI

Pos. this wk.	Pos. last wk.	No. weeks in log	Artist	Label	Song	EAST: Lonny Starr—WNEW—New York	George E. LeZotte—WAVZ—New Haven	Lou Dennis—WBRY—Waterbury	Jack Rowzie—WWDC—Washington, D. C.	Bob Arnold—WCSH—Portland, Me.	John Scott—WCOP—Boston	Jay Dunn—WKOX—Framingham	Jack Chadderton—WLYN—Lynn	Jim Aylward—WHIL—Medford	Bob Wells—WEEB—Buffalo	Bob E. Lloyd—WHEC—Rochester	Al Meltzer—WHEN—Syracuse	Kerm Gregory—WAEB—Allentown	Bill Sheridan—WADK—Newport	Jack Bennett—WHWB—Rutland	SOUTH: Frank Tucker—WCOV—Montgomery	Jim Carley—WPIN—St. Petersburg	Bob Watson—WQXI—Atlanta	Bob Elliott—KENT—Shreveport	John Wrisley—WIS—Columbia	Bob Larimer—WSIX—Nashville	Tim Nolan—KXYZ—Houston	Ray Schreiner—WRNL—Richmond	MIDWEST: Del Clark—WJJD—Chicago	Wayne Cody—WMAY—Springfield, Ill.	Frosty Mitchell—KWWL—Waterloo	Robin Seymour—WKMH—Dearborn	Steve Cannon—WLOL—St. Paul-Mpls.	Steve Mason—WHB—Kansas City	Bill Dawes—WCPO—Cincinnati	Tom Edwards—WERE—Cleveland	Jim Lewis—WEMP—Milwaukee	FAR WEST: Bill Kelso—KOPO—Tucson	Bill Daniels—KFWB—Los Angeles	Andy Wilson—KPAL—Palm Springs	Russ Coglin—KROW—San Francisco	Len Ross—KDB—Santa Barbara	Frank Evans—KDAY—Santa Monica	Paul Coburn—KLUB—Salt Lake City	Claude Brimm—KOL—Seattle	TOTAL POINTS
1	1	7	Perry Como	Victor	*Round and Round	1	..	1	3	9	..	3	10	7	6	3	3	1	1	3	1	2	1	..	3	3	6	7	1	2	2	2	2	5	1	1	1	..	1	1	5	4	..	5	6	272
2A	4	4	Diamonds	Mercury	†Little Darling	2	6	2	..	5	..	..	2	2	10	..	10	..	9	..	2	..	..	..	..	..	1	9	2	..	..	6	..	10	4	..	..	..	..	..	..	..	..	1	1	114
2B	2	8	Andy Williams	Cadence	†Butterfly	..	..	..	..	3	..	..	..	..	..	4	4	..	2	5	..	4	..	7	2	1	..	..	..	1	3	..	..	..	9	..	3	..	..	..	3	..	..	4	7	114
4	8	6	Buddy Knox	Roulette	†Party Doll	3	..	..	..	2	..	..	1	9	..	..	1	2	..	..	7	1	..	9	6	..	..	1	7	..	..	..	..	..	..	..	..	..	..	..	..	..	3	5	97
5	10	4	Pat Boone	Dot	†Why, Baby, Why	7	3	..	6	4	9	1	..	..	..	..	6	..	7	..	..	..	..	10	7	..	..	..	..	8	6	4	..	6	5	..	..	..	4	..	..	..	..	10	84
6	3	8	Tommy Sands	Capitol	†Teen-Age Crush	..	..	..	..	..	..	..	..	..	4	..	..	..	6	9	..	..	3	3	1	..	8	6	8	9	9	..	..	4	..	..	..	..	..	1	..	..	2	..	81
7	9	7	Steve Lawrence	Coral	†Party Doll	..	..	..	..	..	..	5	..	..	..	..	..	2	8	..	..	..	..	..	..	..	4	4	..	..	1	..	1	1	..	..	4	..	..	..	4	..	..	..	..	76
8	6	5	Fats Domino	Imperial	†I'm Walking	..	..	..	1	..	..	..	7	..	..	..	2	..	..	..	..	..	..	2	..	..	..	5	5	..	..	8	5	2	..	..	..	5	..	..	..	..	..	4	75
9	13	5	Ferlin Huskey	Capitol	†Gone	..	..	..	7	8	8	..	5	10	..	..	..	5	..	2	9	..	..	..	..	2	..	..	5	..	5	..	3	..	..	..	8	..	..	..	..	8	8	72
10A	26	2	Tab Hunter	Dot	†Ninety-Nine Ways	..	..	..	..	7	..	..	..	..	1	..	..	..	..	1	..	7	..	..	8	5	..	..	..	..	10	..	6	..	6	..	2	..	..	6	..	..	3	..	70
10B	33	2	Elvis Presley	Victor	†All Shook Up	9	..	..	2	1	6	..	..	..	7	..	..	..	..	..	3	..	..	..	..	..	..	3	8	..	..	3	..	..	..	..	..	..	..	..	..	..	6	3	70
12	28	6	Roger Williams	Kapp	†Almost Paradise	10	..	4	..	10	..	..	..	..	8	..	1	..	..	..	..	..	..	10	..	5	..	..	..	3	..	1	..	..	..	..	..	..	..	..	..	5	..	..	53
13	18	11	Four Lads	Columbia	*Who Needs You	5	4	5	..	..	..	..	..	..	..	..	8	..	5	..	..	3	..	..	10	..	..	..	..	..	..	..	..	..	..	9	..	..	..	..	1	..	10	..	50
14	7	10	Terry Gilkyson	Columbia	†Marianne	..	..	..	..	..	..	..	..	..	..	..	5	..	3	..	..	..	..	..	..	..	..	3	..	9	..	..	7	..	..	..	6	5	..	2	..	..	..	..	48
15	35	3	Frankie Laine	Columbia	†Love Is a Golden Ring	..	..	6	..	..	4	8	4	5	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	10	..	..	3	10	..	..	9	..	..	40
16	28	4	Patti Page	Mercury	*A Poor Man's Roses	..	5	..	..	..	7	4	..	..	..	2	..	..	..	..	..	..	..	..	..	..	..	..	..	..	4	..	..	..	..	..	5	..	..	..	..	..	..	..	39
17A	23	9	Hilltoppers	Dot	†Marianne	..	8	..	..	..	..	..	..	..	2	..	..	..	..	..	..	..	..	..	4	7	..	..	..	10	8	..	..	..	..	..	..	..	..	..	..	..	..	..	35
17B	14	4	Dell-Vikings	Dot	†Come, Go With Me	..	..	..	..	..	2	..	..	..	..	..	..	..	..	..	6	..	..	..	..	..	..	..	..	10	..	..	9	..	..	..	..	..	..	3	..	..	..	..	35
19	..	3	Eileen Rodgers	Columbia	†The Wall	..	9	3	..	..	3	..	3	3	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	2	..	..	..	..	..	35
20	17	5	Patsy Cline	Decca	†Walking After Midnight	..	1	..	..	..	..	..	..	1	..	..	..	..	..	..	..	..	2	..	..	..	..	..	..	..	..	..	..	9	9	..	..	..	..	..	..	..	..	..	34
21	5	7	Charlie Gracie	Cameo	†Butterfly	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	4	..	..	..	..	..	10	2	4	..	..	..	3	..	..	..	..	..	..	..	..	..	..	..	33
22A	40	2	Platters	Mercury	*I'm Sorry	..	..	..	5	..	..	..	4	..	..	7	..	4	..	..	..	..	..	..	..	..	..	..	..	7	..	..	..	..	..	..	..	..	..	..	..	..	..	..	32
22B	21	2	Johnny Dee	Colonial	†Sitting in the Balcony	4	..	..	..	..	1	2	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	28
24	..	1	Vic Damone	Columbia	*Do I Love You	..	..	..	..	..	..	..	8	6	..	..	..	..	..	..	..	..	4	..	9	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	9	28
25	20	4	Harry Belafonte	Victor	†Mama, Look at Bubu	..	10	9	..	..	..	..	..	..	..	8	..	4	..	8	..	..	..	..	..	8	..	10	..	..	..	..	..	..	2	..	..	..	..	..	..	..	..	..	26
26	11	3	Eddie Cochran	Liberty	†Sitting in the Balcony	..	..	7	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	6	5	..	4	..	..	..	..	..	..	..	..	..	..	..	..	24
27A	..	1	Johnny Desmond	Coral	*That's Where I Shine	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	5	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	22
27B	..	3	Gisele MacKenzie	Vik	†He Knows	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	7	..	..	7	1	..	..	20
29	..	1	Little Richard	Specialty	†Lucille	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	6	3	..	..	4	..	..	20
30A	33	3	Four Aces	Decca	*You're Mine	8	..	..	..	..	..	10	..	..	5	..	..	..	..	..	..	..	..	9	..	..	..	1	..	2	..	..	..	..	..	..	..	..	..	..	..	..	..	..	19
30B	28	12	Harry Belafonte	Victor	†The Banana Boat Song	..	..	..	..	..	..	..	..	..	..	..	..	4	..	..	..	9	..	..	..	..	..	..	..	..	..	..	..	..	6	..	..	..	..	..	..	..	..	..	17
32A	18	14	Sonny James	Capitol	†Young Love	..	..	..	..	..	..	..	..	..	..	..	..	..	6	..	..	..	..	..	..	..	..	4	..	..	..	..	..	..	..	..	..	..	..	6	8	..	..	..	17
32B	..	1	Randy Starr	Dale	†After School	..	..	..	..	..	..	..	..	..	..	9	..	3	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	7	..	..	..	..	16
34A	..	1	Guy Mitchell	Columbia	†Rock-a-Billy	..	..	..	9	6	..	..	..	..	3	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	5	..	..	..	..	..	..	..	..	..	..	..	..	16
34B	..	6	Norman Petty Trio	ABC-Par	†Almost Paradise	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	15
34C	35	3	David Rose	MGM	*Calypso Melody	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	6	..	..	..	10	..	..	..	..	5	..	..	6	7	..	15
34D	..	19	Betty Johnson	Bally	†I Dreamed	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	2	..	..	..	15
38	35	8	Dinah Shore	Victor	†Chantez, Chantez	7	..	..	..	..	..	..	..	..	..	..	..	..	10	..	..	..	..	..	..	9	..	..	..	..	..	..	..	..	..	1	..	..	6	..	..	..	..	15
39A	42	4	Jo Stafford	Columbia	†Wind in the Willow	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	10	..	5	..	..	..	14
39B	15	12	Tab Hunter	Dot	†Young Love	..	2	..	..	..	..	..	..	..	..	..	..	..	..	..	10	..	..	..	..	..	..	..	..	..	..	..	3	..	10	..	..	8	..	10	..	..	..	13
41A	26	2	Rosemary Clooney	Columbia	*Mangos	6	..	8	..	..	..	9	..	..	..	..	..	10	..	..	..	..	..	..	..	..	..	..	..	..	..	8	..	..	..	..	..	..	..	..	..	..	..	..	13
41B	22	12	Mickey & Sylvia	Groove	†Love Is Strange	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	8	10	..	5	..	..	..	..	..	..	10	..	..	..	..	..	..	..	..	..	..	..	..	..	11
41C	..	14	Russell Arms	Era	†Cinco Robles	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	11
41D	..	1	Merv Griffin	Decca	†Love Story	..	..	..	..	..	..	..	..	..	..	..	..	7	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	4	..	..	9	9	..	..	..	11
45	..	1	Tab Hunter	Dot	*Don't Get Around Much	..	..	..	8	..	..	..	..	..	..	..	..	..	..	..	5	..	..	..	..	10	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	11
																																												10

(Copyright Variety, Inc. All Rights Reserved)

BIGGEST OF ALL... ALL ON RCA VICTOR

Harry Belafonte

MAMA LOOK AT BUBU

DON'T EVER LOVE ME

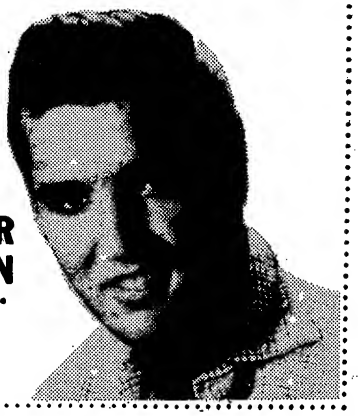
47/20-6830

Elvis Presley

ALL SHOOK UP

THAT'S WHEN YOUR HEARTACHES BEGIN

47/20-6870



Perry Como

ROUND & ROUND

MI CASA SU CASA

47/20-6815

Kay Starr

A LITTLE LONELINESS

JAMIE BOY

47/20-6864

RCA VICTOR Tmk(s) ® RADIO CORPORATION OF AMERICA

Roulette, Rama, Gee, Tico Merge; Peretti & Creatore As A&R Toppers

Four indie labels, Roulette, Rama, Gee and Tico, have joined forces to operate under one exec and administrative level. In a series of reorganizational meets last week, George Goldner sold out his interest in the four labels and simultaneously resigned from his artists & repertoire duties at Rama, Gee and Tico.

Hugo Peretti and Luigi Creatore, who purchased a participating interest in the four labels a few months ago when they ankled their a&r spot at Mercury Records, now become a&r heads supervising the four labels. Roulette will continue as a pop label with an extensive album line scheduled to kick off in mid-May. Rama and Gee will stress rock 'n' roll and jazz while Tico will step up production in the latino ffeld.

Joe Kolsky, exec veepee and sales manager, pointed out the four-in-one tieup will strengthen the org at the sales and exploitation level. Kolsky has built up his distributor and promotional setups in Los Angeles, Detroit, Chicago, Cleveland, Pittsburgh, Baltimore and New York.

Officers supervising the four-label structure are Hugo Peretti, prez; Joe Kolsky and Luigi Creatore, exec veeps, and Morris Gerlach, secretary-treasurer.

Deejay Del Moore Forms Orch; Disking for Chevron

Hollywood, April 2.

Del Moore, KLAC deejay who's departing the station shortly, is expanding into the musical field, with a 20-piece orch for casual dates and with two disks upcoming with the band under the Chevron label.

New outfit has waxed four sides; "Heartbroken," cleffed by Moore; "Smog a la Mode," an original by Moore's partner, Howard Lucroft; "Ain't She Sweet," and "Poor Jennie," with Moore vocalizing on the Lucroft-adapted old English folk tune. Cartoonist Virgil Partch is supplying the cover layout.

Hub Knocks the Rock

Boston, April 2.

Looks like the tide is running out on the rock in Hub, with one station, WBMS, having dumped it entirely, and two more, WORL, and WBOS slipping it the needle this frame, "Nerve shattering stuff is out," says Arthur Haley, station mgr. at WORL. "We are most selective on rock 'n' roll disks." Ralph Wienman, station mgr. WBOS, said: "We have greatly curtailed it. We are not, however, banning any type of music."

Calypso tunes, on the other hand, are beginning to forge ahead greatly hyped by new Calypso spots in Hub and new Jamaican Trinidad disks.

Army Delays Pat Rocco's Draft to Examine Files

San Francisco, April 2.

Induction of singer Pat Rocco, scheduled for last week, has been delayed a fortnight pending examination of Rocco's records in Washington.

Singer was arrested for draft-dodging several weeks ago during rehearsal at Purple Onion. He volunteered immediately for induction, and Uncle Sam apparently will let him off the hook if and when the Army makes up its mind.

Said Rocco:

"I was deferred back in 1953 but for some reason that only the Government must know, I was reclassified and given my greeting. Naturally, I couldn't understand the reason for this and when I called my draft board they didn't seem to know either. So I had my doctors send in letters confirming reasons for my deferment and was given the impression that the matter was settled."

That was last December. On March 11, he was picked up.

Burton's Census Chore

Robert J. Burton, Broadcast Music Inc. v.p., was named a member of the Citizens' Census Cooperation Committee by N. Y. City Mayor Robert F. Wagner.

J. Walter Thompson agency is spearheading an educational advertising campaign in support of the special census which began Monday (1).

Memphis Show Goes On Sans Fats Domino Who Pleads Illness 11th-Hr.

Memphis, Tenn., April 2.

Fats Domino, Negro rock 'n' roller, left some 5,000 customers at the Auditorium out in the cold as he failed to make skedded (Thursday (28) date.

He long-distanced the Auditorium just before the curtain went up to tell Dallas Promoter Howard Lewis "I'm too ill and can't make the Memphis date." No report was made as to where he placed the call from.

A mild rhubarb was in the offing but practically all of a near SRO crowd stood pat and didn't demand refunds. Balance of the show was put on, including LaVern Baker and Chuck Berry, who whooped it for an all-white audience at first show, while a later show for Negroes played to some 2,500. The house was scaled at $3 top for both shows.

No other word was heard from Domino as the troupe left here to play the balance of southern dates under promotional direction of Lewis, who headquarters out of Dallas as a Negro promoter.

Hub Gets Fats & Co.

Boston, April 2.

Fats Domino and "Biggest Show of Stars" package will play a one-nighter at the Boston Garden here April 13.

In the big band spot for the single performance is Paul Williams orch.

Angela Drake makes her disk bow on MGM Records with the LeRoy Holmes' platter of "Souvenir D'Italie."

ASCAP's Open Meeting

Continued from page 69

gressional representative to pass a law requiring the juke ops to license music.

L. Wolfe Gilbert, chairman of the Coast committee and board member, welcomed newly elected board member Ned Washington to his post. Like Gilbert, Washington is from the Coast. It's expected that Gilbert will continue, as senior board member, to head the Coast ASCAP contingent. Gilbert also paid a warm tribute to the late Gene Buck, longtime president of the Society and one of his close friends.

Jack Yellen, reporting for the exec committee, furnished the afternoon's light touch. He made the board's only reference to BMI. He said the difference between ASCAP and BMI is that "after an ASCAP publisher publishes a song, he goes to Florida. After a BMI publisher publishes a song, he goes to NBC where he can get in without a reservation." Yellen also launched a vigorous attack against the theme song bonanza which ASCAP has attempted to curtail. He said that some theme songs, because of multiple plugs on one show, would earn almost as much as Irving Berlin's or Cole Porter's catalogs if each plug were rated at full value. Also repping the board, Treasurer Saul H. Bourne reported on the Society's finances (see separate story). Following the business portion of the meeting, the floor was thrown open for discussion. When nobody else volunteered to talk, Pinky Herman took over. It was by far the longest talk of the afternoon even though it was unfinished. First, Yellen broke in after Herman said that there was "a united front" of all board members. Then Irving Caesar brought it to an end by politely asking Herman to give someone else a chance to talk. Herman never did get around to introducing a resolution which he promised to at the outset of his talk. But that was a long way back.

At ASCAP's evening dinner at the Waldorf, Rep. Emanuel Celler of New York, whose Congressional Committee has been probing BMI and the networks, spoke in behalf of the nation's songwriters. He advocated full protection to the creators of the nation's songs and said nothing would deter him from that task. Rep. Phil Philben, of Massachusetts, seconded Celler's sentiments while Sen. Alan Bible of Nevada, was on hand to give his greetings.

Peatman

Continued from page 67

ute what station was to be covered. In that way, it would prevent publishers from getting to the right jockeys on the right stations. ASCAP's logging setup now costs the Society $1,500,000 annually.

Another switch in the ASCAP operation involves appeals from rulings of the classification committee. Up to now, appeals could be brought to a committee comprising two "interested" observers from ASCAP and an impartial arbitrator. Now it's proposed that the final appeals be handled by a committee of three impartial persons named by the American Arbitration Assn.

In connection with calling in outsiders to ASCAP affairs, Jack Yellen reporting to the membership for the executive committee, said he hoped that impartial statisticians could take "a new and objective look at the whole distribution system."

Chauncey Gray's LP

Riverside Records (Bill Grauer production) has waxed a 12-inch LP, "Dancing at the Embassy Club" (New York's Hotel Ambassador), with Chauncey Gray's orchestra. It's of the same pattern as when Gray did an album titled "A Night at El Morocco" where he was, for 14 years, the batoneer.

N. Y. World-Telegram & Sun columnist Frank Farrell has done the liner.

THANKS DORIS DAY, MITCH MILLER,

THE FRERES ABERBACH and EVERY JOCK

FOR

"TWELVE O'CLOCK TONIGHT"

COLUMBIA RECORD #4-40870

WORDS AND MUSIC BY

Pat Ballard

Published by
CHARLES N. DANIELS, INC.
1650 Broadway, New York 19

Warner Bros. presents
ELIA KAZAN'S production
of Budd Schulberg's
"A Face in the Crowd"

a great score from a great picture

Score by BUDD SCHULBERG and TOM GLAZER

A FACE IN THE CROWD

recorded by:

DON CORNELL
ART MOONEY
HI-LO'S
DICK LEE

more records to follow

MAMA GUITAR

recorded by:

DON CORNELL
ART MOONEY
JULIUS LA ROSA

more records to follow

plus other hits from score

OLD-FASHIONED MARRIAGE

JUST PLAIN FOLKS

FREE MAN IN THE MORNING

REMICK MUSIC CORP.
488 Madison Avenue, New York, N. Y.

Rock 'n' Roll Will Drive 'Em to Hawaiian Music Refuge: Harry Owens

Honolulu, April 2.

A popularity renaissance for the Hawaiian and exotic-island type music is in the offing, according to Harry Owens, writer of "Sweet Leilani."

Originator and leader of the "Royal Hawaiians" orch for seven years at that Waikiki resort hotel Owens said, "The frenzy of rock 'n' roll has got a lot of people looking for music to soothe them rather than sock 'em. What music is softer and sweeter than those beautiful island songs of blue lagoons and swaying palms?" This is not just wishful thinking on his part. "Royalties for my Hawaiian numbers are up 60% over last year," he states.

Owens recently completed an island-hopping junket all over the South Pacific filming travelogs for an upcoming TV series and researching the native rhythms and melodies for new songs. He has 26 of these 12 minute island tours already in the can.

Ted Fio Rito Starts Pubbery for Contest

Chicago, April 2.

Ted Fio Rito will set up his own music publishing business. The Chez Paree orch leader, who authored "Toot Toot Tootsie" and "Charlie My Boy," has offered the winner of a songwriting contest, to be held along the route of the forthcoming tour of Sammy Davis Jr., opportunity to have his tune published by the new firm.

The songwriting promotion is in connection with Chez Paree Artists who packaged the show, which will be backed by Fio Rito's crew who will also play the winning song enroute.

CAMDEN EXPANSION CUES STAFF SWITCH

Frank J. O'Donnell, ad manager of both the RCA Camden label and the custom records division, will now focus exclusively on the low-priced disk line. Move was made because of Camden's expanding sales with the first three months of this year 30% over the 1956 quarter. In his new spot, O'Donnell will also move into the Camden sales operation to contact distribs and retailers.

Edward H. Kelly, of the Victor album ad department, will move in as advertising manager of the custom record division. Both O'Donnell and Kelly will work under Dave Finn, manager of the RCA Camden operation.

Bob Doherty is the new chief engineer at MGM Records, replacing Clair Kreps who has joined Emory Cook's Microfusion venture.

M-G-M Records

TOP HITS OF THE WEEK

JONI JAMES
ONLY TRUST YOUR HEART
and
I NEED YOU SO
K 12450 MGM 12450

DAVID ROSE AND HIS ORCH
CALYPSO MELODY
and
THEME FROM THE WINGS OF EAGLES
K 12430 MGM 12430

CHUCK ALAIMO QUARTET
LEAP FROG
and
THAT'S MY DESIRE
K 12449 MGM 12449

DEAN JONES
YOUNG AND IN LOVE | THE GYPSY IN MY SOUL
PLUGGED ON STEVE ALLEN TV SHOW
K 12462 MGM 12462

DICK HYMAN • SAM (THE MAN) TAYLOR
DRUMMER BOY BLUES
and
LOOK UP
K 12441 MGM 12441

Marvin Rainwater
GONNA FIND ME A BLUE BIRD
K 12412 MGM 12412

M-G-M RECORDS
THE GREATEST NAME IN ENTERTAINMENT

Inside Stuff—Music

Continued from page 68

ceive two Ivor Novello Awards for outstanding contributions to British popular music next Monday (8). To precede the Dankworth bands' visit to the U.S. later this year, the B. F. Wood Music Co., a subsidiary of Mills Music, has produced an album of five Dankworth compositions titled "Conducted Tour." The album will be retailed in the States shortly. Dankworth is also rumored to be entering the middlebrow music field by writing a ballet for John Gilpin and the Royal Festival Ballet.

Ferlin Huskey, hillbilly singer currently riding the bestseller lists with his Capitol etching of "Gone," ought to get a scorecard to keep his nom-de-disks in order. In addition to the authentic Huskey monicker, he's also recorded around the Capitol stable as Terry Preston and Simon Crumb. Seven years ago, as Terry Preston, Huskey waxed "Gone," but nothing much happened to the side. Now, with the hillbilly style in favor again, Huskey is riding to a big payoff under his own name. He's due for a shot on the Ed Sullivan CBS-TV stanza Sunday (7).

An impressive lineup of lecturers has been booked to take part in this year's course at the Canford Summer School of Music, which is a side-shoot at Mills Music in Britain. Dennis Scuse, director of the British Forces Network in Germany will talk on popularizing music through radio, and Gerard Hoffnung, tuba player and humorist, will play the Vaughan Williams Concerto for Bass Tuba. Johnny Dankworth and Ernest Borneman will also be on the lecturers list. Guitarist John Gavall will be running a new course for the guitar.

Tunesmith Ervin Drake is getting a lot of wax action on his works. He's composed three originals for a Medallion album featuring Vic Pearce's orch with Ken Carson on vocals. The standard, "I Believe," which he penned with Jimmy Shirl, Al Stillman and Irvin Graham, will be included in a new RCA Victor religioso album by Elvis Presley. "And So Am I," a newie by Drake, has just been waxed by Richard Hayes for Decca. In addition to his Tin Pan Alley chores, Drake has written the score for NBC-TV's upcoming baseball spec.

A British song, sung by a British artist, is featured behind the titles of "Seawife and Biscuit," a Sumar production for 20th-Fox. Producer Andre Hakim had the theme, titled "I'll Find You," specially written by Tolchard Evans. The lyrics were written by Richard Mullan and the song is sung by David Whitfield. The tune is being published by Robbins Music. British Decca already has waxed the Whitfield version for release in England. London is the U.S. label.

Gerald Lascalles, a member of Britain's Royal Family, is among the contributors to a new jazz anthology entitled "Concerning Jazz," edited by Sinclair Traill and published by Faber & Faber in London. His subject is the piano and for many years he has studied the work of the great jazz pianists. Other contributors include Douglas Hague, who has written a commentary on the jazz scene in the United States, and Hugues Panassie, the French writer.

The way the majors watch the minors for likely material is demonstrated by the steady buyouts of indie masters. Latest sale was made by Neil Records to Decca of a disk by Dorian Burton on "One Little Kiss," and "I Want You." Tunes are originals by Burton who wrote "A Tear Fell" and "Two Innocent Hearts." The original disk has stirred some noise in the key cities and now Decca is rushing its pressings to market.

The Melchor-Toff Music Publishing Co. has acquired the theme music of a BBC radio thriller scheduled for airing in the fall. Philip Levene, author of the series, titled "Ambrose In London," also penned the music. It's Levene's first venture in the music field. Dave Toff, Melchor-Toff topper in London who's scheduled for a U.S. business trip soon, accepted the number on the first hearing.

The original demonstration disk on "Wind In The Willow," published by Broadcast Music, is going to chase the Jo Stafford version on Columbia Records which has begun to click. Dave Kapp has bought the demo disk, sung by Anne Reynolds, for release on his Kapp label and plans to give this platter a big promotion in view of the heavy action on the tune.

An unusual woodwind jazz album is being recorded for Decca by Jerry Fielding. Package utilizes all of the "legit" woodwinds, including oboe and bassoon, not too often heard in jazz diskings. Fielding blended woodwinds with a small rhythm section, proving arrangements in the "polite jazz" category for the album.

'Follies' Goes Outside, Adds 'Mangoes' to Score

"Ziegfeld Follies" is reversing the legitune click pattern. Instead of developing its own jukebox winner, the Broadway revue has taken in a readymade disclick.

Last week, show's management added "Mangoes" to its 14-song roster. Tune already is climbing up the hit lists via Rosemary Clooney's Columbia waxing. Song has been taken over in the show by thrush Micki Marlo.

Tune, which is published by Redd Evans, was written by Dee Libbey and Sid Wayne. It's Miss Libbey's first songwriting attempt. It's reported that the publisher and writers are splitting a little over a $100 a week for the use of the tune in the show.

Marek

Continued from page 67

music and musical personalities.

Bullock is a veteran with RCA, having joined the Victor Talking Machine Co. in 1926 and then working in various sales and plant supervision jobs. He was longtime sales and merchandise manager and is one of the company's execs who has come up through the ranks.

Burgess is a 20-year man with RCA, starting as a sales trainee and then also spotted in numerous jobs throughout the company's far-flung apparatus. Burgess even served in the artists & repertoire department for a short time in 1948. He is thoroughly familiar with the singles division operation, having been manager of single sales a few months ago before he was switched into the custom department.

Teresa Brewer's
New Hit on Coral
I'M DROWNING MY SORROWS
Mills Music, Inc.

1691 BROADWAY
Entrance 211 WEST 53 ST.
NEW BLDG.
Luxury Elevator Apts. Now Ready for Occupancy
1½ — 2½ — $115 UP
FREE UTILITIES
Agent on Premises Daily

THE CURTAIN NEVER CAME DOWN ON "SOUTH PACIFIC"... MILLIONS STILL HEAR IT ON COLUMBIA! YEAR AFTER YEAR, HIT AFTER HIT, THE FINEST OFFERINGS ON BROADWAY REACH BY FAR THEIR LARGEST AUDIENCE THROUGH ORIGINAL CAST RECORDINGS ON COLUMBIA RECORDS

● "Columbia" ● ℗ Marcas Reg.

DECCA RECORDS

Best Bets

ANOTHER GREAT ORIGINAL DECCA SOUND TRACK ALBUM

ACADEMY AWARDS WINNER!

"BEST MOVIE SCORE (VICTOR YOUNG)"
"BEST PICTURE OF THE YEAR"

DL 9046
ED 836

Setting the album world on fire, the superb Young score from this great Mike Todd picture has already received its award in public favor. Action everywhere!

DECCA Records
a New World of Sound...

Japs Yen Disks; $5 for Pop LP's

Tokyo, April 2.

"The record business potential here is limited only by one's time and mental ability," Robert G. Wynn told VARIETY after a year as military sales rep in Japan, Korea, Okinawa and Taiwan for U. S. major labels and holder of own franchises for many smaller diskeries.

The ex-Marine and former saxist with Skinnay Ennis and Bob Crosby sold over 300 LP titles to PX's and ship's stores during past 12 months. He described biz as "excellent" and plans eventual expansion to own label and chain store outlets to reach Japanese customers.

Wynn said prices for latter market were too high, citing that a 12-inch pop LP goes for about $5 and same size classical disk gets yen equivalent of $7. Military outlet prices for same product is about $2.50 in both cases.

Immdiate expansion plans have Wynn accepting orders from military open messes, service clubs, etc., to supply jukeboxes with 25 new EP's monthly with breakdown of 15 from hit parade, five country & western and five r&b. There are an estimated 1,000 such jukes in Far East.

Wynn said pressings at the Nippon Gramaphone Co. from flown-in masters "at least equal" quality of U. S. product. He hasn't had a disk turned back yet, whereas in prior period shipments occasionally were returned to the States due to imperfections. A softer cover than original is also made in Japan.

Drawback thus far is that military outlets have policy of not reordering, thereby leaving a yawning supply on top titles. Wynn hopes to break through this sound barrier, starting with ship's store at Yokosuka Naval Station which has agreed to carry full stock of bestsellers.

Wynn's longrange program requires help from Finance Ministry, and he is now negotiating for increase in dollar allocations.

AFM LOCAL 47 NIXES HIKE FOR OFFICERS

Hollywood, April 2.

Move to raise salaries of Local 47 AFM executive officers by $50 per week was defeated at a sparsely attended membership meeting by a vote of 130 to 74.

Prexy Eliot Daniel now receives $250 per week and recording secretary Max Herman and financial secretary Warren Barker get $175 each. Veepee John Tranchitella is unpaid.

Local 47 salaries are below those of Detroit, a much smaller local, and Daniel's stipend as head of the second-largest tune union local is exactly half that paid by the Chicago local whose prexy is James C. Petrillo, who's also AFM president.

Gilpin Nixes Nixa Pact; Prefers Toes to Tunes

London, March 26.

John Gilpin, lead male dancer with the London Festival Ballet, has turned down a recording contract with the Nixa label of the Pye Group, because he wants to carry on full-time with his dancing. Gilpin was spotted as singing talent by Pye a&r man Michael Barcley.

Gilpin, with the ballet company, left London last week for a six-week European tour.

Songs With Largest Radio Audience

*The top 30 songs of week (more in case of ties), based on copyrighted Audience Coverage Index & Audience Trend Index. Published by Office of Research, Inc., Dr. John Gray Peatman, Director. Alphabetically listed. *Legit musical. †Film. ††TV.*

Survey Week of March 22-28, 1957

A Little Loneliness	Sunbeam
A Lovely Night—††"Cinderella"	Williamson
A Poor Man's Roses	Shapiro-B
Almost Paradise	Peer
Butterfly	M&P
Can I Steal A Little Love	Northern
Chantez, Chantez	Chantez
Do I Love You—††"Cinderella"	Williamson
I Could Have Danced All Night—*"My Fair Lady"	Chappell
I Dreamed	Trinity
I Thought It Was Over	Remick
It Looks Like Love—†"Hollywood Or Bust"	Paramount
Mangoes—*"Ziegfeld Folies"	Evans
Marianne	Montclare
Only Trust Your Heart	Feist
Round and Round	Rush
Scarlet Ribbons	Mills
Scene Of The Crime	Daywin
Seven Days in Barcelona	Britton
Spring In Maine	Morris
Ten Minutes Ago—††"Cinderella"	Williamson
That's Where I Shine	Remick
True Love—†"High Society"	Buxton Hill
Warm And Tender	Famous
Whistling Sergeant	Zodiac
Who Needs You	Korwin
Wind In The Willow	Broadcast
Wonderful, Wonderful	Marks
You Are My First Love	Rex
Young Love	Lowery

Top 30 Songs on TV

(More In Case of Ties)

Almost Paradise	Peer
Banana Boat Song	Marks-B
Boy On A Dolphin—†"Boy On A Dolphin"	Robbins
Butterfly	M&P
Can I Steal a Little Love	Northern
Cinco Robles	Warman
Do I Love You—††"Cinderella"	Williamson
Don't Forbid Me	Roosevelt
Drop That Name—*"Bells Are Ringing"	Stratford
Friendly Persuasion—†"Friendly Persuasion"	Feist
Hotta Chocolatta	Beaver
I Could Have Danced All Night—*"My Fair Lady"	Chappell
I Dreamed	Trinity
Julie—†"Julie"	Artists
Long Before I Knew You—*"Bells Are Ringing"	Stratford
Love Theme—†"La Strada"	Leeds
Marianne	Montclare
Moonlight Gambler	Morris
Ninety-Nine Ways	Mayland
Pardners—†"Pardners"	Paramount
Party Doll	Jackie
Round And Round	Rush
Singing The Blues	Acuff-R
True Love—†"High Society"	Buxton Hill
Whatever Will Be, Will Be—†"Man Who Knew"	Artists
Who Needs You	Korwin
Why, Baby, Why	Winneton
Wind In The Willow	Broadcast
Written On The Wind—†"Writen On The Wind"	Northern
Young Love	Lowery

Protecting Disk Creativity

Continued from page 67

competitor is privileged to publish that book or produce that play, just by agreeing to pay the regulation royalties. That publisher and producer, acting in creative collaboration with the basic author, is entitled to the fruits of his enterprise. But not so in the music business. The moment a phonograph record appears any of the 100-plus diskeries can hop on the bandwagon. But if we had control of our worthwhile works, and were privileged to negotiate with this or that artist or label, as we saw fit, it would put a different complexion on our business generally."

Those Carbon Platterers

On the subject of the disk pirates, Columbia's a&r topper Mitch Miller is vehement on the point that "this is the only creative branch of the amusement industry where the copy recording makes more than the original. It's an anomaly that in a realm of creativity like phonograph records the creator is the one who is most severely penalized."

The trade knows of countless instances of carbons of vocal arrangements, instrumental backgrounds, and the like. LaVern Baker's "Tweedle-dee" and "Tra-la-la," on Atlantic have been copied by Georgia Gibbs on Mercury. Kay Starr's "Wheel of Fortune" hit on Capitol (Miss Starr is now with Victor) saw its roots in Sunny Gale's Derby version. (Miss Gale, too, has since shifted labels, now Decca.)

Miller makes no bones of the fact that he scouts hillbilly songs and frequently gives them a pop treatment, but in doing so they're different arrangements. Guy Mitchell's "Singing the Blues" is a variation of one of Col's own country & western versions of the same tune. Johnnie Ray's "Walkin' In The Rain" is out of The Prisonaires' c&w treatment; Jerry Vale's Col platter of "You Don't Know Me" is a pop treatment of Eddy Arnold's Victor version; Col's own c&w disker Marty Robbins has been productive of "Knee Deep in the Blues" via Guy Mitchell, and "You Don't Owe Me A Thing," done as a pop by Johnnie Ray. (Melvin Endlsey, a Victor c&w artist, wrote it but didn't wax it for RCA).

This technique of giving a pop song feeling to a hillbilly is, of course, conventional in the music business since different treatments of pops differ with the artist's technique. Miller's diatribe is against the out-and-out carboning which, akin to the ASCAPers' gripes about that 2c, he regards as a basic shortcoming of the Copyright Act.

There just is no copyright protection against a copy of an arrangement. So long as the statutory fee of 2c is paid the copyright owner of the composition that is all, under the 1909 Act, that that can be protected. From the viewpoint of the artist and/or that label whose enterprise might be penalized by some competitor, major or minor league, through the copying of some unique arrangement or treatment of the tune, there just is no protection.

BMI Snows ASCAP

The ASCAPers were particularly burned up by last week's VARIETY Scoreboard of Top Talent and Tunes which is so predominantly BMI, according to this paper's tabulations, as to make the American Society bush-league in comparison. Harry Belafonte, Fats Domino, Tab Hunter, Tommy Sands, Andy Williams, Buddy Knox, Pat Boone, Charlie Gracie and Terry Gilkyson, in that order, with the exception of Perry Como who was No. 3 with "Round and Round," represented a 100% BMI catalog. A minor exception was Domino's "Blueberry Hill," an ASCAP item, but given the Domino r&r drive. He was No. 2 with three bestsellers on Imperial, "I'm Walkin'" and "Blue Monday," plus "Blueberry Hill." Belafonte was No. 1 with "Banana Boat," "Mama, Look at Bubu" and "Jamaica Farewell."

The songs, besides the above, comprised "Butterfly," "Marianne," "Young Love," "Teen-Age Crush," "Party Doll," "Don't Forbid Me," "Too Much," "99 Ways," "Why, Baby," Why, "I'm Waiting Just For You," all from the BMI stable. Again, "Round and Round," No. 5 in the tabulations, was the lone ASCAP item.

Disk Ouput

Continued from page 67

talent which some distrib in Tuscaloosa believes has commercial potential. Who knows? The distrib could be right so the talent is signed.

Another factor in the release flood picture is the power of the independents. The indie labels are free-wheeling operators, throwing out releases as and when they need to. When one of their disks stirs some noise, some of the majors generally go along with a cover, thus adding to the number of releases.

In this setup, the chances of a new record breaking through became tougher and tougher. Disk jockeys are literally snowed under by the releases and many platters never even see the light of day.

BRIT. FLOATS JAZZ AT $5 PER HEAD

London, April 2.

The second "Floating Festival Of Jazz," sponsored by Jazzshows, is scheduled for June 16. Two large boats have been chartered for the trip down the Thames from Tower Pier in London to South coast holiday resort, Margate, and 14 of Britain's leading dixieland combos have been lined up to play during the cruise. Last year's Floating Festival was a sellout.

Among the bands are Humphrey Lyttelton, Chris Barber, Cy Laurie and Ken Colyer. The outfits will swap boats on the return trip. The fare will be $5.

a wonderful seasonal song
STYNE AND CAHN'S

LET IT SNOW! LET IT SNOW! LET IT SNOW!

CAHN MUSIC

CHUBBY JACKSON
QUINTETTE
Currently
CLOISTER INN
CHICAGO

★ ★ ★ ★

ASSOCIATED BOOKING CORPORATION
JOE GLASER
New York | Chicago | Hollywood

Academy winners since 1934:

1934 — "The Continental" — Con Conrad, Herbert Magidson
1935 — "Lullaby of Broadway" — Harry Warren, Al Dubin
1936 — "The Way You Look Tonight" — Jerome Kern, Dorothy Fields
1937 — "Sweet Leilani" — Harry Owens
1938 — "Thanks for the Memory" — Ralph Ranger, Leo Robin
1939 — "Over the Rainbow" — E. Y. Harburg, Harold Arlen
1940 — "When You Wish Upon A Star" — Ned Washington, Leigh Harline
1941 — "The Last Time I Saw Paris" — Jerome Kern, Oscar Hammerstein 2nd
1942 — "White Christmas" — Irving Berlin
1943 — "You'll Never Know" — Harry Warren, Mack Gordon
1944 — "Swinging On A Star" — James Van Heusen, Johnny Burke
1945 — "It Might As Well Be Spring" — Rodgers and Hammerstein
1946 — "On the Atchison, Topeka and Santa Fe" — H. Warren, J. Mercer
1947 — "Zip-A-Dee-Doo-Dah" — Allie Wrubel, Ray Gilbert
1948 — "Buttons and Bows" — Jay Livingston, Ray Evans
1949 — "Baby, It's Cold Outside" — Frank Loesser
1950 — "Mona Lisa" — Ray Evans, Jay Livingston
1951 — "In the Cool Cool Cool of the Evening" — H. Carmichael, J. Mercer
1952 — "Do Not Forsake Me, Oh My Darlin' " — Dimitri Tiomkin, Ned Washington
1953 — "Secret Love" — Sammy Fain, Paul Webster
1954 — "Three Coins in the Fountain" — Sammy Cahn, Jule Styne
1955 — "Love is a Many Splendored Thing" — Paul Francis Webster, Sammy Fain

ASCAP SONGS WIN THE 'OSCARS'

© A.M.P.A.S.

ASCAP Congratulates the 1956 Winners

"WHATEVER WILL BE, WILL BE" ("Que Sera, Sera")

w: RAY EVANS — m: JAY LIVINGSTON

PUBLISHED BY ARTISTS MUSIC, INC.

Year after year, ever since Oscars have been instituted, songs of ASCAP members have been acclaimed as the outstanding tunes used in motion pictures and have won Academy Awards

On The Upbeat

New York

Kapp Records nabbed the master of **Armenian Jazz Sextet's** "Harem Dance" . . . "Mangoes," current calypso click published by **Redd Evans**, has been added to "Ziegfeld Follies" as another tune for thrush **Micki Marlo** . . . **Meyer Davis** has put two dance albums into the groove for ABC-Paramount . . . **Beverley Sisters** returning to the U. S. from England in May. London has set their new coupling, "Blow the Wind Southerly" and "Doodle Doo Doo," for April 8 release . . . **Johnny Brandon** touring the deejays with his London platter of "Rainbow Kisses" . . . **Harvey Boys**, Cadence pactees, make their nitery debut at Chubby's, Camden, April 8.

Joe Mathews, eastern promotion director for Capitol Records, engaged to thrush **Joanne Hill** . . . **David Mackay**, attorney for **Glenn Miller** estate, left for Europe over the weekend to join the orch under **Ray McKinley's** direction on its trek through the Iron Curtain countries . . . **Ilene Woods** waxing an album for Jubilee . . . **Judy Scott**, Decca thrush, pencilled in at the Mapes Hotel, Reno, June 27 . . . **Shep Fields** returning to the wax beat via a Jubilee album . . . **Four Voices** set for five weeks at the Sands Hotel, Las Vegas, June 5.

Louis Jordan headlines the Apollo Theatre bill April 19 in orch's first date in Gotham after a lengthy road tour . . . **Thomas Talbert** is cutting the "Bix, Duke, Fats" album for Atlantic . . . **Ann Lorraine** and **Paul O'Conner** will sing with the **Charlie Spivak** orch during its current stint at Roseland Dance City . . . Thrush **Abbey Lincoln** began a two-weeker at Buffalo's Town Casino Monday (1) . . . **Juliette Greco** will sing tunes penned by author **Francoise Sagan** at her Waldorf-Astoria date which starts next Monday (8) . . . Ace Records has tapped **Nicky De Matteo**, Arthur Godfrey Talent Scouts winner . . . **Bernie Wayne** finished the score for "Angel Baby," M-G pic starring **Vanessa Brown**.

Hollywood

Frank Moore Four cast in Columbia's "The Mad Ball" . . . **Lawrence Welk** has reactivated his Champagne Music Publishing Co., ASCAP firm to be quartered here with Max Lutz as professional manager . . . **Joe Lubin** to pen title tune for Bryna Productions' "The Careless Years" . . . **Lew Chudd**, Imperial Records prexy, in N.Y. to prep label's upcoming releases . . . **Dick Cathcart** made a permanent member of **The Modernaires** . . . Liberty will issue the soundtrack album of **Alex Courage's** background score for "Hot Rod Rumble" . . . Decca purchased the masters of **Dorian Burton's** "One Little Kiss" b/w "I Want You," from the indie Neil Records.

London

Negotiations underway for British rock 'n' roller **Tommy Steele** to visit the U.S. for a month in September . . . **Ray Sonin**, resigned editorship of the Musical Express and emigrated to Toronto were he'll found and edit his own newspaper . . . Songstress **Vicki Anderson** has joined the **Eric Delaney** orch. She replaces **Marian Williams** . . . Vocalist **Alan Dean** returning to Britain next Tuesday (9) after residing in the U.S. for six years . . . Singer **Eve Boswell** set for promotional tour of the States. She leaves London April 15 . . . Takeover of the RCA Victor label in this country, scheduled for April 1, has been put back till May. Delaying factors include non-availability of material and sleeves.

Chicago

Bud Powell's trio pacted for a two-weeker in the Modern Jazz Room July 10 . . . **Berg Vaughan Quartet** go into the Norcrest Embers, Ft. Wayne, April 15, for two weeks followed by same span in the Prevue, Chicago, May 8 . . . **Bob Scoby** band into Brass Rail, Milwaukee, today (Wed.), then into Blue Note, Chi, for two weeks April 17 . . . **Mark Wayne Quartet** to play Driftwood Lounge, Columbus, for a five-weeker April 29 . . . **Johnny Pate Trio** and **Corky Shane** have been packaged for nitery bookings . . . **Dan Belloc** orch to open season at Coney Island, Cincinnati, and to cut "Dance Date With Dan" album on Fraternity label.

Omaha

Chuck Canuso's combo opened at Al Green's Skyroom . . . **Al Lamm Trio** held over at Blackstone Hotel's Cottonwood Room . . . Trio composed of **Louise Seidl, Freddie West** and **Stan Rucker** booked into Bombay Room of Sheraton - Fontenelle Hotel . . . **Dick & Don Maw's** "Modern Jazz for '57" unit, faeturing **Maynard Ferguson, Don Shirley** and **Chico Hamilton Quintet**, drew a meager turnout of 591 at the City Aud last week (28) . . . Remodeled and redecorated Legion Ballroom at Arcadia, Ia., will reopen April 21 with **Hank Winder's orch.**

Pittsburgh

Hal Iverson threesome opens four-week engagement at Twin Coaches Friday (5) . . . **Janet Noel (Farrell) Trio** went into Carlton House's Town & Country Lounge for month of April. Pianist, the music librarian at KDKA-TV and also on the production staff there of daily "Hometown" program, has with her **David Izenson** on bass and **Chuck Spatafore** on drums . . . **Ben Lacar**, operator of Melody Mill Ballroom in Chicago, caught **Artie Arnell** orch here at West View Park and signed the outfit to play his spot this week and next . . . **Johnny Costa** trio go back into the Embers, N. Y., in May for the third time in less than a year. Costa's now on the music faculty of Chatham College, a girls' school here . . . **Joey Vance** pulled out for Boston to rehearse his new trio with **Buddy Norman** on piano and accordion and **Yolondo** singing and playing the bongos . . . **Frank Cunimondo** Latin-American combo just placed under personal contract by **Maurice Spitalny** . . . **Herman Middleman** back after two successive South American cruises as musical conductor for the shows on SS Mauretania . . . **Dan Mastri** and **Deuces Wild** recorded "Gunga Din" (on their own label) which was written by young Pittsburgh musician, **Jerry Kaminsky**, who died a year ago.

Kansas City

After many weeks in the Picardy Cafe of Hotel Muehlebach, **Juan Makula** moves his gypsy combo east for an assignment in a Catskill spot . . . Foremost Records has its young quartet, **The Stylemasters**, out on tour of d.j. and tv shows plugging their new record, "Cutie of the Kitten Crowd." Foursome has been set by Hammond & Romeo into the Park, Denver . . . **Paulette Sisters** likely will follow their current Hotel Muehlebach engagement with some time plugging their new Decca release, "Jodie," backed by "Give Him My Love," their first platter . . . **Estrellita & Raul** rejoin the **Xavier Cugat** tv show after they finish current stint in the Terrace Grill April 11 . . . **Max Cooper** and **Hedi Richmond** in from Chi for a one-nighter for Chevrolet in the Muehlebach . . . **Harry James** orch comes to the Pla-Mor Ballroom for a one-nighter April 13, his first time in town in a long spell.

San Francisco

George Lewis had a slight heart attack. Band played on, for several weeks, at the Tin Angel, but didn't appear for a few days late in March, then reappeared . . . **Lancers** open tonight (Wed.) at Fack's II . . . **Nat King Cole** booked into the Village June 28 . . . Ebony and Jet are both doing profiles on the Hangover's **Earl (Fatha) Hines** . . . **Margie Brandon**, KGO-TV secretary, belting out pop tunes weekends at the Colony Club, Petaluma . . . **Monique Van Vooren** booked into Fack's II April 24 . . . **Tom Coakley**, whose band "owned" the Palace Hotel's Rose Room in the '30s, returned the other day—as Superior Judge Thomas I. Coakley of Mariposa County, Cal. It was first time he's been headlined (he was a bar association speaker) at the Rose Room in 20 years.

Philadelphia

Pat Boone booked into the Latin Casino for one week (April 29-May 4) . . . **Boyd Raeburn** plays one-night stand (6) at Sunnybrook Ballroom in Pottstown . . . El Rancho, Chester private club, has inked **Mike Fedicin** and **Charlie Gracie** for April 12; **Four Aces** (May 2-5); **Dave Appell & Applejacks** (May 8-11) and **Red Caps** (15-18) . . . Guitarist **Dennis Sandole** waxed series of original compositions on Fantasy label . . . **Paul Whiteman** will be salvoed by the Golden Slipper Square Club in a salute on his 50th anni in show biz (4) . . . **Lou Verzola** named local manager for Decca . . . **Lonnie Sattin**, former local college boxer, stars in the Cotton Club Revue, opening the Royal Nevada, Las Vegas (17) . . . **Connie Francis**, who guests on ABC's "Breakfast Club" (15-19), here for all-day promotion on WFIL, network's local outlet . . . Slated for Chubby's this week (1-7) are **Norma Douglas, Don Rondo, Maureen Cannon** and **Clark Sisters.** Miss Douglas makes her Miami debut next month at the Monte Carlo . . . **Floyd "Fat-man" Smith**, combo leader and former **Louis Jordan** protege, added to disk jockey staff at WHAT.

Dallas

Tommy Cunningham orch into Hotel Adolphus April 4, replacing **Ben Arden**, who goes to Detroit's Statler . . . **Harry James'** crew inked for one-nighters at the Naval Air Station April 24 and Riverlake Country Club April 25 . . . **Clair Perraulut** combo into Club Marquis . . . **Dixieland Cell Block Seven** set for four-night date, starting Dec. 31, at Oaks Country Club, Tulsa.

Scotland

Chris Barber and Band Show did one-nighter at Usher Hall, Edinburgh . . . **The Metronotes**, new rhythmic vocal trio, set for stint at Empress, Glasgow . . . **Tab Hunter's** waxing of "Young Love," on London label, topping bestselling disks here; **Pat Boone** in second position with "Don't Forbid Me," also on London . . . **Count Basie** outfit skedded for St. Andrew's Hall, Glasgow, April 11 and 12 . . . Bands lined up for City Hall, Perth, include those of **Vic Lewis, Ivy Benson, Sid Phillips, Johnnie Dankworth, Eric Delaney, Dr. Crock** and **Frank Weir** . . . Orch leader **Ronnie Aldrich** did 15-minute spot on Scot. radio.

Enrique Jorda signed for three months of conducting in Australia and New Zealand this coming summer.

RETAIL SHEET BEST SELLERS

VARIETY

Survey of retail sheet music best sellers based on reports obtained from leading stores in 13 cities and showing comparative sales rating for this and last week.

* ASCAP † BMI

National Rating This wk.	Last wk.	Title and Publisher	New York—(MDS)	Boston—(Mosher Music Co.)	Philadelphia—(Charles Dumont)	San Antonio—(Alamo Piano Co.)	Chicago—(Lyon-Healy Music)	Indianapolis—(Pearson Music Co.)	Detroit—(Grinnell Bros. Music)	Kansas City—(Jenkins Music Co.)	St. Louis—(St. L. Music Supply)	Cleveland (Grossman Music Co.)	Los Angeles—(Freeman Music Co.)	San Francisco—(Pac. Coast Music)	Seattle—(Capitol Music Co.)	TOTAL POINTS
1	1	†**Marianne** (Montclare)	2	6	2	1	1	3	2	3	2	1	1	1	1	117
2	2	†**Young Love** (Lowery)	3	2	5*	3	9	6	3	4	1	2	2	..	9	83
3	3	†**Butterfly** (Hill & Range)	4	1	9	2	5	2	4	..	4	3	5	10	5	78
4	6	***Round and Round** (Rush)	1	..	3	8	2	1	7	..	5	4	7	3	3	77
5	4	†**Banana Boat Song** (Marks-B)	9	..	8	4	4	4	6	5	3	5	3	..	..	59
6	7	†**Almost Paradise** (Peer)	5	..	1	5	3	..	1	..	..	..	..	10	4	4	55
7	5	†**Chantez, Chantez** (Chantez)	8	3	..	7	6	..	5	9	7	..	6	2	6	51
8	11	†**Party Doll** (Jackie)	7	..	..	..	..	..	9	2	6	7	..	6	2	38
9	9	***Who Needs You** (Korwin)	6	5	..	..	8	5	..	..	10	9	..	5	..	29
10	11	†**Teen-Age Crush** (Central)	..	..	..	9	..	..	..	1	..	6	..	7	..	21
11	7	†**Don't Forbid Me** (Roosevelt)	..	..	7	6	..	10	10	6	..	10	8	..	..	20
12A	13	†**Cinco Robles** (Warman)	..	..	..	10	..	9	..	10	8	..	4	..	..	14
12B	15	†**Wind in Willow** (Broadcast)	..	4	4	..	..	..	..	..	..	..	..	..	..	14
14	9	†**Too Much** (Southern Belle-P)	..	..	..	..	..	..	8	..	..	..	9	8	..	8
15	..	†**Wringle, Wrangle** (Disney l'd)	..	..	..	..	..	..	..	8	9	..	..	..	..	5

COLE AND MONROE'S 'BALLERINA' BATTLE

Current click of Nat King Cole's Capitol waxing of "Ballerina" is rubbing off on Vaughn Monroe's 10-year-old RCA Victor etching of the same tune. When the Cole slice started moving in the market, Victor decided to cash in by re-releasing the Monroe platter on the deejay circuit. Both versions are currently riding the bestseller lists.

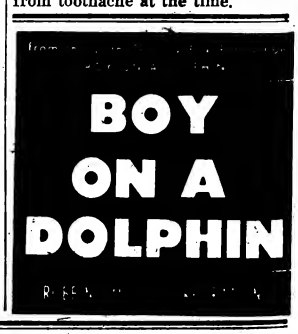
Monroe's "Ballerina" hit the 1,000,000 sales mark on its original release and has since been coupled in Victor's Gold Standard series with his "There I've Said It Again," another 1,000,000 seller. "Ballerina" was written by Bob Russell and Carl Sigman. It's published by Redd Evans' Jefferson Music.

BRIT. MAESTRO WINS $1,364

London, March 26.

Bandleader Frank Pritchard was awarded $1,364 damages with costs by the high court for wrongful dismissal from the Cabaret Club in Mayfair. Pritchard sued the owners of the club, who maintained that he had broken his agreement with them.

The club complained that Pritchard, a trumpeter, sometimes played "blue" notes. But the judge said that from entries in his diary, it appeared that he was suffering from toothache at the time.



AGVA 'FINGERS' PERFORMERS

Steel Pier Sets Names for Season But Pat Boone Exit Creates Key Gap

The Steel Pier, Atlantic City, has almost locked up its talent schedule for the summer season. One of the major holes in the resort spot's lineup has been created by the inability of Pat Boone to make a date at the house. Boone was originally booked for June 29 for eight days, but since the booking was made, he's been offered a picture by 20th-Fox, and date is now being adjudicated.

Al Rickard, who books the house, has never brooked cancellation clauses. He believes that once he books an act, it stays booked. However, since Boone is managed by General Artists Corp., where Steel Pier owner George A. Hamid is a veepee, and prexy of the GAC subsidiary GAC-Hamid, some compromise will be made. It was originally planned to have Frankie Laine play that date, but Laine is unavailable for that period.

As the Steel Pier schedule now goes, Julius LaRosa tees off the season for two days along with Woody Herman orch on April 20. George Hamilton IV comes in May 30 for four days; Terri Stevens headlines June 8 and 9; Carmel Quinn and Danny Crystal top the bill June 14 for three days; and Lanny Ross comes in June 23 for six days.

Jean Carroll and Lillian Briggs start the full week bookings on July 7, to be followed by Tony Bennett July 14; LaRosa and Artie Dann, July 21; Four Lads, July 28, and Gil Lamb on Aug. 4. Week of Aug. 11 has Guy Mitchell and Allen & DeWood; Mills Bros. head the show Aug. 18; Frankie Laine and Gary Morton, Aug. 25, and Hamilton repeats Sept. 2 for the season's finale.

Retailers in Union City Seek Committee to Pass On Burlesque Vs. Police

The Union City (N. J.) Commission, town's governing body, is expected to meet with the United Civic League this week to discuss a proposal to appoint a committee to pass on performances at the Hudson Theatre, which the owners plan to reopen April 22. House was closed in February when the city passed a law banning illusions of nudity.

The United Civic League was formed by a group of businessmen in the vicinity of the theatre who claim that their revenue has fallen off since the demise of the house and the value of their properties diminished.

The league has been seeking a guarantee to avoid direct police action during performances at the house.

City authorities said, however, that when the theatre reopens, the same form of police censorship to insure enforcement of the anti-strip ordinance will be invoked.

Mariners Disband

Kalamazoo, Mich., April 2.

The Mariners quartet are breaking up. Falloff of engagements since their dismissal from the Arthur Godfrey tv show two years ago has been responsible for the split. Marty Karl is working on a solo turn. Plans of the others hasn't yet been set.

Mariners, comprising two Negro and two ofay singers, got together during World War II when they were in the Coast Guard.

Rigors of Regor

Honolulu, April 2.

Will Hawaiian entertainer Danny Regor succeed in losing 100 pounds of weight? Queen's Surf musician is being featured in newspaper ads placed on behalf of a commercial reducing program.

Ukulele player weighs 250 pounds as he starts his trimming treatment.

Hub Blinstrub's Names

Boston, April 2.

Biz continues to hum at Stanley Blinstrub's 1,700-seater in South Boston, with upcoming bookings of big names, with emphasis on diskers, set to carry through balance of season.

With Steve Lawrence current, bookings include: Pat Boone, April 8-14; Stewart Rose, 15-21; Four Lads; 22-28; Andy Williams, April 29-May 5; Lane Bros., May 6-12; Jaye P. Morgan, May 13-19; Delores Perry, May 27-June 2; Patti Page, June 3-9.

Pan Am 'O.O.'s Own Hotel in Hawaii

Honolulu, April 2.

Because Waikiki "has reached its capacity to care for tourists coming to Hawaii," Pan American Airways may develop its own luxury resort on nearby Maui island, according to Robert Murray, line's executive v.p. for Pacific-Alaska division.

Hotel would be operated by Pan Am's Intercontinental Hotels subsidiary, which is planning hotels in Melbourne, Auckland and Tokyo and later may operate hotels in Hong Kong, Manila, Bangkok and Sydney.

Matson Navigation Co., now that takeover by Hilton chain has been vetoed, also is avidly interested in Maui as a site for a potential multi-million dollar beach resort.

Murray told newsmen the Pacific has been far behind in tourism development and pointed out that advent of jet airliners in December, 1958, is bound to bring additional thousands of visitors each year.

Post-Holy Week Shift For Hildegarde in N.O.

Mexico City, April 2.

After her Mexican debut at the Chanteclair room of the Hotel Reforma International here, Hildegarde will open April 20 at the Monteleone Hotel, New Orleans, which was set back from April 16. This was an unusual switch but, when both realized that Holy Week in strongly Catholic N. O. could dent the gross, the change was effected.

Hildegarde's local click—her run was extended to a full month—will see her back at this flagship of the Pan American Airways fleet of Latin American hostelries next year.

Chanteuse, who did a guester last week on Rosemary Clooney's filmed video show, is being dickered via MCA for her own video series.

'ACTS ARE NOT ALWAYS RIGHT'

The American Guild of Variety Artists is now starting to take the viewpoint that acts are not always right, and can be equally as guilty of breach of contract as an agent or an operator. Union is now saying that a contract has to have mutuality and it's equally incumbent upon all parties to a pact to carry out the terms of the deal.

The new viewpoint is partially the result of national administrative secretary's Jackie Bright's recent ruling throughtout the country. In interviews with nitery ops and branch managers, Bright got an augmented picture of what has been transpiring in the industry. Result is the greater awareness of the responsibility of the union in maintaining and bringing about conditions which, Bright says, will permit the industry to grow,

One of the major beefs handed to Bright was the tendency on the part of acts and agencies to delay the signing of contracts until it was too late to advertise the turn or cancellation coming too late to get a suitable replacement. One of the major beefs in this direction was put in by George Eddy of Eddys', Kansas City, who cited the growing practice by various offices to have him sign a contract for a name, and weeks later he would be notified that the engagement was cancelled.

As a result of this particular beef, Bright stated that he would request the June convention of the union, to be held in Miami Beach, to pass legislation to rectify this situation. Bright said that he will move to initiate legislation whereby if either an act, agency or operator would notify the union that

(Continued on page 84)

V&E Promotions Hit It Big in N.W. and Canada; Borge's 25G Seattle Mark

Seattle, April 2.

Busy Northwest Releasing promotion, masterminded by Zollie Volchok & Jack Engerman, hit the jackpot with recent Victor Borge appearances in the U. S. northwest and western Canada.

Borge show at Civic Aud, Seattle, broke all money records for the house with $25,000. Vancouver, B. C., gross was next to Seattle, $19,000. There were only two weak spots, Salt Lake, $9,500, and Winnipeg, around $7,000, both good for those towns but tough and showing no profit. Calgary, Edmonton, Portland and Spokane were all high.

Upcoming Volchok & Engerman dates are the "Birdland Show of '57" headed by Billy Eckstine and Count Basie, opening in Salt Lake May 13. Consecutive dates follow in Portland, Tacoma, Vancouver, B. C., Seattle, Spokane, Billings, Calgary, Edmonton, Regina Winnipeg and Minneapolis. Latter is the farthest thrust east thus far by the promoters.

Nevada Sen. Malone Fronts Killing Nitery Tax; Sees Upped Employment

Washington, April 2.

Congress was urged last week to wipe out the 20% tax on cabaret tabs which had been instituted during World War II as a temporary emergency levy.

Senator George W. Malone (R., Nev.), author of a bill to eliminate the bite, described it in a Senate speech as "one of the most glaring of tax inequalities."

"The cabaret tax is particularly oppressive in my state of Nevada," he declared, "where tourism bulks very large in overall state income. "The entertainment industry, the hotel industry, and particularly the musicians, who depend for their livelihood on the well-being of the entertainment industry, have made a wholly convincing case before the excise tax subcommittee of the Ways and Means Committee, for relief from this particularly oppressive tax."

Malone contended that the Federal Government will derive greater, rather than less, revenue by abolishing the tax and opening the door to increased employment in the hotel, restaurant and entertainment business.

"It is extremely unfortunate that American tax dollars are being generously spent to rebuild the opera houses abroad and to rehabilitate the Government-supported symphonies of the Old World," he commented, "while American musicians are faced with unemployment hastened through inequitable taxation."

Bright's Dim View

Dallas, April 2.

Jackie Bright, national administrative secretary of the American Guild of Variety Artists, holds little hope for an early repeal of the 20% tax.

Bright, on a field trip here, said he expects night clubs to continue to fold, and he attributed a major share of the blame to the tax. He placed an equal share of the blame on headline acts who have priced themselves out of the market.

Greco's 10G 1-Niter

San Francisco, April 2.

Jose Greco troupe grossed almost $10,000 in an SRO sellout of the 3,300-seat Opera House last Friday (29) night.

House was scaled to a $3.50 top.

Britain's Rocking Teen Unit at $1.50

London, April 2.

One of the biggest teenage package shows yet sponsored in this country has been lined up by impresario Harold Fielding. Freddie Bell & Bellboys, and Britain's top rockster, Tommy Steele & His Steelmen, open at the Empire, Liverpool, for one week May 6, and on the 27th are set for a week's stint at the 3,000-seater Rank-owned Dominion picture house in London.

Fielding is setting a new price pattern for the current influx of headline attractions aimed at the younger set. At both venues, the top will be $1.50—exactly half that charged for the recent Bill Haley concerts. He maintains that it's about time the teenagers were given a fair break. After the Haley concerts there was quite a beef from youngsters who complained they hadn't got their money's worth.

At present, spots for the Bellboys during the two weeks' gap between the Liverpool and London concerts have not been fixed. Steele will quit the show for the period if a series of one-nighters is lined up, and do a vaude season, but on the other hand, if weekly engagements at the right spots are fixed, the package show will remain intact.

Main trouble currently in booking the dates stems from widespread strikes throughout the country. Fielding is reluctant to put the show on in certain areas where the strikes are felt most.

Hampton Beach Dancery Sets April 20 Teeoff

Boston, April 2.

John Dineen, operator of Hampton Beach, N. H., Casino ballroom, in to book talent, reports opening date for the 3,000-couple dancehall has been set for April 20 with the Ted Herbert and Freddie Saterial orchs.

A new $20,000 electronic lighting system is being installed. Format will be same as last year with admish of $1.50. Spot will operate Saturday nights only until June and then nightly through Labor Day. Already inked for upcoming season are Buddy Morrow, Four Lads, Hampton Sisters and Ralph Materie.

Chez Paree Artists' Tour Okayed by AGVA Under United Productions Tag

Chicago, April 2.

A compromise has been made which will permit Phil Consolo, who had gone into business under the tag of the Chez Paree Artists, to tour the Will Mastin Trio package on a series of one-nighters. Under the deal made between national administrative secretary Jackie Bright of the American Guild of Variety Artists and Consolo, the name of Chez Paree office will be changed to United Productions Inc., and in small type under the title he may use the billing, "formely Chez Paree Artists." However, Consolo will be required to use the United tag as his major identification.

The union had been withholding permission for the Consolo office to operate with AGVA talent unless it changed its label. Although Consolo denied that there was any affiliation with the Chez Paree nitery, he refused to change the name. Now Consolo will get the AGVA license plus a waiver to permit him to operate on the club date producers' code.

Meanwhile Jay Lurye, of the Consolo office, signed surrounding acts for the Mastin Trio tour. Layout will include Tulara Lee, Dyerettes, Escorts, Don Rice, Wells & Four Fays.

N.O. Duo's Reefer Rap

New Orleans, April 2.

A French Quarter musician and stripper were under arrest Friday (29) for investigation of narcotics.

They are Connie Kawchak (alias Connie Kay) and Bernard F. Clements. The two were arrested at their apartment where narcotics squadmen staged a raid and found marijuana cigarets.

Tropicana—'This Year's Hotel'

By ALAN JARLSON

Las Vegas, April 2.

Comedians performing on the stages of the Las Vegas boites during the period of the local boom (1952-54) never failed to draw a yock with the snapper, "It's such a shame how luxury becomes outmoded. You'd never know it to look around you, but this, unfortunately, is one of last year's hotels."

That perennial laff bait became literally taboo with the crisis that was precipitated in Las Vegas in 1955 by the el foldo of three major resort hotels. Two weeks ago, another monument to plush living, the New Frontier, went under, but not so boisterously as did the Royal Nevada and the Dunes, which both have since reopened, and the Moulin Rouge, whose darkened doors don't create too much of an eyesore because it's located some three miles from the Las Vegas Strip—in fact, on "the other side of town."

The now shuttered New Frontier (the landlords say they'll have it opened within 60 days) was the scene of a typical Vegas opening that untypically saw the grand opening's star, Mario Lanza, fail to show up at curtain time. The date of the New Frontier's opening was April 4, 1955. This Thursday (4), two years to the day, all eyes of the gambling and resort industry will be focused on what certainly will be the formal unveiling of the poshiest of the posh Vegas resorts—the $15,000,000 Tropicana Hotel.

The Tropicana is spread out over 26 acres of otherwise barren desert wasteland. The ground was broken just two years ago. Since then, through the construction stages and up until Nevada's gambling czars finally gave its ops the green-light last week, the Tropicana has been a centre of intrigue as to when it would open and as to who would and who would not get a license. Mostly the conversation anent license approval, or disapproval—the bane of all prospective Vegas gambling establishments—surrounded "Lucky" Phil Kastel, a former New Orleans gambler who, by virtue of his alleged associations with underworld characters, furrowed the brows of members of the State Gaming Control Board, the Nevada Tax Commission and the County Licensing Board. Kastel, however, exited—so the Tropicana's operators told

(Continued on page 82)

Friars' Socko Salute to Perry Como Keeps Guest of Honor Past Bedtime

By JOE COHEN

The speakers, comedians, singers and committee members who got together at the Friars' tribute to Perry Como last Tuesday (26) at New York's Hotel Waldorf-Astoria, worked far harder than the guest of honor. But at some point, the take-it-easy, time-is-not-the essence influence of Como somehow made itself felt on the assemblage. Result was that the proceedings did not wind up until long past midnight.

Of course, toastmaster Phil Silvers at one point realized that Como's spirit had taken over and put Sgt. Bilko in to hurry up the proceedings. This produced a paramount finish with all the heavy comedy artillery coming near the end of the evening to put the entire soiree into the plus column.

Financially, the affair went over very successfully. Paid attendance was about 1,100 at $50 per head, proceeds of which went to various theatrical charities and some designated by the recipient of the honor. The souvenir journal provided another $32,000.

With Como as the point of focus, assemblage comprised a solid phalanx of people who seemed genuinely to admire Mr. Somnambulist of 1957—otherwise why should CBS have a representation, or William Morris or Music Corp. of America? General Artists Corp. has been handling Como since he left Ted Weems' band to go into business for himself.

It was evident that the comedians present had some feeling for the guest of honor, but somehow seemed more intent upon making a favorable impression on the toppers in the entertainment industry.

Virtually every one of the funnymen had to lapse into his own act. It made for excellent entertainment, but put the wrong focus on the occasion. Perhaps it was better that way inasmuch as surefire material was delivered and the yocks were plentiful and more than sufficient to justify the $50-per-skull tab.

Danny Thomas, for example, declared that Perry had been "touched by the hand of God," a sincere and justifiable tribute in view of the singer's exemplary personal and public life. But he gracefully got in o part of his own nitery turn in his dissertation of his own family life.

Incidentally, Como, being such a good family man, probably inspired the theme of the occasion. Alan King also lapsed into his usually sock routine on domesticity which recently wowed at the Palace. Joey Adams and Al Kelly doubletalked into howls.

Jack E. Leonard, who addressed the assemblage as "friends of the Mafia," took a dim view of the entire proceedings. He felt that Como looked more like a rabbinical student, and said that if Como had any class he'd pay for the entire dinner himself.

But it remained for Buddy Hackett to tell why Como was so sedentary. "He cases broads all day—that's why he's tired."

Joey Bishop took a different view of Como, not regarding him as a paragon, and asked him, "How would you like a rap in the mouth?" Although he opened the show, Bishop made one of the stronger impacts.

Some of the guests had some special material written for the date. Bolger sang and danced to "Sleepy Time Guy." The Ray Charles Singers did "I've Grown Accustomed to His Face." Giselle MacKenzie parodied "All the Things You Are" in Como's favor. Contribs also came from Edith Adams, who slinked out a Marilyn Monroe impression, and Eydie Gorme and Roberta Sherwood.

Silvers did an excellent toastmastering bit getting off some lines confessing that the reason Como came out for the dinner was that he thought the Friars were a branch of the church.

There were some gaps on the dais, as several dignitaries didn't show up. But the spirit of show biz seemed to be there. It was a generous outpouring for one of the most affable and easygoing guys in a frantic industry. The Como spirit seemed to relax everybody within the framework of an exciting evening.

Little Richard's Brit. Bait

London, April 2.

Agent Derek Boulton claims to have made the biggest offer yet in an effort to bring Little Richard to Britain. He hopes to have confirmation of a deal this week.

If the figure is right, Boulton plans to present the rockstar in a series of one-nighters spread over four week in September. A high proportion of the venues would be at Rank picture houses. Supporting attractions would comprise British artists.

KAYE 48G THIRD WEEK IN HUB; SEE 280G TAKE

Boston, April 2.

Danny Kaye show at the Colonial continues its record-breaking biz stint this week, fourth frame of an engagement that's been extended to April 20. The variety package racked up another SRO $48,000 for its third week. First week was $47,100 and second frame was 48G.

Kaye looks to gross around $280,000 or better for the full six-week stint. Package includes Senor Wences, Marquis Family, Roberto Iglesias & Ballet Espanol.

Ducats for the extended two weeks of the show went on sale Thursday (28) and was reported hefty over weekend with ticket office mobbed yesterday (Mon.).

LYMON'S TEENAGERS IN PALLADIUM WHAM

London, April 2.

The Teenagers received a rousing reception from an audience of their age-level peers at the Palladium's opening yesterday (Mon.) with Frankie Lymon, head of the troupe, scoring a personal hit. Although the Bernard Bros., generally big here, hit a snafu on their opening show because of a mechanical breakdown during their record-panto act, they came back at the second show with a solid click.

Other American acts were favorably received. Included were Roger Price whose comedy went over well; Helene & Howard who scored with a comedy dance routine, canines in the Excess Baggage turn, and the dance team of Holger & Dolores. Others on the layout include Canfield Smith, Eleonore Gunter, Hassani Troupe and the George Carden Dancers.

Chi 41G Tees Off Presley 1-Niters

Chicago, April 2.

Lee Gordon and Benn Reyes, promoters who annually set six arena tours to Australia, Japan and the Philippines for top recording artists, used the same technique here last Thursday (28), getting $41,000 gross on a one-nighter with Elvis Presley. Some 13,000 customers, mostly teeners, shelled out from $2 to $3.50 at the International Amphitheatre for the two-and-a-half-hour show.

This was the kickoff for the Presley unit, with eight cities set for 10 days. Chi was followed by St. Louis, Fort Wayne, Detroit, Buffalo, Toronto, Ottawa, and two nights in Philadelphia, ending Saturday (6). The unit has a night off Thursday (4). All of the stops on the tour will be in arenas.

The Chi engagement was a Page 1 here, with reports of 13 girls being carried from the Amphitheatre after swooning at the sight of their idol.

Presley, garbed in a gold costume, was supported by magician Rex Marlowe, singer Patti Kelley, comic-emcee Jimmy James (vocalist Frank Connors, dancer Frankie Trent—all of whom received scant attention in their hour-long stint—plus Al Dvorin's 20-piece orch.

Presley is reportedly getting $120,000 for the tour.

Presley's Powerful $53,500

Detroit, April 2.

Elvis Presley whammed his teenage audience who spent a mighty $53,500 here Sunday (31) to watch 'n' worship the wiggler in two shows at the 13,500-seat Olympia. The gross was exclusive of taxes.

House was scaled at $3.50.

Presley SRO $28,000 In Screamin' St. Loo

St. Louis, April 2.

Elvis Presley's one performance in the Henry W. Kiel Auditorium Friday (30) jammed the building with 10,819 shriekers, most of them femme juves, and carried away $28,000 after taxes. The building was scaled to $3.50, but many had no use for seats as they stood and screamed throughout the session.

Auditorium execs said it was the first sellout for a personal appearance except for Liberace.

OAKLEYS AGAIN BOOKING

Peerce, Anderson, Anna Russell Set For Honolulu Dates

Honolulu, April 2.

Artists Service of Honolulu is resuming concert bookings after a year of inactivity. It'll be the 21st season for Mr. and Mrs. George D. Oakley.

New series starts April 13 and 14 with the Little Singers of Paris. Jan Peerce is booked for May 15 and May 21. Marian Anderson is scheduled for Sept. 17 and 20. Anna Russell will return for programs Feb. 25 and 28, 1958.

Promoter Oakley is a retired newspaper linotyper and quondam music critic.

Inside Stuff—Vaudeville

In a 4-1 decision, the Connecticut Supreme Court has upheld the constitutionality of the so-called "Dram Shop Act." Under this law, night club owners as well as other spirits purveyors who sell liquor to intoxicated persons are responsible for their actions where physical or property damage ensues. Ruling paves the way for civil suits.

Madeline Long O'Connor, daughter of clown Felix Adler, was injured last week at an indoor circus performance in the Paterson Armory, N.J. when she fell from a 25-foot height. It's believed that the webbing broke. At Paterson General Hospital it was said that her injuries were not serious. Mrs. O'Connor, who is insured through the policy of the AGVA welfare trust fund, had been slated to open at the Ringling Bros. and Barnum & Bailey Circus tonight (Wed.) along with her father and mother, Amelia, who's also a clown.

This Year's Hotel

Continued from page 81

the gambling agency chiefs—selling his 50% interest in the spa to the operating company to make way for license okay.

The Tropicana also became the centre of some woe for its key builder, Ben Jaffe. At one stage, funds became short and creditors threatened to close in. The critical stage was passed when Jaffe sold out his interests in Miami's Fountainbleau for a reported $4,000,000. Jaffe and his partner, Phil Galt, then completed the hotel and rented it to the 32 partners of the operating company for $100,000 a month.

The final barrier was hurdled last week (25) when the County Licensing Board granted its approval to the license applicants. Two of the applicants, Lou Lederer and Charles Baron, both of Chicago, were granted conditional licenses—they must fulfill previous commitments in which they pledge to add $145,000 to the spa's present operating bankroll of $450,000. With the license in their pocket and Kell Houssels Sr., a charter member of the Vegas gambling fraternity assigned to helm the long green tables, the Tropicana's ribbon will officially be snipped tomorrow (Wed.) morning during ceremonies presided over by Rex Bell, former cowboy flick star, now Nevada's lieutenant gov'nah. The ribbon scissoring will be followed by the formal opening on Thursday.

For his first "Tropicana Revue," Monte Proser has reportedly spent $250,000 in sets and songs and talent, headed by Eddie Fisher who will be making his Vegas debut as the star of Proser's show. Nat Brandwynne will baton and music orchestrated by Gordon Jenkins and Tom Adair. The 450-seat, lavishly decored Tropicana Theatrestaurant will hold to a two-a-night policy. Two-buck minimum will prevail.

The 300 Tropicana rooms, designed by Al Parvin (who also is prexy of the Flamingo downstrip) are booked solid through to next Sunday with cuffo and paid guests alike. Room rates, incidentally, range from $12 for a modest double to $50 for a suite of rooms. Back to the entertainment policy—Proser also will be booking chamber music and supper dancing to entertain diners in the plush Gourmet Room, where cuisine will be whipped up under the director of w.k Hollywood restaurant owner Alex Perino. Add to this an entertainment budget for combos in the spa's cocktail lounge.

A year from now, if the Tropicana succeeds, all of this hoopla may vanish into the comics line: "You'd never know it to look around you, but unfortunately, this is last year's hotel."

CHICAGO THEATRE MAY RESUME STAGESHOWS

Chicago, April 2.

Balaban & Katz has reached agreement with the stagehands union here for spot shows at the Chicago Theatre. No contract has yet been signed between union and exhib chain and no shows have been booked along with scheduled releases.

November, 1956, marked the last Chicago Theatre vaude and the last in a Loop house. Vaude bills were then run on a 52-week contract with the union.

Civic Aud. to Replace Boston's Mechanics Bldg.

Boston, April 2.

Mechanics Building, one of the nation's last privately owned exposition halls, will be razed to make way for the Back Bay Prudential Centre (Hub's upcoming "Rockefeller Centre," to be ready in five years).

The hall, built at a cost of $500,000 in 1881, will be replaced by a civic auditorium. Inking of a purchase agreement between the Prudential Insurance Co. and Mass. Charitable Mechanics Assn. was confirmed Friday (29) by Merton F. Dixon, association's prexy. Dixon said the building will not be torn down for four or five years and it will continue to house exhibitions and other events until then.

Geneviève
THE PIXIE FROM PARIS

"Genevieve is one of the best Gallic song belters extant."—Variety, Abel.
Currently at the
ST. REGIS MAISONETTE, N. Y.
BARRON POLAN LTD. PL 9-4727
252 East 49th St., New York 17, N. Y.

PROFESSIONAL COMEDY MATERIAL for all Theatricals
BILLY GLASON'S FUN-MASTER
The Original Show Biz Gag File
We Service the Stars
35 Issues $25 — First 13 for $7
Singly—$1.05 Each in Sequence
• 3 Parody Books, per Bk....$10 •
• 3 Blackout Books, per Bk....$25 •
• Minstrel Budget .....$25 •
How to Master the Ceremonies $3 per Copy
• "The Comedian" Monthly Service • $15 per Year (12 issues)
We Also Teach M.C.ing and Comedy
Let a Real Professional Train You
NO C.O.D.'S
BILLY GLASON
200 W. 54th St., N.Y.C. 19, Dept. V
Circle 7-1130

The Amazing
LUCILLE AND EDDIE ROBERTS
Returning to
THE COTILLION ROOM, Hotel Pierre, New York City
P.S.: Just Closed There March 9th!
Thanks to STANLEY MELBA Dir.: MCA

THE ORIGINAL
"BUTTERFLY"
on Cameo Records by
America's Newest Singing Sensation
CHARLIE GRACIE
STATE THEATRE
Hartford, Conn., April 6-7
BROOKLYN PARAMOUNT, NEW YORK
Allan Freed's
Rock 'n' Roll Show, April 19
For Available Dates Contact:
SUEZ ROTHBARD OFFICE Theatrical Agency
250 S. BROAD ST., PHILADELPHIA 2
Kingsley 5-1665-6-7

RAY ROMAINE and CLAIRE
"Delightfully Different"
Now Appearing at
Casino, San Remo
Italy
Thanks to A. TAVEL Paris

WHEN IN BOSTON
It's the
HOTEL AVERY
Avery & Washington Sts.
Every room newly decorated.
Air conditioned rooms available.
The Home of Show Folk

MALINI?

Percenters & the Palace

The independent agents are mourning another dwindling area of operations. Since the Palace Theatre, N.Y., has gone in for record names, generally the domain of the major offices, an indie source of income has again been sliced.

Despite the fact that the Palace doesn't pay herculean prices for its talent, the lessened activity in that house comes as a blow to percenteries, since that theatre provided a peg which enticed many acts into their offices. Some acts made the Palace, and others were able to be put on the club date circuit and cafes. However, the ability to get an act into the Palace was a magnet to the office.

Since the Palace decided upon a shift in policy with the band on stage and record names as lures, the indies are fearful that even this outlet will fall to the major offices. Another factor increasing the jitters among the small offices lies in the fact that the number of acts on the bill has gone down from eight to six, which reduces their revenue potential another peg.

Yank Acts Hypo Top British Cinema With Stageshow Breakins

Carlisle, Eng., March 26.

Johnnie Ray is helping to pioneer vaude in top British film houses. He opened at the Lonsdale Cinema with two shows tonight (Tues.), accompanied by the Vic Lewis orch and singer Irma Logan.

It was start of a week of one-nighters by the U. S. singer, who follows with a full week's vaude at the Empire, Glasgow. A Palladium, London, fortnight is skedded for April 14.

Vaude in cinemas has been pioneered here this year by Bill Haley's Comets, who played to SRO biz at J. Arthur Rank Odeon. Other U. S. names, including the Andrews Sisters and Eddie Fisher, are skedded for similar concerts. Sophie Tucker has a week at the Dominion, London.

There is a distinct demand among younger fans in out-of-London spots for top name acts at cinemas, particularly the luxury theatres with best stage facilities and plushy seating. The 2,700-seater Odeon, Glasgow, is one of the best examples of this.

Haley found playing conditions excellent at most of the British Odeons, and sent personal messages of congratulation and thanks to managers. Houses report anticipation on part of juve customers for more U. S. acts to replace films for one or two nights.

BUFFOON BYGRAVES' BOFF BRITISH B.O.

Glasgow, March 26.

Max Bygraves, English comedian headlining vaude at the Empire, played to the best biz here for weeks.

Comedian is notching up top returns at each location he plays. His layout did solid biz at the Empire Theatre, Newcastle, and also at the Globe, Stockton.

While playing Stockton, Bygraves was surprised to read an agony column ad in the local sheet offering $15 for two tickets for his show. He found it hard to persuade friends that he hadn't paid for it. He didn't—the ad was genuine.

Comedian, after holiday in Majorca at Easter, planes back to London to prep summer show at the London Palladium, opening in June.

Stan Wilson, 63 Weeks at Waikiki's Rathskeller, Heading For U. S. Dates

Honolulu, March 26.

Stan Wilson wrapped up a record-breaking 63-week run in Waikiki's Puka Rathskeller on March 16 and soon will be on his way to the U. S. mainland for recording dates and nitery bookings. Room was jammed with well-wishers who turned out to bid him "aloha."

Ballad singer-guitarist has proved to be one of Hawaii's all-time top nitery draws in view of his ability to attract repeat biz to the basement room. Nitery itself is up for sale but this had nothing to do with Wilson's realization that he's overdue for stateside showcasing.

Wilson came to Hawaii after three years at San Francisco's hungry i and appeared at the Clouds, penthouse nitery in Waikiki, before switching to the Rathskeller. He's got four albums to his credit.

Troubadour is best known for his folk songs and ballads but is gradually expanding his calypso repertoire, figuring that calypso is really beginning to roll.

In addition to his seven nights a week marathon over the 63-week stretch, Wilson gave more than 100 benefit performances around town during his stay. It started out as a six-week booking, incidentally.

3 Waikiki Cafes Fold In Hotel Competition

Honolulu, April 2.

Upbeat entertainment policies of major Waikiki hotels are blamed in part for the folding of three niteries in recent months.

Continental Room shuttered some time ago and the nearby Orchid Room, which also used stateside talent, closed last month. Latest spot to close is Kewalo Inn, longtime midtown nitery whose operators admitted trade was steadily declining.

Only new hope is Aloha Village, which has taken over the long-dark Club Pago Pago. Spot is on a nightly dancing policy, with Sonny & His Harmony Quartet featured.

Calypso A La Chow Mein; Alleghenies' Hold-'Em-Joe; Brit. Teaches Trinidad Terp

Boston, April 2.

Even the Chinese beaneries are going calypso in the new Jamaican Trinidad trend in Hub nightlife. With two calypso spots now going, the Jewel Room at Hotel Bostonia, where piper Pat Mathews has been held over, the Calypso Room on Tremont St., and opening of the Hotel Bradford's Carousel Room as a calypso nitery on April 29, Chinatown is on the calypso kick too.

Concoctions of calypso, Jamaica, and Trinidad labeled dishes are making their appearances in the chow mein joints. First of the Chinese eateries to intro the calypso Chinese groceries was Ruby Foo's, with inspiration supplied by George Clarke, chronicler of Hub nightlife for the Boston Daily Record, with calypso chow mein served to Clarke and Pat Mathews.

Ingredients added to the familiar Chinese dishes include peas and rice in the Jamaican Trinidad style.

Dore's Goes Ditto

Pittsburgh, April 2.

The calypso craze is finally filtering over the Alleghenies into Pittsburgh. Dore's, the East Liberty supper club, will close down May 19 for three weeks of alterations preparatory to reopening June 6 under a hold-'em-Joe policy.

First attraction will be Enid Mosier & Trinidad Steel Drum Band. West Indies motif is to be carried out in the room, which heretofore has been working with two acts, usually one of them a name comedian on the order of Jackie Miles, Lenny Kent, Morey Amsterdam, Jerry Lester, Larry Storch, etc., and five-piece orch for dancing.

Everett Haydn, organist at Dore's since it first opened, has already received his notice. Spot is owned and operated by Joe Bianco, former agent, and his wife, Doris Belmar, ex-nitery singer.

And in London, Too

London, April 2.

With every copy of Ray Anthony's "Calypso Dance," waxed by the Columbia label, there will be a free leaflet giving full instructions and illustrations on how to jig to the new beat.

Columbia in London says calypso is taking over from rock 'n' roll, which is contrary to opinions expressed in Tin Pan Alley, and is issuing this leaflet to promote the craze. Col is also releasing five other disks in the calypso vein.

Carousel Goes Caribe

Boston, April 2.

In line with the calypso swing in Hub, the Bradford will open its 400-seat Carousel Room as a calypso spot April 29 in the lower level of the hotel. Al Taxier, former manager of the dark Bradford Roof supper club, will boniface the new spot.

For the opening show, the Calypso Islanders quintet has been booked. Other acts, booked through Harry Drake, who agented the Bradford Roof, are to be announced. The room is being refurbished in calypso motif with a Jamaican type bar. A continuous entertainment policy will be featured. Taxier and Drake were in Manhattan this frame looking over calypso spots and talent.

Milton Deutsch Agency Inc., a California corporation, has filed a statement designating its New York State office for the conduct of a general theatrical agency. Milton S. Frankling was filing attorney at Albany.

"A handsome young Spanish dancer, with an excellent company of singers and dancers."
BOSTON HERALD

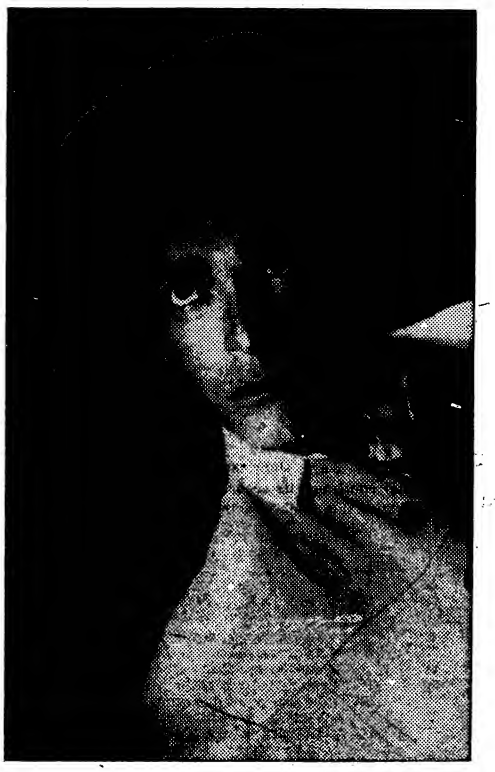
"...spectacle and motion..."
VARIETY

ROBERTO IGLESIAS

and his

BALLET ESPANOL

Recently Concluded Tours
EUROPE, HAVANA *and* MEXICO



Currently at the

COLONIAL THEATRE
BOSTON

Thank you DANNY KAYE *and the* William Morris Agency
ROBERTO

Vaude, Cafe Dates

New York

Nancy Andrews set for Mr. Kelly's, Chicago, April 8 . . . **Lois Balk** to handle the variety acts working teevee at Mercury Artists Corp. . . . **Terry Haven** a newcomer at the Casino Royal, Washington, as of Monday (1) . . . **Julius Monk**, Downstairs Room impresario, has acquired the top floor of the bistro, which will operate as a cocktail lounge. Talent comprises singer **Stella Brooks**, harpist **Daphne Hellman** and instrumentalists **Blossom Dearie** and **Jimmy Stutz** . . . **Dolores Pallet** has staged the **Kovach & Rabovsky** act at the Pierre . . . **Morty Gunty** goes to the Fontainebleau, Miami Beach, May 23 . . . **Gene Baylos** has signed with the William Morris Agency . . . **Jaye Bros.** go into the Safari, New Orleans, July 11.

Hollywood

Gisele MacKenzie joins **Jack Benny** during latter's play at the Flamingo, Las Vegas, June 20 . . . **Dennis Day** has been rebooked by the Riviera, Las Vegas, where he is current for next year . . . **Buddy Ebsen** plays the Hilton Statler Hotel, Dallas, May 30 . . . Cotton Club Revue opens at the Royal Nevada, Las Vegas, April 17 for an indefinite stand . . . **Lee Gordon** trying to put together an Australian tour for **Little Richard**, rock 'n' roll disclick . . . **Hal Hidey** inked for the Piano Bar at George Fisher's new Ad-Lib eatery . . . **Rowan & Martin** set for two-weeker at London's Palladium April 12 . . . **Penthouse Four** holding over at Bamboo Room of Windermere Hotel, Santa Monica.

Chicago

Escorts (4) inked into Rancho Don Carlos, Winnipeg, for 17 days April 15 . . . **Eddie Barnes** booked for Club Crescendo, Houston, for two frames May 8 . . . **Merry Macs** set for Congress Hotel, St. Louis, April 29 for two weeks . . . **Pompoff, Thedy & Family** head into Pittsburgh's Horizon Room, April 29-May 9 . . . At Casino Cafe here for four weeks starting April 23 will be **Mario Lozer** and **The Martinis** . . . **Nick Noble** at Club Hollywood, Franklin Park, Ill., for four sets April 23 with **Frankie Scott** also on program . . . **Hoctor & Byrd** at the Detroit Statler April 22 for two weeks, then to Cleveland Statler May 6 for two weeks . . . **Mindy Carson** at Eddys', Kansas City May 2 for fortnight.

Dallas

Richiardi Jr. in for two days at annual Sports & Vacation Show . . . **Guy Mitchell** and **Jan Garber** orch to headline Lions' Club dual show May 20 at State Fair Aud . . . **Jules Savoy** held for a third week at Colony Club . . . **Bobby Batson** and **Lieux Dressler** set indefinitely at Monaco Room . . . **DeCastro Sisters, at the Statler-Hilton**, follow with a date at Beverly Hills Country Club, Newport, Ky. . . . **Bruce Sidlinger & Co.**, trampolinists, inked for one-shot on Garry Moore's CBS-TV show, before touring Canada . . . **Eddie Barnes** in for return fortnight at the King's Club . . . **Louise Tobin, ex-Benny Goodman** vocalist who finished three frames at Club Imperial here, pacted for four weeks this summer at Shreveport's Florentine Club . . . Both the Saga Room and the Sky Club, in now "bone dry" suburban Oak Cliff, converting into private bottle clubs . Sky Club held free cocktail parties nightly last week for prospective members.

Honolulu

New shows open this week in two of Matson's four Waikiki hotels. **Jack Pitman**, organist-pianist, opened in the Captain Cook Room of the SurfRider Hotel. He follows the **Starr-Kings**, duo which broke all records in the beachside room . . . Across the street, chanteuse **Ursula Eden** opens in the Mauna Kea Room atop the Princess Kaiulani Hotel tomorrow (Thurs.). She's just back from a nitery tour of Tokyo, Hong Kong, Bangkok, Singapore, Bombay and Cairo. **Bernie Hal-Mann** quartet will back her in two shows nightly.

Omaha

Romeo & Hammond office has booked **The Stylemasters** into Denver's Park Lane for two stanzas starting Saturday (6) . . . Comic **Mickey Shaughnessy** returned to Hollywood for "Don't Go Near Water" . . . Acts for the Chevrolet show in Denver Friday (5) include **Grover Ruwe, Burns Twins & Evelyn, Herbie Sells** and **Paula Page.**

Montreal

Jana Mason headlining large east-end Mocambo's eight-act bill . . . **Cedric Phillips**, London Records' calypsoist, in fifth week at Park Casino's Encore Room . . . **Ronnie Martin**, blind organist, celebrated 10 years at New Carlton . . . Trumpeter **Walter Bartagliello** with **Marcel Dore** orch at Casa Loma.

Soph's London SRO

London, April 2.

A capacity crowd turned out for Sophie Tucker's opening at the Cafe de Paris here, where her reception indicates a boff season.

Miss Tucker is in for a four-week session with advance reservations indicating a sellout throughout her engagement.

MANAGEMENT BY

KENNETH LATER ENTERPRISES
1650 Broadway, New York
PLaza 7-4940

EARL WILSON (New York Post) says, "CAB CALLOWAY . . . a BIG HIT in Miami Beach."

CAB CALLOWAY
Currently 14th Week
COTTON CLUB, Miami Beach
Mgt. BILL MITTLER, 1619 Broadway, New York

4 Freshmen Change Courses in Columbus

Columbia, April 2.

The Four Freshmen, set to appear at the 3,962-seat Veterans Memorial Auditorium tomorrow (Wed.), have done a switcheroo.

Deciding that they wanted to appear at a spot less cavernous than the auditorium, the quartet picked the 2,850-seat Palace Theatre for their one-nighter here. The Palace film, "The Incredible Shrinking Man," will be cancelled for the one night.

Buddy Stephens, owner of Kitty's Show Bar here, is bringing the vocal group to Columbus.

Non-Vegas Cafes

Continued from page 1

charges or admissions and not as a straigth guarantee.

The breakthrough in what has been previously regarded as the absolute limit of what should be paid for talent is a result of the increasing scarcity of names willing to go out on the cafe rounds. In the case of Fisher, he's starting out on cafe dates again following the end of a long run in video. However, others have been making a lot of loot in other fields and it requires some fancy money to lure them into niteries.

Whether this is beneficial for the industry is highly debatable even at the talent agencies. Percenters themselves feel that this is too much money to be extracted from any one date. However, they claim that they have little choice in the matter since cafe owners are falling all over themselves in a rush to shell out that category of coin. At the same time, it's pointed out that it's better to make money by investing $20,000 than to lose money by spending less than $5,000.

However, it's readily admitted that the number of spots that can pay this sum is small. Outside of Las Vegas and a couple of hotels in Florida, there are about 10 spots in the U. S. that can afford headliners of this size. But an act in that category only works a few niteries a year anyway because of the tax situation plus time in other fields.

The agencies feel that even at these prices, there will be no difficulty in getting all the work that headliners rating $20,000 can handle.

Saranac Lake

By Happy Benway

Saranac Lake, N.Y., April 2.

A. B. "Tony" Anderson, manager of the Schine Pontiac Theatre here and mayor of Saranac Lake for the last eight years, met his first defeat since he entered politics 10 years ago. Frank Ratigan, his Democratic opponent, beat him by 82 votes. Anderson started as an usher at the Pontiac 30 years ago and worked himself up to manager, a position he has held for 25 years.

Stella Hance, whose husband John is connected with the Pathe Film Lab, rated a two-week furlough she is spending at home in Peekskill, N.Y.

Murray Weiss of Boston and Ned Shugrue of N. Y., Will Rogers Variety Clubs Fund executive, in for general inspection of this institution and to okay the final orders for repairing of the third floor that will be used for non-TB patients.

Emily Anne Bowyer has been upped for pictures and limited exercise. Her general progress is of special mention.

Frank Fatta in from Glendale, N.Y., to see daughter Arlene who is flashing a lot of poundage and progress.

Richard Frank, salesman for Paramount Pictures, in from Indianapolis for the usual rest and o.o. period.

Highlights in the progress field derived from surgery: Otto Hayman, Charles M. Taylor, Stella Hance and Patricia Matthews.

Greetings from the Sisterhood of the Jewish Community Center consisting of a holiday basket of goodies for the Purim holiday, courtesy of the William Morris family in memory of William Morris Sr., were received by many of the ailing gang here.

Robert McFerrin, Metropolitan Opera baritone, was the feature in the last concert given by the Saranac Lake Concert Co. at the high school auditorium.

Write to those who are ill.

AGVA 'Fingers Performers'

Continued from page 81

the second party had not yet affixed the signature to a contract after eight days, union would then declare the contract null and void after proper notification.

Shecky Green Case

New union attitude is reflected in the case which will also hit the June convention. Act had already been judged guilty by a branch committee, national executive committee and final step is to be taken at the appeals board of the annual powwow.

In this instance, comedian Shecky Green had signed a two-week contract with Eddys' for $1,500 weekly. Pact, however, carried a clause that the performer could postpone the date in the event a television show or a film offer came along. Green took advantage of that clause. However, on the date Green was supposed to report to Eddys,' he was playing a cafe date in Vegas. Spot then processed a claim to the union with the result that Green was told to pay the operator $3,000, the face value of the contract.

The increased stress by the union on mutuality of contracts is figured to have one important by-product as far as the organization is concerned. Holdout cafes and other variety enterprises are figured as being easier to organize once the operators realize that they will get an increased measure of protection.

For example, there has been bitterness by many cafe owners because acts or agencies hold out on signing contracts, thus tieing up the boniface without committing the talent to play the date. There have been cases in which the union had ruled that no contract existed because the act had not yet affixed his signature and because the absence of any written acceptance of terms, date, price and other conditions. Frequently deals are set over the phone, with no confirming letters or wires.

Bright says that the union has a responsibility to the industry as well as to its members and takes the position that neither may unduly take advantage of each other if the profession is to grow.

B'way Houses

Continued from page 3

tight booking situation that has existed on Broadway, especially for the top calibre pictures. Because of the unavailability of certain class houses on the Main Stem due to extended long runs, a considerable amount of product has been backed up awaiting the necessary Broadway exposure. The Broadway situation often withholds much-needed attractions from the sub-runs which follow the Broadway theatres. These outlying and neighborhood theatres which don't hold a picture as long as Broadway have as a result been faced with a serious shortage of b.o. films and have been forced to book secondary films to keep their houses going.

From the standpoint of the Broadway operator, a locked booking also has numerous advantages. A top picture that receives critical acclaim achieves its peak business during the early weeks. Later the picture begins to drag but because of commitments with the distributor or other reasons, the theatre is forced to hold the picture although it is grossing poorly.

The Radio City Music Hall faced this situation recently with Warner Bros.' "The Spirit of St. Louis." The Hall wanted to pull the picture two weeks before Paramount's "Funny Face" was due to open. It asked Metro to place "10,000 Bedrooms" in the theatre for a two-week locked booking, but M-G refused to agree to such a short-term engagement. As a consequence, the Hall continued with "Spirit."

Japs and Prints

Continued from page 10

take the direction of imposing severe limitations."

Other recommendations by the Import Committee of Foreign Film Liaison Council, an advisory body to the Ministry of Finance, had a fiscal 1947 (beginning April) import policy basically the same as last year with a 189 feature policy.

These expectations were noted, however: (1.) Quota for educational and cultural shorts has been raised from 35 to 60. (2.) Japan film export bonuses will be rated on earnings of at least $50,000 (was $30,000 last year) and $100,000. (3.) Remittance for features imported on "flat buy" basis has been raised to $35,000 for U. S. product (was $30,000) and to $30,000 for others (was $25,000). However, remittances on educational shorts have been cut from $3,000 to $2,000.

Final Government approval of the recommendations is expected on or before March 31.

Commenting on the loan the U. S. film industry is mulling in Japan, Maas said that a reported $13,000,000 figure was too high. But it is believed that the figure is in excess of $10,000,000.

Maas said, that he has come to an agreement with Japanese interests on the basic issues of the loan but that there are still many technical details to be ironed out. Final papers may not be signed for weeks.

"We have a verbal understanding and that is binding as far as we are concerned," he commented.

Maas declined to reveal further details of the talks other than to say that "most likely" the deal will be with the Japanese Electric Power Development Co, as in 1955.

Breaking All Attendance Records in Europe

BILL HALEY and his COMETS

Stars of Columbia Pictures and Decca Records

NOW ARRANGING
LIMITED
1-Nite Tour Comm. May 11
Theatres — Auditoriums
Ballrooms — Parks

FOR PARTICULARS
WRITE • WIRE • PHONE
JOLLY JOYCE
Theatrical Agency

Philadelphia:
1001 Chestnut St.
Phone: WAlnut 2-4677

New York:
Hotel President (2nd Fl.)
PLaza 7-1786 & Circle 6-6800

FOR SALE
ONLY NYLON TENT IN U. S.
Complete 80'x 100' with all poles, ropes, etc.
ONE YEAR OLD
600 canvas arm chairs
$1,200 worth of spot lights
3 butane furnaces, complete sound system, lumber, canvas, padding for stage and runways, miscellaneous arena theatre equipment.
Total Original Cost $20,000
Sacrifice at $8,750 cash
MADGE SKELLY
1319 N. Tucson Blvd., Tucson, Ariz.

MOSS PHOTOS MAKES 1,000,000
FOR ELVIS PRESLEY

PHOTOS as low as 1c each
Write for samples, prices.
MOSS PHOTO SERVICE
350 W. 50th St., N.Y. 19, N.Y.
PLAZA 7-3520
Since 35, Serving America's Stars

GIA AND LEA WALLACE PUPPETS
In Montreal For
ROY COOPER
329 W. 21st St., New York 11
WA 9-0485

Fontainebleau, M. B'ch

Miami Beach, March 30.

Betty Hutton (with The Upstarts & Herb Lurie), 7 Ashtons, Murray Schlamm, Sacasas Orch; $4-$6 *beverage minimum.*

Betty Hutton is making her initial foray on the hotel-cafe circuit here, and with it marking return to this area for first time since "retirement" couple of seasons back when she was costarred with Sophie Tucker at the Beachcomber. This time out she's strictly on her own, a sometimes more subdued but always dynamic performer who runs the gamut from torchy to sentimental bombastic with results on the big-build palm payoff.

This is a more intelligently staged act than she displayed on last outing. The work-in of Herb Lurie and a mixed group to background her balanced book is a plus; they lend production values to the overall pic in which works over "shall I be subdued" theme to breakup point and launching of hard-driving vocalitistics and all-out physical delivery. Her routining is shrewdly keyed to the smoothie into free-wheeling hoyden department to allow for display of smart gowning, and she doffs her skirt to a side-slit design for occasional gam display. The material, as noted, is worked from the modestly delivered "culture" into unloosening process that wheels her into the Hutton the auditors can identify as the comedienne they came to see.

Clever devising is the "Max Factor makeup" routine which allows for application of blackface and nostalgic turn on the vaude greats, with wind into song reprise on the Benny Fields-Blossom Seely pic she made. There's admixture of blues sequence to intro the ace harmonics of the Upstarts; the "old Soft Shoe"—in which the quickie costume changes add upbeat on the mitt meter—and finale in which she perches on the Baldwin for self-associated bit tunes medley. End result is wham reaction to a smooth-flowing 50 minutes she's on with her company.

The Seven Ashtons set matters off in ditto wham tempo with their risley stunts. It's gasp-and-eye-raising stuff that sets them to attention fast, and sustains hold all the way. Sacasas and his crew handle the showbackings with aptness. Miss Hutton is in for last of the two-week winter datings, closing April 8. *Lary.*

Club Romance, N. Y.

Milan Timotich, Vera Brynner, Gleb Yelin, Instrumental Group; no cover.

Somewhat to the surprise of the owners themselves this new Second Ave. haven of table-wandering fiddlers (4), crying guitars and operatic arias, sometimes rendered standing by the piano or sometimes breaking out from one of the guests' tables, has done good business almost immediately. It's now been operating a month after the auspices paid rent for the previous seven months while awaiting their liquor license. It was capacity on the night caught.

There are several human interest angles here. The three owners, all Yugoslavs, largely did their own interior decorating, and a nice job, too, although it's always moot under the schmaltzy fiddle formula whether there should be as much illumination as there is, especially after 11. (There's a smaller clearing before the musicians' stand but no dance floor.)

Milan Timotich, who's been in America some seven years, is the tenor-partner. His voice is authentically operatic, his repertory Italian and Serbian, and he evokes very warm audience response indeed. Maitre-partner is Milo Girilov, a former captain at Lindy's. Third partner is Boda Mihailovitch. The clan spirit doesn't stop there. At the piano is Gleb Yelin and at the guitar one "Mirko."

The current thrush is Vera Brynner. No billing outside and no announcement within the chamber of romance identifies her. It's passed right by that here is Yul Brynner's sister, he who just copped an Oscar. An attractive woman with lots of hair (black) and singing in the Russian-Serbian tongue as well as English. Miss Brynner has had theatrical experience with her singer-husband (now turned electronic engineer) in a road company of "Rosalinda" as Prince Orlov. Her voice is full and pleasant and her lack is not musicianship but showmanship. She is not yet fully at home in the night club environment.

Entertainment is fairly constant, with some interludes of silence. There is no cover. Complete dinners run in the $5.75 range, and quite good food. It would be tempting but inexact, to describe the place as an uptown poor man's Chez Vito. Premises were last occupied by the Tokay, previously operated as a German songspiel brau dedicated to du lieber Augustine. It has enough capacity to do okay and has started out promisingly.

That other cafe operators around town have been scouting the joint is perhaps a form of flattery. Basically the management has stuck to a sound brand of popular nostalgia. The tunes are all known, melodic, and the operatic arias the traditional show-stoppers of lyric drama. Whenever the threat of a lull develops, the fiddles whip into "The Poor People of Paris," "April in Portugal" or something equally transportable to a mood of escape. *Land.*

The Village, S. F.

San Francisco, March 27.

Larry Steele's "Smart Affairs of 1957," with Sir Lionel Beckels, Willie Lewis, Leonard Bros. (2), Flash Gordon, The Wanderers (4), Fouchee Dancers (3), Ann Henry, Beige Beauts (12), Leon Radsliff Orch (8); $1.50-$2 *cover.*

Once word-of-mouth gets around on this precision-honed show, The Village should get a good play. Fact of the matter is that Larry Steele's "Smart Affairs" is all-pro, with something for everyone. Dancing, costuming and staging throughout are excellent, and it's primarily a dancing show with Beige Beauts' line aided by a half-dozen male dancers. Sir Lionel Beckels is absolutely chilling in "Man With the Golden Arm" ballet, a dance loaded with Afro-Cuban tones.

Fouchee trio of dancers knock out customers with combo of calypso and Afro-Cuban motifs, and Leonard Bros. are a hard-working pair of tap hoofers who also rate big hand. Flash Gordon is a sexy and unusually funny stripper.

A little less satisfactory are show's singers. Quartet of Wanderers seems a little unsure in doing such standards as "Whole Town's Talking About the Jones Boy" and "I Think You're Wonderful." Diminutive Ann Henry belts out "Zing Went the Strings of My Heart" and "I'm Gonna Love You" nicely, but also can't quite maintain topnotch pace pace of dancers. Maybe a bit of seasoning will help both these acts.

But comic Willie Lewis needs no seasoning. He's quick and gimmick-laden and customers eat him up, want more, even though some of gags and patter are a trifle frayed. Lewis entry into show is just perfect, comes exactly when interest in dancing is flagging.

Larry Steele is pleasant emcee, in control at all times, and apparently rates kudos on slick production. Leon Radsliff orch comes into its own with this show, plays smoothly and well. All-sepia show is booked for four weeks. *Stef.*

Hotel Muehlebach, K. C.

Kansas City, March 29.

Paulette Sisters (3), Estrellita & Raul, Tommy Reed Orch (8); $1-$1.50 *cover.*

The combination of the Paulette Sisters vocal trio and the Spanish dancing team of Estrellita & Raul is an excellent one, and the Terrace Grill of the Muehlebach has a sprightly 40-minute show. While not long on name strength, it's one that will get talked about and on that score may do some extra biz. Both turns are in the room for the first time.

The Latin dancers bounce right into their series of four authenic and expert routines with a bullfight fantasy which they do in duo, giving it spirited leaping and turning. Raul solos on an Andalusian flamenco, with mucho stomping and heel clicking, and his partner has her solo on an 18th century classic bolero. They finish their 10 minutes with the peasant jota from Aragon, likewise spirited and authentic. They have a neat touch in printed programs passed out to the customers, which helps toward a responsive audience, and they draw a deserved hand.

Paulettes are comely blondes working out mostly on standards in unusual arrangements. Their harmony is well in unison, they keep the routine moving swiftly, and disport themselves with the proper choreography. Intermixed with such faves as "Side By Side" and "Cuddle Up a Little Closer" are some original bits, including a rock 'n' roll Hawaiian number and a side of their Decca platter, a clicking calypso called "Jodie," out next week, and sure to get important attention. They even work a bit of terp into their 30 minutes, winding to a fine hand on "Tea for Two."

Next is Henny Youngman April 12. *Quin.*

Beverly Hills, Newport

Newport Ky., March 29.

Betty & Jane Kean, Earl Wrightson & Lois Hunt, Wells & Four Fays, Donn Arden Dancers (10), Bruce Yarnell, Gardner Benedict Orch (10), Jimmy Wilber Trio, Larry Vincent; $3 *minimum,* $4 *Sat.*

Solid in this area, the Kean Sisters return after a nine-month absence with a fresh brand of high jinks to top the swank Beverly's highly pleasing two-frame floorshow. Opening night turnout indicates a lively followthrough of the Joe E. Lewis trade tilt the past fortnight.

Betty Kean, the comedienne, with sister Jane leaning more to chirping, leave 'em gasping after 34 minutes. Their capers include takeoffs on Marilyn Monroe and Jayne Mansfield, Elvis Presley, Judy Garland, Eartha Kitt and "My Fair Lady."

Newcomers here, Earl Wrightson and Lois Hunt win quick favor with artistic handling of a pop song cycle. They're equally delightful on the eyes. The baritone-soprano team fits well into the growing number of operatic acts being adhered to by John Croft, this spot's talent handicapper.

Wells & Four Fays, standard for years, still pack a heap of tumbling and acrobatics in six minutes. A standout specialty is the comedy dance by one of the four femmes in the act's trademark grotesque character with a monster head and movable eyes.

New routines by the Donn Arden line are a Gershwin toast and a calypso. Larry Vincent, singing pianist, is back in the cocktail room after six weeks of eye doctoring. Jack Carter headlines the show opening April 12. *Koll.*

Hotel Roosevelt, N. O.

New Orleans, March 29.

Paul Neighbors Orch (12), Lou Nelson, The Bon Bons (3), Tun Tun; $3 *minimum.*

Current layout is a well-paced, snappy offering that blends a variety of ingredients to keep the customers happy.

The Paul Neighbors musical crew is geared for dancing and listening, delivering with top showmanship values. There's a full sound to the arrangements that gives warm character to the tunes and entices patrons to the dance floor for ankle-bending sessions. Orch is tasteful on the ballads and nostalgic oldies, bright on newer pops and driving on the latinos. Neighbors not only sparks the band but his friendly personality and chatter score with tableholders.

Lou Nelson, playing a return engagement, is a funster with a seemingly effortless and casual style that puts him on intimate terms with guests from outset. He has a varied style and plenty of material for arousing laughter. Everything he does—song or joke—is welded into a relaxed, racing turn that's fun all the way.

The Bon Bons, three lookers, make their debut here an auspicious one. They blend their voices nicely with accent on good sound rather than arm wigwagging and choreography. Girls show results of much rehearsal and are endowed with a lot of entertainment savvy. Grab good reception with tunes such as "I'm Dreaming," "S'Wonderful," "Side By Side," "Muskrat Ramble."

Tun Tun, a dwarf, has a novelty turn that's as unusual as his name. He capitalizes on his miniature stature, throwing around his small legs with abandon, doing carbons of Ed Sullivan, Liberace, Billy Eckstine, etc., and clowning with customers. He has a robust voice and comedy sense and nets plenty of laughs. Show runs until April 25. *Linz.*

Bellevue Casino, Mont'l

Montreal, March 29.

Billy Mason with Rhythm Jesters (4), Antonia & Jose, Kenny & May, Barry Dale, Casino Lovelies (10), Bix Belair Orch (11), Buddy Clayton Quartet; $1 *admission.*

Highlights of the current Bellevue Casino layout are the production numbers by chorecographer Craig Dave. Girls are the most attractive to date and the costumes pack a visual wallop that brings spontaneous applause as they appear onstage. General hoofing is more vigorous and entertaining than in other shows, with Lola Sully and Theo Denis clicking during East Indian sequence.

Between the three productions the Spanish dancing of Antonia & Jose makes a fair but rather protracted show opened with their flamenco hoofing. Acro-contortionists Kenny & May score nicely in the sight slot with Kenny clinching via his juggling while doing a headstand.

Headline attraction is Billy Mason, a localite in his early teens who belts the rock 'n' roll material like a vet. Diminutive singer makes quite a contrast to the Rhythm Jesters who precede him and then back his song session. The Jesters concentrate on the unmentionable with a bit of calypso for change of pace. They make little impression until their leader does a Presley impresh which rocks the house and wows the Bellevuites.

Singer Barry Dale, who also doubles as emcee, keeps the show moving with the Belair orch, not in its best form at show caught, doing the music.

The Casino's partner-owners, Harry Holmok and Jack Suz, have elaborate plans to enlarge club to almost twice present size. The proposed 1,400-seater will have a new entrance, better bar facilities and an entirely new lounge on the ground floor. Biz is holding okay despite Lent, with weekend returns solid. Present productions stay for one month with feature attractions to April 10. *Newt.*

Port St.-Jean, Quebec

Quebec, March 26.

Carmen Cavallaro, Paul Roussel, Piet Coomans Orch (5); $1 *cover.*

Carmen Cavallaro's strong keyboarding is bringing okay business to the Port St.-Jean, probably the only night club in the world named after a gate (St. John's Gate in Quebec's ancient wall). Cavallaro has solid impact from tecoff to closer and the customers send him heavy mitting throughout. If there can be standout items in such a sustained-quality stint, they are his jazz handling of "Crazy Rhythm," clicko enough to satisfy any jazzist, and the tunes Cavallaro tracked for the Eddy Duchin picture, one of several medleys he offers.

Paul Roussel chants briefly and emcees the show in French although, at show caught, most of the tablesitters were English-speaking visitors from the current national gathering of Canadian Assn. of Radio & TV Broadcasters. Roussel keeps his chores unobtrusive and smooth. Cavallaro carries his own backing (guitar, drums, bass), with Piet Coomans' house band filling between shows. Show is here to March 31. *Gorm.*

Mr. Kelly's, Chi

(FOLLOWUP)

Chicago, March 26.

Josephine Premice comes into Mr. Kelly's to headline the format continuing from the Billie Holiday engagement. This thrush rates high on the talent parade. It's all in a light but sophisticated manner that she runs through 40 minutes of calypso, blues, torch and specialty material intermixed with supercharged patter and panto.

Biggest hit among many close rivals is her "Fancy Living" sign-off. Flexible and accurate in her interpretations, her act packs all the musical freshness of great jazz. She gets an unabashed response from the house and her accomplices onstage. Request numbers popped up continually during the opening night program and both she and her backing came through with ease.

With her are Norman and Armstead Shilby on the congos and bongos, respectively. Dick Marx and Johnnie Frigo couldn't be better on the piano and bass support.

Singer and Mort Sahl remain until Sarah Vaughan and June Christie come in April 9. *Leva.*

Studio Club, Mt. Vernon, N. Y.

Anita De Palmo, Milt Shaw Orch (4); $4 *minimum weekends after 9 p.m.*

Popular Westchester County hideaway has reopened under the aegis of Peter J. Pirrone and Stanley Smith. Both are apparently familiar with the workings of an intimery, for they've set it up in an attractive decor and filled it with a pleasant musical bill.

The Milt Shaw combo, made up of a piano, bass, sax and drums, backgrounds the dining nicely and also hits a pleasing businessman's bounce for the terp crowd. Book is of the standard variety of pops and standards.

Anita De Palma, a New York gal with a latino way, supplies an okay medley of chile and gringo items. She's got an exuberant style, perhaps a bit too big for this room, but she does get her musical message across. Among her best items are a Spanish boogie-woogie and a workover of "Getting To Know You." *Gros.*

Eden Roc, Miami Beach

Miami Beach, March 31.

Vic Damone, Patti Moore & Ben Lessy, Hal Leroy, Henry Tobias, Mal Malkin Orch; $3.50-$6 *minimum.*

New package in for two weeks in the Cafe Pompeii looks to continue the upbeat patronage, if not the record-breaking figures, toted up by preceding Lena Horne. It's a smooth, easy-playing affair that hits a solid level of entertainment from Hal Leroy's opening canto through topliner Vic Damone's closer.

Leroy, with his loose-limbed hoofery, is as agile as ever, and wins them fast, utilizing vet know-how that establishes early rapport with the tablers via short, effective intro gab to his limning of the dance styles he taps and long-slides out.

Patti Moore & Ben Lessy haven't displayed their wares in this area since days of the old Clover Club. Going on click with first-nighters, they'll be on the hotel's book-back list. The duo have been around, and show their aud-command talents in the assured manner with which they hit into their comedy-lined song spoofs. Lessy is a prime clown whose one-liners to break the lyric limnings build howls. Miss Moore is a perfect straight for his zany bent in comedics. Lessy's laugh-provoking sessions at the 88 add to the risibility raising, as does his running "frustrated" popcorn juggling. With Miss Moore belting it out straight and high and then joining her partner for zoomer-finale, "Wait Till the Sun Shines Nellie," they come off easy winners.

Damone playing a return here almost a year to the day, comes back a wise and smooth-as-silk cafe songster. He's dropped much of the Tony Martin anglings in his delivery, to project with his own strong style. The compote of standards and platter clicks he purveys display full ranging pipings that embrace ballads and change-of-pace upbeat tempos to equally sock effect. Encore demands bring him back for "Sorrento" and "Yiddishe Momma" to send them away happy.

Henry Tobias, the ASCAP'er who works the season as house emcee, handles the chore in able manner while Mal Malkin turns in a yeoman job on the batoning and acts as sub-accompanist for Damone, whose regular aide couldn't make the date. Billy Daniels follows on the 12th for a two-weeker. *Lary.*

Ritz Carlton, Montreal

Montreal, March 29.

Julie Wilson, Johnny Gallant, Joe Settano Trio; $2-$2.50 *cover.*

For an intimery that caters for the most part to select and expensive tastes and features a chanteuse for entertainment, Julie Wilson is exactly right in the Ritz Cafe. This is Miss Wilson's first appearance in Montreal and despite the Lenten season, handsome thrush should come close to setting a house record for next two weeks if opening night crowd and enthusiasm mean anything.

Elegantly gowned in a white creation that might've been sprayed rather than zipped on, Miss Wilson opens strongly and builds steadily through a dozen numbers, wisely getting off to salvos while ahead. Material is mostly of a special nature and devoid of the obvious. She makes no patron appeal via past musicomedy stands and her items of unrequited or available love, deftly touched with inneuendo, register with Ritz regulars.

Her offbeat arrangements are ably handled by pianist Johnny Gallant and the Settano Trio and her relaxed manner comes across neatly even during a bit with a long feather boa and a ringsider. For the French speaking customers, Miss Wilson oliges with "Autumn Leaves" in carefully delivered French; the try is effective and appreciation solid.

Miss Wilson stays until April 9 with Josephine Premice opening the following night. *Newt.*

Riverside, Reno

Reno, March 28.

Shirley Bassey, Chuck Mitchell, Wazzan Troupe, Riverside Starlets (8), Bill Clifford's Orch. with Louise Vienna; $2 *minimum.*

The word is already around about this young new addition to the cafe circuit. There was a full house on hand for her bow and immediate appreciation of her vivid, exuberant song-selling.

Shirley Bassey, an English import with only two other U.S. appearances in her wake, is amazing in her assurance and ease. With a

(Continued on page 86)

Music Hall, N. Y.

Leon Leonidoff production, "Glory of Easter" and "Spring Sailing," with Malta & Fernanda's Dogs, George Matson, Choral Ensemble, Rockettes, Corps de Ballet, Gloria Ware, Raymond Paige Symphony Orch. Special songs, Albert Stillman, Percy Faith; choreography, Margaret Sande, Emilia Sherman; sets, James Stewart Morcom; costumes, Frank Spencer; lighting, Eugene Braun; "Funny Face" (Par), reviewed in VARIETY *Feb. 13, '57.*

The Easter display at Radio City Music Hall is one of the more reliable harbingers of spring. In this particular show, the major event is the annual Easter spec which taxes the Hall's great technical facilities but never fails to provide a feeling of exultation. Leon Leonidoff's staging spurs a religioso feeling and hits the effects of a spectacular in its true theatrical meaning. It's a blend of music and pageantry which never fails to excite. Elizabeth Mannion does a meaningful rendition of the "Rev Angelus," to further highlight the proceedings.

The rest of the layout, of course, is in a much lighter vein. It's labeled "Spring Sailing" and Hall takes a happy view of the event with some excellent staging. There are a few spots where some tightening is needed, but generally it's one of the more colorful bits at the house. A highspot of the show is the calypso sequence with Gloria Ware doing some Albert Stillman special lyrics. Costuming is gay and the routine by the Rockettes is sprightly.

The sailing sequence is a rather elaborate event with beaucoup special effects. There are some lags in this part of the show, but there's some excitement in the fog effects and the eerie ballet routine.

George Matson's record act goes over well despite the longevity. Another outside turn, this session, is Malta & Fernanda's Dogs (New Acts). The orchestral backing by Raymond Paige is excellent from either in the pit or on the stage to which they are transported after the spec. The choral contributions by the Glee Club similarly came off well. *Jose.*

L'Olympia, Paris

Paris, March 26.

Georges Guetary, Odette Laure, Hazel Scott, Quatre De Paris, Latona-Graham & Chadell, Nino Rubio, Mowrays (2), Allan Kemble & Christine, Carmelita Meller; $2 top.

The Olympia Musichall, which has become a flagship house during its four-year tenure, now headlines a romantic tenor, Georges Guetary, for the first time. Guetary has been imbedded in successful operettas here the last five years. It is not an auspicious occasion, but it may bring in the provincial audiences and a segment of the Paris patronage who are followers of this type of singing. It does not bode palatable for the house regulars who want more depth and delivery from their headliners. But a fine bill looks to have this in for good biz.

Guetary comes out smoothly groomed and coiffed and goes into his high-pitched elegant crooning. Songs are all operetta trifles and without the supporting tale and action seem thin for house purposes. He is not a showman and subdues his songs to point up the sugar-coated quality of his pipes. The direct audience contact is rarely achieved and his simple songs miss the individuality needed for vaude ways. Guetary has been used in the U. S. for operetta-type musicals and in films, but does not measure up to the more robust qualities of a musichall or the intimate demands of the boite.

Odette Laure, on the other hand, is a pert, reedy-voiced little songstress whose songalog is adroit and telling in distilling a maliciously smart attitude toward love foibles. Peppered with good tempo, pacing and patter, it makes for an act in for solid applause.

Hazel Scott, slimmed down and poured into a dazzling blue dress, uncorks her lowdown - timbred voice for fine vocalistics but scores biggest on her pianistics. Excellent blues and jazz numbers unfold and then she does an ambidextrous bit, playing "Tea for Two" with one hand and medleying with the other. It brings all audience hands together for deserved acclaim.

More songs come from the Quatre De Paris. Most Olympia shows seem overweighted on musical acts of late, perhaps to hypo sales of disks in the lobby. This quartet, using one guitar, essays some rapid songs, most of them concerning pinups and girls passed in the streets. Harmonics tend to get monotonous and songalog is patchy and repetitive in style. Carmelita Meller, the granddaughter of Raquel Meller, is a pretty, promising Hispano songstress pegged under New Acts.

The specialized, acrobatic portion of the program is rich in originality and dexterity. Fitted among the many song numbers they give a spacing and balance to this bill. All are good enough to be tagged under New Acts. Allan Kemble & Christine do a bicycle bit mixed with pratfalls; Nino Rubio is a rapid juggler who ends in a suspenseful windup worth noting, Latona-Graham & Chadell are an acro-knockabout act worth special attention on their verve, timing and mixture of acro and comic shenanigans; and the Norways (2) are a teeterboard act different enough to make for big applause for a filler. Show goes through late April. *Mosk.*

Gaiety, Ayr

Ayr, Scotland, April 2.

Robert Wilson & White Heather Group, with Alex Don, Gordon Mackenzie, Will Starr, Jimmy Fletcher; Aly Wilson, Artie Mayne, Anne Fields, Norma Goldie, White Heather Girls (6), Harry Broad Orch.

Robert Wilson, kilted Scot tenor whose name is about biggest in marquee value in Auld Lang Syne territory, heads this neat and compact layout, strong in both the fun and song departments.

Wilson garners his usual strong palming for tuneful Scot ballads and also works prominently in comedy with his White Heather group, regular visitors each fall to Canada. Gordon Mackenzie, stocky tenor, aids strongly in the vocal slottings. Alex Don, musical funnyman, draws yocks with drooping walk and zany instrumentalism.

Will Starr is a longtime fave on the accordion. In a front-cloth slotting, Jimmy Fletcher, diminutive comedian with attractive East Scotland accent, scores a minor hit with cheery, infectious fun.

Aly Wilson, show's principal comedian, is best in old-man characterizations. Artie Mayne and Anne Fields support him in pleasing sketches. Norma Goldie chirps brightly. Six White Heather Girls fill the dancing bits. Showbacking is by the resident house orch under Harry Broad. *Gord.*

Bobino, Paris

Paris, March 26.

Charles Aznavour, Jean Valton, Marie-Josee Neuville, Dan & Baxsen, Dick & Dot Remy, Michele Matey, Simyns (3), Jack Simpson, Esmeralda & Pepe Lara, Jean Leccia New Sound Orch (7); $1.75 top.

Hardly having time for a breather, Charles Aznavour hops from the ccntrally located Olympia Musichall to headline this Montparnasse house, which has a more nabe-like following. His frenetic, quavery voice eloquently peels out his solid songalog of youthful fervor which scores with the crowd. Gestures, voice and material now jibe to make Aznavour a definite topliner here, and he might be ready for a U.S. berth for specialiedz spotting. Show winds in mid-April.

Marie-Josee Neuville is an adolescent with pigtails, a guitar and a fetching repertoire of sing-song ditties about the tribulations of teenager problems. Piquant and incisive in her material, her savvy presence overcomes the monotonous rhythms to ease her self-cleffed ditties and presentation into an offbeat hit here. Her records are now in the bestselling category.

Jean Valton gives out with a clever mimicking of thesp names and singers helped by fine material. Dan & Baxsen are musical clowns whose pratfalls and inventiveness supply the yocks on this bill. Jack Simpson plays the usual fast semi-classical bits on xylophone for good audience response.

Dick & Dot Remy render their acrobatics with a good dose of kidding as hefty woman shows herself as lithe as her struggling partner. Deft and dynamic, this goes over well, helped by the obvious good spirits of the duo. Simyns (3) has two men throwing around a femme. Not quite perfected in the routine as yet, this remains an average filler.

Michele Matey is a pert songstress who stresses the standard pat ditties of love and sentimentality. A fresh voice and clear delivery make her an okay addition to the chirp scene, but it needs a more heavyweight choice of songs before her presentation and abilities can be judged.

Esmeralda & Pepe Lara do a flamenco interlude somewhat too watered down to make for an acceptable terp addition. However, their looks hep this in for okay mitts. Jean Leccia New Sound orch (7) is mostly old-style swing, but they fare better in backing Aznavour. *Mosk.*

Palace, N. Y.

Three Tapateers, Coronados (3), Jay Nemeth, Karen Chandler, Roger Ray, Alan Dale, Myron Roman House Orch; "The Big Caper" (UA), reviewed in current issue of VARIETY.

The Palace swingover to disk talent has Alan Dale and Karen Chandler carrying the ball this stanza. The former, in the closing slot, heads the six-act bill, while Miss Chandler gets fourth spotting. Sandwiched between them is xylophonist-comic Roger Ray. All three score.

The forepart of the bill is routine. The Three Tapateers, all-male Negro combo, give out with some agile footwork in a five-minute stint. They're followed by the Coronados, two brothers and a sister, in an okay song session, with the freres also doubling on guitars. Ventriloquist Jay Nemeth, in trey position, doesn't register too strongly.

Miss Chandler delivers several numbers for good results. Her medley of "My Fair Lady" numbers is smart and her special material item about opera names moving into the pop field is done well. Roger Ray's next-to-closing contribution takes in some funny patter and various visual yock bits.

Dale winds it up with a neat vocal exhibition. His delivery is poised and his tone good. Numbers offered include past clicks, "Cherry Pink" and "Sweet and Gentle," plus a couple of tunes from his recent film, "Don't Knock the Rock." His imitations of name singers has merit, but is too long. *Jess.*

Empire, Glasgow

Glasgow, March 26.

The Platters (5), Pharos & Marina, El Granadas & Peter (3), Fred Atkins, Two Palmers, Dorothy Reid, Flack & Mills, Dennison & Niblock, Bobby Dowds Orch.

The Platters, playing to SRO biz, score strongly here with modern tunes, and evoke big reaction from teenage fans. Act of four males and one gal, with their own musicians augmenting resident orch, blend rhythmic fodder and comedy in neat degree, and display slick showmanship throughout.

Quintet (Tony Williams, David Lynch, Paul Robi, Herbert Reed and Zola Taylor) get strongest aud response for their disclicks "Great Pretender," "Only You" and "My Prayer," keeping the last tune to end. Also score with "You'll Never Never Know" (with reference to this being in current pic here, "The Girl Can't Help It"), "Magic Touch," "Winner Take All" and "He's Mine." Wind with a tender "Goodbye, Sweetheart."

Bass singer Herb Reed wins yocks for his comedy chores, and Paul Robi has friendly touch in the announcing stint, addressing the Auld Lang Syne outfronters as "lads and lassies," and with occasional references to blends of Scotch whisky. On general count, act registers biggest success of any U. S. group here in recent months.

Rest of layout, lightweight in contrast, is hardly up to standard of the headliners, and badly lacks a name comedian.

Pharos & Marina are baffling mentalists, he descending into auditorium to hold aloft articles and she naming 'em in detail while blindfolded onstage. Male assistant does emceeing chores while Pharos names articles from customers in circle and Marina aims at speed record in identifying 43 items in 60 seconds.

Flack & Mills fill the opener slottings of both segments with confident tap dancing. El Granadas & Peter (two men and a girl) spin ropes at high speed, the males doing so while riding atop unicycles; one male partner leaps from his unicycle on to another one-wheeler to garner good mitting. Dorothy Reid plays Scot tunes on accordion but should eliminate the brief announcement, which lacks vocal finesse. Dennison & Niblock are n.s.g. crosstalk duo of males using outmoded comedy, and don't merit booking on this No. 1 circuit.

Two Palmers tickle the risibilities with new paproach in acro fun and Fred Atkins is a useful vent (both under New Acts). *Gord.*

Slavenska's Cafe Act

Toronto, April 2.

Ballerina Mia Slavenska, for many years in the classic troupes, has formed up a nitery act with dancer Johnny Brascia.

Preem is set for the Imperial Room of the Royal York Hotel, Toronto, tomorrow (Wed.).

Night Club Reviews

Continued from page 85

Riverside, Reno

haunting quality to her voice, much like some other sophisticates roaming the smart rooms, her's also has range, quality and is in tune. Playing the eyes for emphasis, she also gestures gestures which have not heretofore been gestured. Everything just seems remarkably fresh.

Her package of songs shows unusual variety, too. She presents a clear, powerful ballad, "Who Are We?", followed by "Sex," with sharp lyrics to match, and then the standard "I've Got You Under My Skin." Miss Bassey is cute, saucy, and inocent enough to make it all seem naughty and very nice.

"Vocal magician," Chuck Mitchell, turns out to be a fair impressionist whose category is musical instruments. His route there is a little puzzling. He starts out singing "Granada" with good pipes, says something about other impressionists doing various singers, and then sings "I Love Paris." He then remarks that everyone is probably wondering what he's doing up there, and they are. From here he does a Hawaiian guitar, Clyde McCoy's "Sugar Blues," and an impresh of Elvis Presley, better from the waist down than the actual vocal. It's all a litle disconnected. He'd set the record straight if he immediately launched into his vocal instrumentals and used the singing as a pleasant relief.

The Wazzan Troupe of acrobats is like an erector set, rearranging its cast of eight in fantastic pyramids, and later dismantling itself to do individual flips and handsprings. It's a wild 10 minutes.

The Starlets run the gamut of the weather for their opener, from spring, to rain and finally the rainbow. They're great but the thunder has got to go. It can't rain that hard. They cap with a highland fling, always cute in the kilts and a bright ending to the show.

Bill Clifford gives Miss Bassey's clean arrangements excellent sound. Show is set for two weeks. *Mark.*

La Nouvelle Eve, Paris

Paris, March 27.

Rene Bardy presents a revue in three parts, "Ah! Seduisez Moi" (Ah! Seduce Me), with Meribeth Olds, Elsa & Waldo, Gipsis (3), Channing Pollock, Juliette Prowse, Vivian Vog, Guy Lory, Corinne Marchand,, Sexyting Girls (16), Bernard Hall, Roberto Paratore, Martin Blair, Maurice & Pupsy, Ann & Kay; staged by Max Revol, Bardy; sets and costumes, Erte; choreography, Hall; lighting, Alec Shanks, music, Paul Durand, Eduardo Adamis Pierre Devevey; orchestrations, Germain-Germain; $2.50 cover, $6 minimum.

After a five-month shuttering, this plushery in Pigalle relights with an opulent show to seduce the coming tourist hordes. It remains open for only six months and then goes on the road. Its expensive aspects usually limit this for only tourist season capitalization. New show blends plenty of the old numbers, and adds up to a heavyweight four hours of nudity, lush costuming and enough outstanding specialty numbers to make this lumbering affair a palatable all-night stand, in spite of stiff prices.

Small stage is kept full of girls and frills, and numbers are deftly put through their crowded paces. Air France bit has girls in various nationality costumes, then they are decked out as pet dogs, then as symbols of various national expositions, stars of the galaxy, Peruvians, Swiss yodelers, etc. Choreography is difficult with the Sexyting Girls (16) who lack a flair for terp, but make up for it in looks and anatomical exposure. Bernard Hall's dances utilize the small space well, and keep things moving if not always inviting.

Each number is introed by an okay singing-comico bit by Vivian Vog and Guy Lory. Juliette Prowse displays the main terp ability, seconded by Ann & Kay and the chorus boys, Hall, Martin Blair, Roberto Paratore and Rudolf. Corinne Marchand displays a good set of pipes for interlude appearances and the costumes are always rich and tasteful.

Some solid acts get the main audience interest, outside of the nudity, and among them are Meribeth Olds doing a zesty contortion number mixed with astonishing suppleness and terp ability; Elsa & Waldo essaying a highly comic bit with a wildly mugging girl dancing on iron-clad ballet slippers to her partner's looselimbed, eccentric dancing and acrobatics, 2nd Channing Pollock, a suave magico who brings forth doves at will, manipulates cards cleverly, and works this into an elegant number making for mighty mitts. Gipsis (3) have two men tossing around a malleable girl to fine rhythm and gasp-provoking throws, while Maurice & Pupsy enliven the rather ordinary dancing chores.

In short, this is an abundant revue topheavy in tableaux and nudity, but purveying the type of passe entertainment that is a staple of the so-called "Gay Paree" and "Paris by Night" tours. All visitors will want to do it once and, as such, is a worthwhile affair which makes up in sheer length and show size for its dated proceedings. Plush club has been refurbished. *Mosk.*

Hotel Radisson, Mpls.

Minneapolis, March 30.

Jimmy Nelson, Don McGrane Orch (8); $2.50-$3.50 minimum.

This plush Flame Room brings in a ventriloquist for the first time since 1951 and again it's the still youthful Jimmy Nelson who, since his previous appearance, has attained tv importance and undoubtedly become more of a boxoffice name. Under the circumstances, the well-filled tables for his opening dinner show weren't surprising, despite his long personal absence.

The fact that the good-looking and highly personable Nelson delivers a brand of entertainment that's different for the room and yet fits nicely into a tony and intimate supper club's atmosphere is calculated to make him all the more welcome. Buttressed by first-rate material, he lives up to his fine reputation and keeps the audience in almost constant laughter, finishing to a well-deserved ovation.

Don McGrane orch backs up Nelson in socko fashion and makes dinner dancing highly enjoyable. Jackie Miles pays a return visit April 11. *Rees.*

Circus Lounge, Ottawa

Ottawa, March 26.

Billy Taylor Trio; no cover or admission.

Henri Moreault and his Circus Lounge have a reputation for consistently good music and the current two weeks' booking of the Billy Taylor Trio not only upholds that reputation but strengthens it. Taylor's fine piano with Earl May on bass and Ed Thigpen drumming in equally boffo style, is keeping this room nicely filled with customers, many of them members of the Ottawa Federation of Musicians in to hear top jazz.

The Taylor threesome operates with a smoothness and confidence that indicates a natural sense of musicianship and coordination. Taylor and his southpaw bass, May, have been together five years while Thigpen is new, but the impression around the tables is that they've worked closely many years and seem to sense any sudden, unplanned bit of jazz strategy. Their ideas are fresh, most of them new to this area. Mitting is heavy and solid at every item's close. Trio stays to April 1. *Gorm.*

Blinstrub's, Boston

(FOLLOWUP)

Boston, March 26.

Mills Bros. harmonize the customers at boniface Stanley Blinstrub's 1,700-seater in a stint netting spontaneous rounds of heavy mitting from walkon to bowoff. They work in relaxed fashion to packed house and beg off after solid renditions of "Paper Doll," "You Always Hurt the One You Love," "Opus No. 1," "Basin Street" and "Up A Lazy River." Harry, Donald and Herbert score biggest with "Paper Doll" and get plenty request calls from ringsiders. Enthusiastic aud tabs "Lazy River" for big rounds and the Decca diskers go off way ahead.

Balance of the show is same as last week. Mills Bros. exit Sunday (31). Steve Lawrence and new show open Monday (1). *Guy.*

Gracie Fields 10G, S.F.

San Francisco, April 2.

Gracie Fields grossed $10,000 in two Frisco area appearances March 22 and 23 at the Frisco Opera House and Berkeley Community Center. Quakes that weekend hurt boxoffice considerably, with window sales stopped cold and refunds asked in some cases.

House was scaled at $3.50 top.

VARIETY BILLS

WEEK OF APRIL 3

Numerals in connection with bills below indicate opening day of show whether full or split week

Letter in parentheses indicates circuit: (I) Independent; (L) Loew; (M) Moss; (P) Paramount; (R) RKO; (S) Stoll; (T) Tivoli; (W) Warner

NEW YORK CITY

Music Hall (R) 4
Rockettes
Corps de Ballet
George Matson
Malia & Fernando's
Gloria Ware
Elizabeth Mannion
Jerry Marshal
Sonny James
Tarlers
Teddi King
Jaye Sis
Vince Martin
Della Reese
Haller & Hayden

Palace (P) 4

AUSTRALIA

MELBOURNE
Tivoli (T) 8
George Wallace
Maurice Colleano Co
Jim Gerald
Jennie Howard
Quccnie Paul
Millie Hansen
Peggy Mortimer
Bill French
Edna Busse
George Nichols
Nanette Allan
Dawn Emms
Jack O'Dowd
Jimmy White
Noreen Carroll
Wheeler & Gloria
Christine & Moll
2 Randows
Jandy
Reg Park
Hill & Dale
Lita Martini
Bowery Miano 4
Gay Dogs
Dancing Debutantes
Enzo Toppano & Co
Fiat Tops
Helen Pavette

SYDNEY
Tivoli 4 (T) 8
Richard Hearne
Julia
Nicolas Darvas
Ross & La Pierre
Lane Bros
Bob Bromley
Albins
Alwyn Leckie
Frank Ward
Daniel Davey
Lewis Jacob

PERTH
Majestys (T) 8
Johnny Lockwood
Bobby Limb
Rayes & Faye
Dawn Lake
Johnny O'Connor
Darryl Stewart
Les Thalka

WELLINGTON
Grand (T) 8
K Dunham & Co.

BRITAIN

ASTON
Hippodrome (I) 1
Toni Kaye
Eddie Reindeer
Strippettes

BIRMINGHAM
Hippodrome (M) 1
Ken Dodd
2 Elites
Petula Clark
Die Naukos
3 Deuces
Jeff Lenner
Joe Henderson
Brian Andro

BRIGHTON
Hippodrome (M) 1
Max Bygraves
Denis Bros & June
Kaye Sis
Alexis Tr
White & Ann
Gregor's Puppets
Grossetto & Gaston

COVENTRY
Hippodrome (I) 1
Jimmy Edwards
Lita Roza
Albert Burdon Co.
Gaunt Bros.
Tommy Fields
J & S Lamonte
Granadas & Peter

EDINBURGH
Empire (M) 1
Tommy Steele
A & V Shelley
M & B Winters
Dorothy Reid
Desmond Lane
Kazan & Katz
Reg Thompson

FINSBURY PARK
Empire (M) 1
Tex Ritter
Gillian & June
Morton Fraser Co.
Len Young
Ladriglos
Alan Clive
Brazilianos

GLASGOW
Empire (M) 1
Johnnie Ray
Mantons
Billy Baxter
Overbury & Suzette
Joan Rhodes
Vic Lewis
Vic Lewis Orc
Pan Yue Jen

HANLEY
Royal (M) 1
Ted Lune
Golding & Stuart
5 Dallas Boys
Billy Maxam
Leslie Roberts Co.

LEEDS
Empire (M) 1
Tony Crombie Co.
Maxine Daniels
Don Fox
Billie Wyner
Ron Scott
Ross & Howitt
Dancing McKennas
Jerry Harris

LIVERPOOL
Empire (M) 1
Mitchell Torok
Flack & Mills
Jimmy James Co.
2 Palmers
Henderson & Kemp
Roy Castle
Vera Cody Co.

LONDON
Hippodrome (M 1
Shani Wallis
Andrea Dancers
Jones & Arnold
Los Gatos
Jimmy Lee
Palladium (M) 1
Teenagers
G & B Bernard
Helene & Howard
Holger & Dolores
Cantield Smith
Gautier's Co.
Hassani Tr
Eleanor Gunter
Roger Price
George Carden Co.

MANCHESTER
Palace (M) 1
Slim Whitman
Horicr 2
Lana Sis
W Carr & Part
Arnley & Gloria
D B Stuart
Rosinas
Kirby & Hayes

NEWCASTLE
Empire (M) 1
Max Wall
Terry Kennedy Co.
Anne Hart
Jumpin Jax
5 Speedacs
6 Teen-Agers

NORWICH
Hippodrome (I) 1
Pauline Penny
Barry Piddock
Gabrielle
8 Girlies

NORTHAMPTON
(I) 1
Danny O'Dea
Willie Carlisle
Benny Garcia
Glyn Evans
Les Girls

NOTTINGHAM
Empire (M) 1
Penny Nicholls
Don Saunders
Marcellis
Nordics
Russell & "Susie"
3 Balmorals

PRINCE of WALES
(M) 1
Frankie Howerd
Sabrina
Lee Sharon
Maggy Sarragne
Noelle Adam
Miss Glamor

SOUTHAMPTON
Grand (I) 1
Roy Rolland
Mundy & Earle
Harmonicats
Ellis Ashton
Elettra
Whiteleys
Zio Angels

SOUTHSEA
King's (M) 1
Butlin's Skiffle
Michael Holliday
3 Martinis
Harriott & Evans
Norman Vaughan
Bernard Riley
Gordon & Colville
Rayner & Betty

SHEFFIELD
Empire (M) 1
Anne Shelton
Rey & Ronjy
King Bros.
Kordas
Johnny Stewart
Gilbert
Jimmy Gay
Allen Modley

SUNDERLAND
Empire (M) 1
Harry Bailey
Rhoda Rogers
George Meaton
Bob Grey
J Baldwin & Part
2 Rexanos

Cabaret Bills

NEW YORK CITY

Bon Soir
Phil Leeds
Kaye Ballard
Felicia Sanders
Jimmie Daniels
Three Flames
Bruce Kirby

Blue Angel
Tom Lehrer
Johnny Mathis
Dorothy Loudon
Martha Davis
& Spouse
Jimmy Lyons 3

Chardas
Anny Kapitanny
Lili
Bela Babai Orc
Tibor Rakossy
Bill Yedla
Dick Marta

Chateau Madrid
Malagon Sis
Goyo Reyes
Jesus Sevilla
Curro Amaya
Olga Fernandez
Al Castellanos Orc
Luis Ortiz Orc

Copacabana
Roberta Sherwood
Myron Cohen
Gaylords
Dorianne Gray
Ron Beatty
Kathi Dean
Bud Spencer
Michael Durso Orc
Frank Marti Orc

Downstairs Room
Cell Cabot
Jack Fletcher
June Ericson
Gerry Matthews
Julius Monk

No. 1 Fifth Ave
Nancy Andrews
Dick Smart
Bob Downey
Harold Fonville

Hotel Ambassador
Chauncey Gray Orc
Jani Sarkozi Gypsies
Quintero Rhumbas

Hotel Pierre
Jane Morgan
L & E Roberts
Stanley Melba Orc
Alan Logan Orc
Joseph Sudy

Hotel Roosevelt
Eddie Lane Orc

Hotel Taft
Vincent Lopez Orc

Hotel St. Regis
Genevieve
Milt Shaw Orc
Ray Bari Orc

Hotel Sattler
Ray McKinley Orc

Latin Quarter
A. L. Simpkins
Isabel & Miguel
Georgia Reed
Kitty Dolan
Carmen Phillips
Trio Cottas
Syncopated Waters
Jo Lombardi Orc
B Hadley Orc

Hotel Plaza
Jacquel'n Francoise
Ted Straeter
Mark Monte

Park Sheraton
Mimi Warren
Jose Melis
Quintero Rhumbas

RKVP
Isabel Robbins
Don Carey
Don Evans

Town & Country
Al Hibbler
Al Bernie
James & Jardine
Williams
Burnell Dancers
Ned Harvey Orc
La Playa

Two Guitars
Kostya Foliansky
Dolores Dauphine
Leonid Lugovsky
Eugene & Sonya
Andrei Hamshay

Viennese Lantern
Monica Boyar
Dean Sheldon
Barbara Kirk
Ernest Schoen Orc
Harold Sandler
Paul Mann

Village Barn
Norma Smith
Ralph Michele
Danny Davis Orc
Larry McMahon
Billy Kelly
Irving Harris

Village Vanguard
Mae Barnes
Faith Winthrop
Bob Gibsen
C Williams Trio

Waldorf-Astoria
Benny Goodman Orc
Emil Coleman Orc
Mischa Borr Orc

CHICAGO

Black Orchid
Frances Faye
Don Adams

Blue Angel
"Calypso Tropicana"
Jennifer Marshall
Lord Christo
Priscilla Wood
Maraca King &
Tijuana
Lady Alina
Al D'Lacy Orc

Blue Note
George Shearing 5

Chez Paree
Jimmy Durante
Sonny King
Jackie Barnett
Muriel Landers
Cernays (2)
Chez Paree Adorables (8)
Ted Flo Rito Orc

Cloister Inn
Chubby Jackson's
Rascals (5)
Dick & Kiz Harp

Interlude
"Skating Memories"
Boyers (2)
Clifford Guest
Colstons (2)
Karen
Jo Ann McGowan
Bill Christopher
Paul Gibben
Naomi Wold
"China" Clark
Ann Cuckery
Encores (4)
Frankie Masters Orc
Boulevardeers &
Dons (12)

Drake Hotel
Gale Robbins

Gate of Horn
Luc Poret
Gina Fraser
Glen Yarborough

London House
Chico Hamilton 5
Ahmad Jamal (3)

Mister Kelly's
Josephine Premice
Mort Sahl
Harry Slottag (3)
Marx & Frigo
Frank D'Rone

Palmer House
Lisa Kirk
Charlie Fisk Orc

LOS ANGELES

Bar of Music
Fulton Burley
Jimmie Shawn
Jerry Linden Orc.

Ciro's
Lord Flea
Calypso Review
Geri Gallan Orc
Felix Martinique Orc

Crescendo
Mary Kaye Trio
Ray Toland Orc

Interlude
Cal Tjader Quintet
Mocambo
Johnny Bach
Ann Mason
Paul Hebert Orc

Moulin Rouge
Kirby Stone 4

Statler Hotel
Wiere Bros. (3)
Dick Stabile Orc

Zardis Jazzland
The Treniers (8)
Soaman Brothers
Jean Turner

LAS VEGAS

Desert Inn
McGuire Sis
Bob McFadden
Art Johnson
Donn Arden Dncrs
Carlton Hayes Orc

Dunes
Ben Blue
"Gags & Gals of '57"
Barbara Heller
Ann Mason
Bob Douglas
Haller Girl
Landre & Verna
Stuart Morgan Dcrs
Five Bogincs
Garwood Van Orc

El Cortez
The Rover Boys
Dr. Giovanni
Kenny Davis &
Redheads
Buster Hallett Orc

El Rancho Vegas
Milton Berle
Betty George
Stan Fisher
The Dunhills
Metropolitan Sextet
Renee Molnar Dcrs
Dick Rice Orch

Flamingo
Pearl Bailey
Flamingoettes
Lou Basil Orch

Fremont Hotel
Ish Kabibble &
& Shy Guys
The Make Believes

Golden Nugget
Hank Penny & Sue
Thompson
Nilsson Twins
Bob Keene
Jig Adams Dixieland Band

Hacienda
Eddie Peabody
Ann Weldon
Cow Eyes Engler
Joe Graydon
Bruce Davis

Riviera
Dennis Day
Carsony Bros.
Dorothy Dorben
Dancers
Novelites
Lenny Kent
Jacl Fontaine
Ray Sinatra Orch

Sahara
Lillian Roth
Jose Greco
Cee Davidson Orc
Mary Kaye Trio
Saharem Dancers

Sands
Will Mastin Trio
Sammy Davis Jr
Copa Girls
Antonio Morelli Orc
Allan Drake

Showboat
Vicki Young
Bert Henry
Chesti Dahl
Gary Nelson
Showboat Girls
Mike Werner Orch

Silver Slipper
Hank Henry
Peep-etts
Boubouka
Jessica James
Barbary Coast Boys
Jimmy Cavanaugh
Sparky Kaye
Mac Dennison
Slipperettes
Geo. Redman Orch

Thunderbird
"International Rev"
Leny Eversong
Lara Lee
Peg-Leg Bates
Barney Rawlings
Thunderbird Dncrs
Al Jahns Orch

MIAMI-MIAMI BEACH

Americana
Tony Bennett
Gary Morton
The Archers
Jackie Heller
Joe Reichman Orc

Bar of Music
Bill Jordan
Gina Valente
Guy Rennie
Joey Bell
Clark Fiers
Vivian Lloyd

Cotton Club
Cab Calloway
Lonnie Sattin
Sallie Blair
Will Gaines
George Kirby
Joe Chisholm
Anjoel Trio
Savar Dancers
Michelle Clark
Norma Miller Dcrs
Orioles
Eddie Barefield Orc

Balmoral
Charlie Farrell
Sonny Kendis Orc
Tana Lenn

Club Calypso
Lord Flea & Co.
Carlos Varella's
Cubanaires

Di Lido
Mandy Campo Orc
Billy Shepard
Bea Kalmus
Maria & Toni
Caney Orc

Eden Roc
Vic Damone
Moore & Sassy
Hal McRoy
Mal Malkin Orc
Chuey Reyes Orc
Palmetto Boys

Empress
Barton Bros.
Barbara Velasco
Mandy Campo Orc

Fontainebleau
Betty Hutton & Co.
Seven Ashtons
Herb Lurie
The Upstarts
Murray Schlamme
Al Navarro Orc
Sacasas Orc

Helxapoppin' Club
Olsen & Johnson
Marty May
Malagon Sisters
Eileen O'Dare
Leonard Sues
Gene Austin
Conrad Dancers

London Towne
Arthur Blake
Consuelo Flowerton

Lucerne
Havana Revue
Marquez Sisters
Eva Flores
Milos Velarde
Renee & Lidia
Questel
Mardi Gras Girls
Don & Tyler
Luis Varona Orc

Malayan
The Riveros
Mighty Panther
Bahama Mama
Conrad Hodges'
Calypsonians

Monte Carlo
Edye Gorme
Allen & DeWood
Leonard Young
Sid Tucker Orc

Murray Franklin's
Irwin Corey
Leon Fields
Dick Haviland
Joan Perry
Johnny Franks
Murray Franklin
Billy Mitchell
Eddie Bernard

Nautilus
June Johnson
Moishe Oysher
Michel Rosenberg
Antone & Ina
Syd Stanley Orc

Sans Souci Hotel
Gene Baylos
Freddy Calo Orc

Place Pigalle
Dick Buckley
Dixie Evans
French Follies

Seville
Patsy Shaw
Mickey Gentile
Tommy Ryan
Johnny Silvers Orc
Rey Mambo Orc

Saxony
"East Meets West"
Louise Hoff & Co.
Houser Dancers
Charlie Spivak Orc
Cortes Orc

Roney Plaza
Lord Count
Katy Lee
Serge Valdez Orc

5 O'Clock
Bubbles Darlene
Tommy Raft
Al Golden
Parisian Rev

Thunderbird
The Kentones
Dick Sterling
Rip Taylor
Rey Mambo Orc

Vagabonds
Vagabonds
Danny Stanton
Betty Reilly
Wally Brown
George Horton
Jay Salerno
Scott & Boyd
Frank Linale Orc

Versailles
Alan Gale
The Haggetts
Arnold Dover
Teddy King Orc

HAVANA

Tropicana
Celia Cruz
Gloria & Rolando
Godino Singers
Adriano Vitale
Leonela Gonzalez
Richard Robertson
Paulino Alvarez
S Suarez Orc
A Romeu Orc

Sans Souci
June Christy
Sonia Calero
Victor Alvarez
Ortega Orc

Montmartre
Chavales De Espana
Fajardo Orc
Casino Playa Orc

Nacional
Chanteurs de Paris
Augie & Margo
Dancing Waters
W Reyes Orc

RENO

Mapes Skyroom
Paul Anderson
Skylets
Ed Fitzpatrick Orc
Starlets

Riverside
Shirley Bassey
Wazzan Tr.
Chuck Mitchell
Peter Wood
Clifford Orc

New Golden
Romaine Brown
Sherry Martin 4

Unit Review

Home Show
(EXPO BLDG., PORTLAND)

Portland, Ore., March 31.

Guy Mitchell, Trudy Richards, Leo Diamond, Willie, West, & McGinty, George Arnold Orch (12); *Exposition Bldg., March* 30-*April* 8; 50c-90c.

Producers Al Learman & Mel Melvyn have come up with a winner on their marquee that looms to set a new attendance record for their annual Home Show despite the rainy weather and other transient name attractions. They have completely redecorated the horse arena into a terrific showcase seating 8,000. Two stageshows are presented nightly with an extra matinee on weekends. The noisy exhibit area is completely separated from the theatre. Half buck for kids and 90c for adults entitles payer to the works.

Guy Mitchell is making his northwest debut here and easily proves his rating as a big draw. Opening night (29) had a 50% increase over last year and at show caught (30) the SRO sign was up with some even turned away. For 25 solid minutes he scores big with his terrific homespun style. He slams out some of his pop disk tunes and clowns and dances for solid returns to beg off.

Trudy Richards in the deuce spot displays some nifty chirping and establishes herself as a sock entertainer. Orb-filler sells her disk tunes for big payoff. Her selection of songs displays her versatility. Gal also handles the femcee chores like a vet to keep the show going at a brisk pace.

Leo Diamond in next-to-closing is a tough act to follow. His Electronica and attachment on a harmonica that gives a brass-section sound rate tall reaction.

Willie West, & McGinty get things underway with their hysterical carpenter shenanigans. Trio get the audience off their mitts early and fill the place with loads of laughs.

George Arnold orchestra plays an outstanding show. It's a tough one to cut over the 55 minutes, but they come through bandily. Arnold batons from the 88. The entire production is bigleague all the way. The sound and lighting are tops. Word-of-mouth should put the attendance will over the 100,000 mark for the 10 days. *Feve.*

Dalton Trumbo

Continued from page 1

tion, no seduction of innocent girls, no gunfights, no perversion. In fact, I don't know how it got on the screen."

Trumbo had a further footnote to the furore over Rich's identity. In a phone call from New York, he was asked to write a play about the incident, naturally a farce, but he can't do anything until he gets more info on Rich.

New Acts

DICKIE VALENTINE
Songs, Impressions
27 mins.
Cafe de Paris, London

Dickie Valentine, one of Britain's leading recording artists, and a front-rank vaudcr, who has headlined at the Palladium, rates a New Act review by virtue of his cabaret bow. His last minute booking for a single week, after Pearl Bailey was obliged to ankle because of iliness, hardly gives him scope to become acclimatized to the new medium.

Probably, also for the same reason, he may not have felt that the limited engagement justified the preparation of special cabaret material. Instead, he delivers, very pleasantly and in good voice, a selection of pops followed by a range of vocal impressions.

He's an expert hand at winning an audience, although some of his asides are not too successful. His song delivery is impeccable and his impressions, ranging from Jolson to Billy Daniels and including Nat King Cole, Lanza and Johnnie Ray, have a distinct comedy appeal. On his present showing, Valentine is a pleasing entertainer. If he took time out to prep a special routine, he would likely make a far greater impact. *Myro.*

MALTA & FERNANDA'S DOGS
Canine
10 Mins.
Music Hall, N. Y.

Malta & Fernanda's dogs contribute a series of clever capers. The pooches work virtually by themselves in a series of comedy bits such as one dog walking another, and some fancy strutting by the hounds working with a minimum of direction.

A family of handlers comprising a man, woman and a small daughter, work the canines. They contribute some acrobatics, one of the better bits being a series of forward and backward somersaults by the male wherein a hound balances on the bounding body. The act makes an excellent impression here and could work virtually any situation where a novelty is needed. *Jose.*

TWO PALMERS
Acrobatic Comedy
8 Mins.
Empire, Glasgow

Acrobatic comedy pair tickle the fun fancy with neat line in combo of nonsense and acro-throws. Male pair make entrance garbed in colorful pants and caps, their he-man physique well displayed. Assume comic awkwardness throughout in guise of novices to acrobatic chores, and pull in the yocks by falling just short of various feats. Wind with one member standing on other's head in expert style but still feigning fear for comedy results.

Exit to strong palming. Okay for vauderies. *Gord.*

CARMELITA MELLER
Songs
10 Mins.
L'Olympia, Paris

A pretty 18-year-old demonstrates her show biz background by her poise and appearance. The granddaughter of Raquel Meller, she comes out smartly gowned and groomed, but a pair of white castanets foreshadow the song types. Possessing a sweet but demonstrative flamenco voice, she does the usual wail and chant numbers of this genre. She makes a good impression with stance, mike presence and self-assurance. There is still need for work and experience, but this young girl displays a natural style that should soon make her a staple Hispano song purveyor.

A song in French asking to be excused for her accent, manages to avoid being arch and attests to her stage knowhow. She is not ready for the U.S. except in a latino song & dance group. *Mosk.*

NINI RUBIO
Juggling
15 Mins.
L'Olympia, Paris

Youthful juggler comes out in short pants and runs through a rapidfire session with clubs. Then handles hoops while juggling two tiny balls with his mouth, blowing them in and out, for solid mitts. His topper is upping on a small ladder and then footing six cups and saucers atop his head. He puts in sugar and a spoon and then holds a coffee pot, via a mouth extension, and foots sugar into this as it it spills into the top saucer.

A solid vaude or video entry for the U. S. *Mosk.*

CHUNGA
Flamenco dancing
7 Mins.
Chateau Madrid, N.Y.

Chunga, a youthful looking flamenco dancer, does an okay job on the Latino footwork. Accompanied by a guitarist-singer, she stomps out two numbers in her New York debut at the Chateau Madrid. One of the dances is in the usual fiery, dramatic flamenco idiom, while the other is a lighter and livelier item.

Besides being a satisfactory bet for Spanish situations, the terper could also handle filler spotting in other outlets. *Jess.*

JEAN-MARC TENNBERG
Readings
120 Mins.
Petit Marigny, Paris

Jean-Marc Tennberg is a young Gallic actor noted mainly for his legit and pic roles of either dandies or sadistic gangsters. He has now mounted a legit recital in which he recites 34 selections from a group of varied writers, mixing prose, poetry and humor with the macabre, underlined by the romantic and occult. It is a tour-de-force performance and Tennberg displays tact, power and versatility.

He comes on the bare stage from behind black drapes and goes into his poetry & prose-a-log. Enunciation, adaptation, restrained thespic backing all combine to make this a well-paced affair. It touches on all dramatic facets and never falls into monotony. It is a credit to his taste and choice. Pieces by Jean Cocteau, Victor Hugo, Jacques Prevert, Federico Garcia Lorca, Heinrich Heine all go by adroitly.

Tennberg could only mount this for special spots or university bookings stateside, but it bodes a genre to be essayed by a young thesp in the U.S. It could also make a specialized boite entry if shorn to needed length. *Mosk.*

MORWAYS (2)
Teeterboard
15 Mins.
L'Olympia, Paris

Couple start with some warmup hand-to-handing and then bring out the teeterboard. Male ups on a platform and sends the girl into a neat swan dive to end up in a hand-to-hand with him, or in a headstand on one of his hands, or doing a one-hander on his noggin. Then he ups on a higher platform, sends her into a somersault and catches her.

This is a fine offbeat act for U. S. chances. *Mosk.*

ALLAN KEMBLE & CHRISTINE
Acro-Bicycling
15 Mins.
L'Olympia, Paris

Pair use unicycles for dancing and rhythmic aspects and then suddenly insert a slapstick routine as the man mounts a ladder to get on a high unicycle. This can be cut somewhat, but finale makes this a neat opener as the man cavorts on the high one-wheeler for near falls and savvy saves.

It is in for mitts and shapes as a good house addition anywhere. *Mosk.*

LATONA-GRAHAM & CHADELL
Comedy Acrobatic
15 Mins.
L'Olympia, Paris

Australian act is a fast moving number that deftly mixes knockabout shenanigans with smartly styled hand-to-handing and acrobatics. Fun is not labored, but inventive and risible, and audience gives it sock applause.

It is a natural filler for U.S. house or video showcasing. *Mosk.*

FRED ATKINS
Ventriloquism
10 Mins.
Empire, Glasgow

Billed as "a guy and his dolls," Fred Atkins also uses young femme partner to assist in pleasing act with promise of future potential. Engages in byplay between little-boy dummy and his live stooge. Most of patter routine is in verse, which adds to interest. Segues with vocalizing of "Me and His Shadow," gaining two-voice effect by skillful voice-throwing. Winds act with pleasing doll-glove bit.

With addition of some stronger material, act shapes as good bet for vaude and video. More spotlighting should be given to the two-voice song routine. *Gord.*

Shows Abroad

Damn Yankees

London, March 29.

Fredecick Brisson, Robert E. Griffith & Harold S. Prince (in association with Albert B. Taylor) production of musical comedy in two acts, based on novel "The Year the Yankees Lost the Pennant," by Douglas Wallop. Features Belita, Bill Kerr, Betty Paul, Ivor Emmanuel, Mavis Villiers, Donald Stewart. Book, George Abbott and Wallop; music and lyrics, Richard Adler and Jerry Ross. Direction, James Hammerstein, under the supervision of Jerome Whyte, from the American production by Abbott; choreography, Bob Fosse; scenery and costumes, William and Jean Eckart; musical direction, Robert Lowe; orchestrations, Don Walker; dance music arrangements, Roger Adams. At Coliseum, London, March 28, '57; $2.80 top.

Meg	Betty Paul
Joe Boyd	Phil Vickers
Applegate	Bill Kerr
Sister	Mavis Villiers
Doris	Christine Bocca
Joe Hardy	Ivor Emmanuel
Henry	Roy Howell
Sohovik	Bob Stevenson
Smokey	Edward Devereaux
Vernon	Robert Crane
Van Buren	Donald Stewart
Rocky	Robin Hunter
Gloria	Judy Bruce
Teenager	Carole James
Lynch	Paul Dobson
Welch	Robert Henderson
Lola	Belita
Miss Weston	Elspeth Ross
Guard	Tom Claxton
Commissioner	Stanley Beard
Postmaster	Robert Crane

Dancers: Pamela Pearce, Audrey Hodgkins, Ann Rich, Pat Cassie, Sylvia Ellis, Vivienne Hetzel, Joan Elvin, Graham Mackormack, Tom Fairlie, Phillip Casson, Garry Smith, Alex Morrow, Robert Harvey, Arthur Pendrick, Rikki Sotinus.

Singers: June Charlier, Carole James, Fran Friell, Pat Vivian, Terry Donovan, Elspeth Ross, Sandra Verne, Maureen Grant, Roy Howell, Robert Crane, Paul Dobson, Tom Claxton, Dennis Driscoll, Peter Regan, Donald Cross, Roy Lees.

Children: Michael Craze, Frank Abbott, Douglas Downes.

The unbroken chain of successful Broadway musical imports at the Coliseum seems likely to continue with "Damn Yankees," even though the new entry may not make quite the same impact in London as it is doing still in New York. But with all its faults, it appears a cinch to pay off in town, with prospects of a healthy tour to follow.

Long before "Damn Yankees" was launched, the grapevine was asking, "Will British audiences accept a musical about the baffling American game of baseball?" The answer is clear—the story line presents no problem. The game is only a background to the story.

The production, vigorously staged by James Hammerstein (under the supervision of Jerome Whyte), gives the male chorus a tremendous buildup and, by doing so, lets it walk away with top honors. Two big musical numbers, "Heart" and "The Game," given a virile treatment emerge as the hits of the show. Potential clicks, such as "Whatever Lola Wants" and "A Little Brains—A Little Talent," fail to make the requisite impact, apparently because of Belita's inadequacy as a singer.

The only solo vocal triumph goes to Ivor Emmanuel in the role of the baseball hero. He has a fine voice, which projects smoothly through the large theatre, and a matching personality. Bill Kerr plays the devil with poise and confidence, giving a polished performance that never misses a chance to get the laughs. His only number, "Those Were the Good Old Days," is delivered with maximum expression.

Although Belita doesn't click vocally, she makes a hit of her song and dance number with Bob Stevenson, "Who's Got the Pain?" She is, after all, primarily a dancer and her terping is some compensation for her other weaknesses. Donald Stewart, as the team manager, leads the forceful rendition of "Heart" to establish the first sock hit of the presentation. He plays the part intelligently.

Betty Paul, in the comparatively small part of the hero's wife, comes up with pleasant singing, particularly in her interpretation of "A Man Doesn't Know." A particular word of praise also for Robin Hunter and Edward Devereaux, who lead the baseball players in "The Game."

The virile staging is augmented by the colorful decor. The sets are bold, imaginative and usually attractive. The grandstand scene, particularly, is a handsome designing job. *Myro.*

Janus

Glasgow, March 28.

Toby Rowland Ltd. & Lars Schmidt presentation, by arrangement with Alfred de Liagre Jr., of three-act comedy by Carolyn Green. Stars Googie Withers, John McCallum. Staged by Lionel Harris; setting, Tom Lingwood. At King's Theatre, Glasgow, March 25, '57; $1.20 top.

Jessica	Googie Withers
Denny	Peter Ellis
Miss Addy	Madeleine Christie
Gil	John McCallum
Mr. Harper	Gerald Cross

Googie Withers brings a brittle sophistication to role of the feathery Jessica in the sight but amusing Carolyn Green comedy, here on tuneup tour prior to London. The actress is teamed with her husband John McCallum.

Miss Withers (who bears, incidentally, more than a passing facial resemblance to Claudette Colbert, who succeeded Margaret Sullavan in the role on Broadway) scores solidly as the literary and romantic collaborator on a series of historical novels, written during summer vacations in New York.

After a somewhat stiff first act, McCallum makes the most of the bewildered husband who discovers his wife's secret after seven years. As the amorous co-author, Peter Sallis is suitably edgy and harassed.

Gerald Cross gives maximum characterization as the matter-of-fact government income-tax inspector and Madeleine Christie exudes spinsterish confidence as the literary agent.

The Lionel Harris staging would benefit from a little extra pace. Tom Lingwood has designed a well-lit set of a third-floor N.Y. apartment. *Gord.*

The Open

Glasgow, March 22.

Citizens' Theatre, Glasgow (in association with Scottish committee, Arts Council of Great Britain), presentation of play in three acts, by A. B. Paterson. Staged by Fulton Mackay; setting, Nevil Dickin. At Citizens' Princess's) Theatre, Glasgow, March 18, '57.

Betty Caird	Annette Crosbie
Mary Mulrooney	Joan Scott
Mrs. Burns	Marjorie Thomson
Victor	James Nairn
Bill Banks	Edward Waddy
Don Remington	Russell Hunter
Flan Izzard	Jack Hedley
Mrs. Izzard	Edith MacArthur
Rita Coll	Irene Sutcliffe
The Louse	John Grieve

Golf, national game of Scotland, provides the homely background for this pleasant comedy, located at the time of the open championship at St. Andrews. The play by native journalist A. B. Paterson is staged for local audiences and is neatly acted by a sympathetic cast.

Plot, such as it is, concerns an unknown young golfer who arrives from England, cannot find rooms, and works as a part-time hotel waiter in order to get sleeping accommodations. He's the mystery entrant and challenger, and walks away with the trophy as well as the romantic sympathies of the hotel proprietor's young daughter.

John Grieve earns plaudits for a studied portrayal of The Louse, shabbily-garbed elderly golf caddy with a whisky thirst. Edward Waddy and Russell Hunter contribute adequately as golfing addicts, and Jack Hedley and Edith MacArthur breeze in and out as an American golfing couple. James Nairn makes a modest hero, and Annette Crosbie is suitably sweet as the girl.

Nevil Dickin captures the scenic atmosphere of old St. Andrews with a spacious barroom set opening onto a golf green. Fulton Mackay has staged the piece with good balance. *Gord.*

Malatesta

London, March 27.

Advance Players' Assn. presentation of a drama in four acts by Henry De Montherlant, translated by Jonathan Griffin. Stars Donald Wolfit; features Ernest Milton, Rosalind Iden. Staged by Andrew Leigh and Wolfit, assisted by David Turnbull; decor, Disley Jones. At Lyric Theatre, Mammersmith, London, March 26, '57; $1.75 top.

Sigismondo Malatesta	Donald Wolfit
Sacramoro	Joseph Chelton
Porcellio Pandone	Norman Claridge
Basinio Parmense	Gerald Flood
Venieri Varrana	Ronald Harwood
Cinquedenti	David Hart
Isotta da Rimini	Rosalind Iden
Perugia	Douglas Quayle
Papal Chamberlain	Ronald Harwood
Gaspard Broglio	Douglas Phair
Frederico da Montefeltro	David Hart
Pope Paul	Ernest Milton
Cardinal Pavia	John Wynyard
Cardinal Marcanova	Joseph Chelton
Cardinal Rodrigo Borgia	Gerald Flood
Benedetto de Narni	Douglas Phair
Claudio Scarampa	John Wynyard
Platina	Richard Goolden
Runner	Brand Inglis
Vancila	Mary Pat Morgan

A vigorous and forceful production, "Malatesta" is in striking contrast to the sombre "Master of Santiago," also by Henry De Montherlant and staged recently at the same theatre. Although it may have a limited commercial appeal, the current presentation could possibly sustain a transfer from this nabe situation for a regular West End run.

Donald Wolfit, who played a saintly character in "Santiago," is this time an out-and-out villain who plots to kill the Pope, but comes, himself, to a sticky end.

The star's overpowering performance dominates the drama and his forceful acting is out of key with the studied writing of Henry De Montherlant. The wit and drama of the situations are frequently overshadowed by his playing.

Nevertheless, the author's skill is given fuller scope in a powerful scene between Wolfit and top-featured-actor Ernest Milton, as the Pope. The latter's mannered performance is one of the highlights of the production. There's also a moving scene when Wolfit's wife, featured actress Rosalind Iden, pleads with the Pope for her husband's freedom.

Theatrically, the author disregards most of the conventions. Much of the play is made up of a number of long and telling duologs, but interest is sustained by the quality of the dialog and skill in characterizations. The four-act play (presented with two intermissions) has been staged with considerable power, and the decor by Disley Jones is particularly attractive. *Myro.*

Amerika

(America)

Zurich, March 10.

Schauspielhaus production of Max Brod's dramatization in 16 scenes, of Franz Kafka's novel. Staged by Leonard Steckel; sets, Teo Otto; incidental music, Rolf Langnese; technical director, Ferdinand Lange; lighting, Walter Gross. Stars Peter Brogle; features Angelika Arndts, Horst Breitenfeld, Sigfrit Steiner, Alfred Schlageter, Heinz Woester, Charles Regnier, Armin Schweizer, Anneliese Betschart, Oscar Romos, Hanns Krassnitzer, Friedrich Braun, Kurt Brunner, Luzius Versell, Carl Delmont, Fred Tanner, Margarete Fries, Elisabeth Wenger, Hermann Wlach, Hans-Joachim Frick, Manfred Schwarz, Rita Licchtl, Erwin Parker, Peter Oehme, Wolfgang Stendar. At Schauspielhaus, Zurich, March 7, '57; $2.55 top.

This is the third Franz Kafka novel to be dramatized. The others were the much-discussed "Trial" by Andre Gide and Jean-Louis Barrault (also the basis of a Gottfried von Einem opera) and Max Brod's dramatization of "The Castle."

One of Kafka's early works, "America," looks like the most questionable for the stage, and will hardly stir up as much interest as its predecessors. Though controversial material, it has a fragmentary quality stemming from its being an unfinished work, which prevents it from coming off with full impact.

Set in 1890 America (which Kafka has never visited), the drama is about a 16-year-old German immigrant who becomes the victim of exploiters, crooks and tramps, till he finally lands a job with a huge theatre troupe. This allegorical finale apparently symbolizes the main character's acceptance into an empire of God after his long erring.

The play's episodic nature betrays its literary pattern to an extent approaching "digest" treatment. Abundance of symbols and hidden meanings doesn't help, nor does the shallow, routine staging of Leonard Steckel.

The only extensive role is that of the boy, convincinbly played by talented young newcomer Peter Brogle. Others in the large cast rating mention are Margarete Fries as a kind cook (one of the few likeable characters), Sigfrit Steiner and Horst Breitenfeld as sinister tramps, and Charles Reegnier in a triple-stint as a majordomo, a relentless headwaiter and a chief of the theatre troupe.

Another negative factor lies in Teo Otto's sets. Although they permit quick changes for the 16 scenes, they are overstylized, cramming the stage with props and are, in some instances, just plain ugly. *Mezo.*

The Fol-de-Rols

Glasgow, March 8.

Greatrex Newman presentation of revue. Staged by Newman. Pianists, Harry Tait and Alice Stephenson; drummer, Jimmy Green. Features Kathleen West, Leslie Crowther, Stewart & Mathew, Peter Felgate. At King's Theatre, Glasgow, March 5, '57; $1.20 top.

Here's a bright intimate-revue tuning up for a summer resort tour. It's excellent entertainment, with a succession of sketches and numbers, simple staging and minimum decor.

There are satirical sketches and songs about jailbirds, Ireland, income-tax, Shakespeare, Scotland and ancient Greece. Kathleen West, the leading lady, is a comedienne with square, pliable mien. Among the males, Leslie Crowther shines as a comic.

Charles Stewart & Ann Mathew click in a musical burlesque. Pauline Innes, Peter Felgate and Pat Lambert also impress in scenes. Speed-up in general tempo would add much to the overall effect. *Gord.*

'Pooled' Opera Next?

San Francisco, April 2.

San Francisco Opera is interested in pooling new productions—and costs of new productions—with the Metropolitan and Chicago's Lyric Theatre, says Kurt Herbert Adler.

Frisco general director headed east last weekend for consultations with the Met and to speak to annual meeting of Met's Central Opera Service.

Home Singers Rate 'Subsidy'

Philadelphia, April 2.

The long drawn out feud between Humbert A. Pelosi and Anthony Terracciano, former managers of the Philadelphia Grand Opera Co., has ended with the election of Guiseppe Bamboschek as general manager.

The election was not completly harmonious. One board member thought Bamboschek, a New Yorker, would import too many students from his home town to the detriment of local talent. Anti-Bamboschekers felt the city fathers would appropriate more cash if Philly singers were given priority. The board appointed him by a vote of 13 to 10.

Off-Broadway Shows

Land Beyond the River

Greenwich Mews Theatre production of drama in three acts by Lofton Mitchell. Staged by Michael Howard; setting, John Raymond Friemann (from design by Romare Bearden); lighting, Alan Crain. At Greenwich Mews, N.Y., March 28, '57; admission by contribution.

Cast: Eric Richmond, George Lucas, Diana Sands, Donald Julian, Robert Graham Brown, Howard Wierum, Helen Martin, Lionel Habas, Ted Butler, Richard Ward, Jacqueline Barnes, Clayton Corbin, Charles Griffin, Albert Grant, Fran Bennett, Peggy Develle.

"A Land Beyond the River" is an indictment of a segment of contemporary American life, documented with a carefully considered, deeply-felt bill of particulars. Off-Broadway isn't noted for productions of new plays, depending heavily on revivals, but Lofton Mitchell's new script at the Greenwich Mews Theatre can be counted as one of the current season's boons.

Passion for a cause is not sufficient in itself, and although Mitchell has taken his bitter segregation subject from the headlines, he has wisely brought it within the framework of common humanity. He has also made his audience experience with his characters the terror of having one's home shot at and ultimately burned to the ground, of having one's child beaten and told it's only a little ape, of fearfully cowering all night in one's church rather than being peacefully at home in bed.

These horrors come to a community of rural South Carolina Negroes, because they want schoolbus service for their children, because they must have brick schools rather than unsanitary shacks with dangerously rotten floors, because they crave to be recognized as the full-fledged citizens their country's Constitution declares them to be.

Into lives of tender humors, sensitive religion and an enormous will for life, there comes the necessity to take a stand, to be knowingly, uneasily, bravely the victims of outrageous double standard. And as his people take their stand, Mitchell reveals the bitter fact of American against American, and the even deeper bitterness of Negro against Negro.

Although the author has written a capital first act, his craftsmanship wavers in latter portions of the play, suffering particularly from a necessary episode dramatization of incident. It's a flaw, however, that doesn't perceptibly diminish the impact of the play's subject matter.

In the staging, Michael Howard has kept the violence comfortably short of melodrama, and has adequately used John Raymond Friemann's and Romare Bearden's multi-scened setting. Casting has been good throughout and sentimentalization has been avoided in the playing.

Robert Graham Brown has earnest dignity as the minister-teacher who leads the crusade and thereby loses his wife, home and job. As his wife, Helen Martin has tranquil understanding. Bill Raigen as an alternately good-humored or outraged farmer and Howard Wierum as the community's sympathetic white doctor are particularly helpful in the sturdily competent cast.

The Mews might well consider air-conditioning its close, low-ceiling basement theatre, for it's doubtless in business for the summer. *Geor.*

Agamemnon

Wayne Richardson revival of tragedy in two acts by Aeschylus, translated by Richmond Lattimore. Staged by Richardson; choreographic staging, Marvin Gordon; scenery, Robert VerBerkmoes; costumes, Adri; lighting, Charles Levy. At Theatre Marquee, N. Y., March 26, '57; $3.50 top ($4.25 weekends).

Cast: Charles Carlson, Michael Ebert, Roy Bacon, Rowena Burack, Judith Hunter, Jane Groves, Elizabeth Townsend, Robert Mandan, William Shust, Marie Andrews.

In "Agamemnon," second in a trilogy of Trojan plays at Theatre Marquee, a herald clad only in Grecian scanties (short white pleated skirt), dashes on stage, looks startledly at the audience, plants bare feet firmly and delivers his five-minute message. That's characteristic of Wayne Richardson's revival of a trio of Greek tragedies. After a nervously uncertain start in "The Trojan Women," the company has accrued a bit more confidence for "Agamemnon" and seems determined to stand its ground.

Not that much more success has been achieved in the second bill. There's a solider, more appropriate set, the actors speak with increased definition, and for some fortunate reason, "Agamemnon" seems about three hours shorter. But the company is limited by its bandbox surroundings so that there's only tiny tragedy.

Thanks, however, to Marie Andrews, a last-minute cast replacement as Cassandra, the second act has some bite. As concubine of the conqueror Agamemnon, Cassandra knows that she will be slain with him by his betraying, lustful wife Clytemnestra. Overcoming the handicaps of brief rehearsal and unattractive costume, Miss Andrews has good command and scornful passion.

William Shust is erectly regal as Agamemnon, Rowena Burack comprehends the vengeful Clytemnestra, and Robert Mandan, the exposed herald, appears in the play's declining moments (this time somewhat more comfortable in a brown shawl) as Clytemnestra's paramour. *Geor.*

The Play's the Thing

Equity Library Theatre, Inc. revival of comedy in three acts by Ferenc Molnar, adapted by P. G. Wodehouse. Staged by Charles Coghlan; setting, Robert de Mora; lighting, George Curley. At Lenox Hill Playhouse, N.Y., March 27, '57; admission by contribution.

Cast: Tim Mence, Brad Olson, Jonathan Main, Bryan Herbert, Cicely Browne, Frank Hammerton, Geoffrey Lardner.

Ferenc Molnar's cream puff, "The Play's the Thing," requires anything but drab solemnity, yet for the first two acts of Equity Library Theatre's revival neither stager Charles Coghlan nor his company seems to realize that airy lightness is the order.

But nothing can destroy the side-splitting gusto of the ludicrous play-within-a-play's final act, in which a stodgy actor must do the most ridiculous of love scenes. Although Frank Hammerton, as the actor, contributes little to earlier sequences, his red-faced floundering through a series of preposterous French titles is first-rate theatrical fun.

But is this hilarious 10 minutes worth the wait? Probably not, for with the possible exception of Bryan Herbert's tongue-in-cheek butler, most of the actors have the apathy of a remote stock company in the last phases of a lengthy shoestring season. *Geor.*

Casting

Broadway

Greatest Man Alive: Len Doyle, Richard Kelly, William Windom.

South Pacific (City Center): Harvey Lembeck, Robert Wright, Dick Button.

Pajama Game (City Center): Jane Kean, Larry Douglas.

Moon for the Misbegotten: Wendy Hiller, Franchot Tone, Cyril Cusack.

Merry Widow (City Center): Jan Kiepura, Marta Eggert, Melville Cooper.

Shinbone Alley: Tom Poston (standby for Eddie Bracken).

Off-Broadway

Volpone: Sydney Walker (succeeds Arthur Maley).

Threepenny Opera: Jo Wilder (return).

In Good King Charles' Golden Days: Winston Ross (succeeding Felix Debank).

Synge Trilogy: Rex O'Malley

House of Breath: Robert Lansing, Marguerite Lenert, Georgia Simmons, Michael Egan, Allen Walker, Barbara Stanton, Virginia Payne, Mary Doyle, Bob Morris, Richard Rothrock.

Trojan Trilogy: Marie Andrews (succeeding Olive Deering).

Livin' the Life (Phoenix): Alice Ghostley, James Mitchell, Lee Charles, Patsy Bruder.

Oscar Wilde: Thayer David, Neil Fitzgerald, Robert Casper.

Salvage: John Seven, Bill Hindman, Beverly McFadden, Fred Kareman, Jackson Young, Gail Cramer.

Iceman Cometh: Leo Penn (succeeding Bill Hindman), Mark Gordon (succeeding Richard Casey).

SCHEDULED N. Y. OPENINGS

(Theatres indicated if set)

Merry Widow, City Center (4-10).
Hotel Paradiso, Miller (4-11).
Shinbone Alley, B'way (4-13).
South Pacific, City Center (4-24).
First Gentleman, Belasco (4-25).
Moon for Misbegotten, Bijou (5-2).
Greatest Man Alive (5-8).
New Girl in Town, 46th St. (5-9).
Pajama Game, City Center (5-15).

OFF-BROADWAY

Giraudoux Twin Bill, Carnegie (4-9).
Salvage, Actor's Playhouse (4-9).
Oscar Wilde, 41st St. (4-16).
Wayside, Barbizon Plaza (4-17).
It's An Ill Wind, Royal (4-23).
Livin' the Life, Phoenix (4-25).

London Critics Split on 'Yankees,' But Show Appears Set for a Run

London, April 2.

The opening of "Damn Yankees" here last Thursday (28) set off a critical dispute rivaling one of the celebrated rhubarbs of American baseball. Despite the sharply split reviews, however, the Broawday musical import appears set for a successful run at the Coliseum Theatre.

Typical of the conflicting opinions were such review headlines as "Damn (boring) Yankees" in the Daily Sketch and "Brass plus Class" in the Daily Express. Also in contrast were the notice in the Mail, headlined, "This is too Damn Yankee for me," and the Herald heading, "These Damn Yankees know how to play."

John Barber, the Express aisle-sitter, described the new entry as a companion piece to "Pajama Game" and observed, "but if the orchestra has brass, the story has class. It is the Faust legend blown through a raucous trombone. It sends an all-English cast chasing rugged American vitality. Trouble is, they never catch up." The story, he noted, is grand.

Praising the male chorus, Daily Mail reviewer Cecil Wilson described the production as a triumph of teamwork over individual talent. After referring to the smash impact made in "The Game," he

(Continued on page 90)

Legiter Cancels 'Smoke'; Say Tennessee Williams Is Too Controversial

Albany, April 2.

After the uproar over his "Baby Doll" picture, Tennessee Williams is apparently too hot for local drama groups to touch. The Slingerlands Community Players, a little theatre group, has dropped plans to produce his 1948-49 Broadway drama, "Summer and Smoke," and has scheduled a presentation of G. B. Shaw's "Arms and the Man" instead.

A leader of the amateur thesper group explained that it depends on community support in the Albany suburb, and that it was canceling the "Summer and Smoke" venture "to avoid controversy," as there might be objection to a Williams drama. Ironically, Shaw, whose "Arms and the Man" has been substituted, was himself a controversial dramatist about 50 years ago.

Although no one has publicly mentioned it, Williams' authorship of "Baby Doll" is believed to have figured in the Slingerlands Community Players' decision to scratch "Summer and Smoke." The furore over "Baby Doll" was especially intense here. The Most Rev. William A. Scully, bishop of the local diocese and moderator of the National Legion of Decency, not only banned the picture, but even put a six-month interdiction on any theatre exhibiting it.

AGAIN, NIX REVISE OF IDLE-INSURANCE LAW

Show business has lost out again in its campaign for a revision of the New York State unemployment insurance law to benefit performers. Expectation that such action would be taken during the recently-ended legislative session were doused and only a slight change in the setup was made.

Instead of the eligibility requirement of 20 weeks work during the 52 weeks preceding the unemployment insurance claim, the new law settles for 40 weeks over a two-year period. The difference is that a person can have 25 weeks in one year and 15 in the other. Show business had been striving to reduce the number of required work weeks from 20 to 15.

A compromise measure introduced by Assembly majority leader Joseph F. Carlino was killed after being thumbed down by labor reps. That involved staggered payments on the basic weekly unemployment insurance coin for those having worked 15-20 weeks. Carlino was the major proponent for show biz, while Oscar Kanny served as campaign manager and public relations advisor.

Bill Asks 250G Annual Gov't Grant to ANTA

Washington, April 2.

Appropriations of $50,000 for the first year and $250,000 a year thereafter for the American National Theatre Academy is sought under a bill introduced in the House last week by Rep. Frank Thompson Jr. (D., N.J.)

The money would be used to underwrite legit, opera, ballet, concert and instrumental music programs in the U.S.

'Sholom' For All In S. Africa Tour

Johannesburg, April 2.

"The World of Sholom Aleichem," which started out off-Broadway in 1953, has now crashed the Union of South Africa color line.

An all-white company of 15 gave two performances of the play before an all-colored audience at the Bantu Men's Social Club in the local native residence area. Another afternoon performance was presented before an all-colored children's audience at the University Great Hall here.

The play, comprising of three one-acters in English, was adapted by Arnold Perl from Jewish-Russian folklore. It began a South African tour late last February with a six-week run at the Reps Theatre here. The production then split a week between the colored stands and the town of Praetoria, prior to moving to Capetown, where it's now in its second week at the Hofmeyer Theatre.

Cecil Williams, who produced several shows in South Africa, is producer-director of "Aleichem." He's also contemplating presenting the production to non-whites in Capetown. However, a contemplated performance in the all-colored Alexandra township was cancelled because of disturbances there in connection with a 10-week bus boycott by the residents.

JONATHAN DWIGHT IS SUSPENDED BY EQUITY

Actor-strawhat producer Jonathan Dwight has been suspended from Actors Equity following a hearing of charges brought against him as operator of the Star Legion Playhouse, Ephreta, Pa. Members of the resident company at the spot, which Dwight took over last summer, charged him with making unwarranted salary deductions for hotel accommodations.

Although restitution was made in some cases and expected in the others, Equity's council imposed the severe disciplinary action. Besides the suspension, which runs for a year, the council also fined Dwight $200, which must be paid before the suspension can be lifted.

The Equity penalty also bars Dwight from directing in stock, but won't interfere with his production activities if he clears up the claims against him.

Stalled 'Gent' for B'way Pending Pic Clearance

Alexander H. Cohen and Ralph Alswang, co-producers of "The First Gentleman," delayed production of the comedy until this spring to await clearance of the film rights to the property. The Norman Ginsburg play, currently having a road tryout, originally produced in 1945 in London where it ran for about three years.

In 1946, the film rights were leased to Columbia (British) Productions Ltd., for approximately $40,000. The picture company's hold on the property expired several months ago, and all pic rights reverted to the author and producers. As a result, the current production will share in income from any pic sale which may be made.

"Gentleman," starring Walter Slezak, is scheduled for an April 25 Broadway opening.

'Fashionable Crime' At Theatre '57 in Dallas

Dallas, April 2.

"The Most Fashionable Crime" opens a three-week tryout tonight (Tues.) at Margo Jones Theatre '57. Whodunit is by Samuel R. Golding and Norbert Faulkner.

Directed by Ramsey Burch, "Crime" is the 102d production at the local arena playhouse.

Gar Kanin Sues Max Gordon Over 'Born' TV Income

A dispute over television income from "Born Yesterday" is due for an airing today (Wed.) in N. Y. Supreme Court. Principals in the case are Garson Kanin, author-director of the comedy, and Max Gordon, who produced it on Broadway during the 1945-46 season.

Today's court proceedings involve a move by Kanin to enjoin Gordon from going to arbitration on a claim for a share in the "Born Yesterday" tele revenue. The comedy was recently given a video performance, with the fee going to the playwright.

Gordon claims that the nature of his contract with Kanin on the comedy entitles him to a share of all subsidiary rights, even though the Broadway production closed in 1949. The production contract stipulated that Gordon's participation was to run for five years after the close of the show unless there were at least 75 stock performances. In that case he would get a year's extension, or he had an option to get year to year extensions by application to the Dramatists Guild. It's said that he failed to exercise that right.

Gordon asserts that the Columbia Pictures contract for the screen rights prohibited use of the play on television for five years. Gordon claims that this restriction entitled him to an equivalent extension of his rights to participate in the tele income.

Kanin's injunction application is on the argument that this is not an arbitrable controversy, but an attempt to extend a contract through a novel interpretation of the law. His suit alleges that the time of participation having expired, there cannot be any arbitrable issue because the contract is ended. It's also claimed that Gordon approved the terms of the picture contract, including the restriction against use of the play on television. Kanin is represented by the law firm of Wilzin & Halpern.

LIMIT NOMINEE TAGS IN EQUITY ELECTIONS

The classification of candidates running for election in Actors Equity has been officially restricted to two specific labels hereafter. The only identification permitted will be "nominations by the nominating committee" and "nominations by petition."

That is stimpulated in a resolution adopted by the union's council to avoid having the ticket selected by the nominating committee construed as being an official Equity slate, which it isn't. The resolution bars the application by members of such tags as Official Ticket, Equity Ticket, Administration Ticket, Independent Ticket, Regular Ticket, etc.

N.Y. State Senate Passes Bill to Up Broker Fee

Albany, April 2.

The Farrell Bill was passed by the Senate last Friday (29) and sent to Governor Averell Harriman for action during the 30-day period following adjournment of the Legislature. The measure would amend the General Business Law to increase from $1 to $1.25 the maximum broker premium for the resale of tickets to theatres and other places of public assembly.

The bill, introduced by John H. Farrell, Manhattan Democrat, at the time he was serving as member of Assembly and prior to his election to the Senate in February, would take effect immediately. It was not debated.

Equity Outlaws Rehearsal Dodges By Acting Schools and Off-B'way

Actors Equity is cracking down on rehearsal rule violations. The move stems from what the union considers evasions of the regulations by some acting schools and off-Broadway productions.

The rehearsal dodge in the schools applies to the practice of having class members work on plays that are eventually produced. Equity feels that this provides producers with free tryouts, or extended cuffo rehearsal time. The union is particularly miffed at an instance where a member-teacher, aware that a producer was interested in a certain property, had it done as a class exercise over a period of several weeks.

The director being considered for the actual production was able to watch the class work on the project. None of the students were notified of the impending production or promised any consideration if a presentation did materialize.

The play was eventually produced, with some of the students in the cast. Equity, upon learning of the events, called in the director of the school and union members involved, and issued a reprimand for having rehearsed beyond the regular rehearsal period.

The off-Broadway situation involves managers who rehearse companies for two or more weeks prior to signing an Equity contract, which calls for a minimum fortnight's rehearsal at one-week's regular salary.

Sara Stamm Returning To Newport This Year

Sara Stamm will resume operation of the Newport (R.I.) Casino Theatre next summer. The strawhat producer had leased the spot last year to Michael Howard and Spofford J. Beadle. She plans to get the upcoming season underway the last week in June or the first week in July.

Miss Stamm has recovered from slight injuries received in an airliner crash several months ago on Riker's Island, N.Y.

R&H Will Do B'way 'Cinderella'

Rodgers & Hammerstein are going ahead with a legit production of their "Cinderella" show. Encouraged by the response to the Sunday night (31) show over CBS-TV, including a spectacular rating, they plan to expand the musical fable to full legit length and have it ready for Broadway presentation next season, probably in the spring of 1958.

Oscar Hammerstein 2d, who adapted the traditional fairy story and supplied the lyrics to the Richard Rodgers tunes, says the next step is primarily a writer problem of creating additional plot and characters. There will also have to be more dancing for the legit edition, and possibly one or two more songs.

R & H, who own all rights to the show (CBS has the right to do a repeat telecast within a year), as well as the scenery and costumes, plan to produce the legit version themselves. But although they generally prefer to finance their own Broadway productions, they'll probably accept offers of CBS and the two ad agencies involved (Kenyon & Eckhart and Wesley Associates) to put up some of the coin.

Although the scenery for the tv show probably won't be suitable for the legit production of "Cinderella," it's figured that most of the costumes can be used, with additional ones necessary for the larger cast. That will presumably reduce the cost of the Broadway presentation considerably, since the costumes for the legit version of "King and I," for example, ran to about $70,000.

The "Cinderella" legit venture will presumably not affect the long-range R & H project, a musical treatment of "Life With Father." According to Hammerstein, the latter awaits some sort of basic adaptation gimmick or slant to be supplied by Howard Lindsay and Russel Crouse, who wrote the straight-play version of the original Clarence Day stories and are to collaborate with R & H on the song and dance edition.

N.Y. 'Sergeants' to Close Aug. 17 for Motor Tour

"No Time for Sergeants" will end its lengthy Broadway run Aug. 17. The Maurice Evans-Emmett Rogers production will then be rehearsed for two weeks in its cut-down form prior to opening a tour Sept. 2 in Toronto.

Members of the New York company will appear in the road production, which will be tailored to meet the requirements of a motorized tour being booked by Columbia Artists Management's new subsidiary, Broadway Theatre League, Inc. The regular national company, now in Chicago, will be kept intact, and play fortnight and single-week stands in major cities.

Epidemic Closes Show

Columbus, April 2.

"The Theatre of Angna Enters" scheduled for Denison University in nearby Granville on Wednesday (27) was cancelled because of an influenza epidemic at the University.

The institution was forced to close a week earlier than planned for its spring vacation and thereby cut out Miss Enters' appearance. It has been re-scheduled for Tuesday, April 16.

Palm Beach May Have Rival Stock Theatres; Seek Filmer for Legit

Palm Beach, April 2.

Competitive stock is in the offing here. Steps have been taken to convert the local Paramount theatre for legit. It would be in direct competition with the nearby Palm Beach Playhouse, which has been the only local stage operation for several years.

The Paramount move stems from a feud among the board of directors of the Playhouse, which recently resulted in the solo takeover of the winter-stock theatre by Frank Hale. The latter plans to rename the house the Royal Poinciana. The board included Messmore Kendall, Jeremiah McGuire, Mary Howes and Hale. When the spat occurred, Hale broke from the controlling group and began negotiations for the Paramount.

At that point, the Playhouse owners offered him a 10-year lease on that property the others having failed to exercise their renewal option. Since then, Miss Howes and her partners have begun steps to acquire the Paramount, rename it the Playhouse and operate in competition.

Hale has reportedly signed Paul Crabtree as producer-director at the Poinciana, and to handle a subscription series plan. Mario Braggiotti will be musical supervisor for productions of contemporary opera, musicomedy and folk-jazz festivals. Hale also plans an additional membership supper club as an adjunct to the theatre.

Miss Howes intends to compete with Hale for stars. In the last two seasons, leads have performed at the Playhouse and then, in many cases, been booked into the Coconut Grove Playhouse in Miami for two-week runs.

AUSSIE PLAY IN SCOT TRYOUT FOR LONDON

Edinburgh, April 2.

"Summer of the Seventeenth Doll," an Australian play with an all-Australian cast, will open April 15 at the Lyceum Theatre here. Written by Ray Lawler, Melbourne actor-dramatist, the show is being presented jointly by Laurence Olivier and the Australian Elizabethan Theatre Trust.

The yarn centers round two Queensland cane-cutters who return, year after year, to spend their off-season months with two Melbourne barmaids. It has been drawing good audiences in Australia for over a year.

It is first time an Australian play with an All-Australian cast has been presented in the British Isles. The offering is due to open in London late in April.

To Keep Operetta Drawing, Old Plot Needs Oiling: Kiepura Team Warns

By GEORGE GILBERT

Jan Kiepura and Marta Eggerth, a husband and wife singing team, for years have been pulling capacity audiences in concert and operetta appearances both in the U. S. and abroad. "But while the lilting strains of Lehar, Kalman and Straus have a time-defying appeal," the couple declared in New York this week, "nevertheless their original works must be freshened if audiences are to respond at the boxoffice."

The Kiepuras, who will star in the N. Y. City Center's upcoming revival of "The Merry Widow," pointed out that operettas are generally dated and the public's interest has to be aroused by means of revised versions and a faster tempo. For example, the Center's production of Lehar's "Widow" for its two-week run starting next Wednesday (10) will use a "new" book by Sidney Sheldon.

"Actually," Miss Eggerth recalled, "the Sheldon book isn't new now but it was in 1943 when we appeared in 'The Merry Widow' at the Majestic Theatre, N. Y. Even in Europe there's a need of 'modernization' to make the operetta more attractive. This doesn't necessarily mean extensive alterations in the book—sometimes merely a faster beat to the music is adequate."

Following the Center's revival of "Widow" the Kiepuras may tour with it on the road. They also are booked for "Viennese Night" at Lewisohn Stadium, N. Y., June 29 when their repertoire will include excerpts from operettas, some Mozart and Schubert. Since returning from Europe to the U. S. last year the couple appeared twice at Town Hall, N. Y., in a somewhat similar program.

Long active in oversea films, the Kiepuras did a screen version of Lehar's "Land of Smiles" two years ago for Berolina, a West German company. However, a copyright angle doesn't permit it to be released in the U. S. The Shuberts hold American rights to the Lehar music and apparently are unwilling to work out a deal which would pave the way for the picture's U. S. distribution.

Also on the couple's agenda is a picture for Arthur Brauner's CCC Films in West Germany. They have script approval. "While we're interested in this commitment," Kiepura added, "so far the company hasn't come up with any stories that we like."

Polish Jewish Theatre In London 'Outmoded'

London, April 2.

The Polish State Jewish Theatre, currently playing a three-week engagement at the Winter Garden Theatre as its first appearance in London, does not equal artistic standards of other Yiddish speaking companies that have previously appeared in the West End. The opening production, "Meir Ezofowicz," a chronicle of Jewish life in a small village over a 100-year span, has a curiously outmoded technique.

The opening act uses the narration principle between the various scenes and the musical background during the narration often drowns the speaker's voice. That act, however, is a little more than a prolog.

The staging is reminiscent of old-fashioned melodrama, yet some of the characters achieve an overpowering sense of tragedy. Ida Kaminska, who also adapted and produced, plays one of the lead roles with remarkable force and integrity. There is, however, an uneven quality among other performances.

Presented under the auspices of the Polish Cultural Institute, the engagement is likely to have a limited appeal, confined almost exclusively to the diminishing Yiddish-speaking population of London.

Standard Legit Theatrical Forms and Reports
All forms $1.00 per 100
Send for Your FREE Sample Set TODAY
American Legitimate Theatre Service
6906 Sunset Blvd.
Hollywood 28, California

St. Andrews 'Paw's Awa' Is B'way's 'Papa Is All'

St. Andrews, Scotland, April 2.

"Paw's Awa'," a Scottish adaptation of the Pennsylvania-Dutch comedy, "Papa Is All," opened the 1957 legit season at the tiny Byre Theatre here. The play was adapted by local scribe A. B. Paterson from the 1941-42 Broadway comedy by Patterson Greene. It involves a tyrannical father's domination of his son and daughter in German-settled country of southeastern Pennsylvania. The locale was changed to the East Neuk of Fife for the Scott version.

William D. Hammack, of Keuka College, Keuka Park, N.Y., who is spending the year as producer at the Byre Theatre, staged the production, with a cast including Catherine Ritchie, Elspeth Thompson, Anne Roche, William Durie, Tom Roche and Allan Parkes.

London Stoll Closing Sparks a New Campaign To Kill British B.O. Tax

London, April 2.

The closing last January of the Stoll Theatre is being used as a key argument in a new move for the elimination of the admissions tax on legit. A conference on the subject was held last Thursday (28) by theatre representatives and members of Parliament.

Attending the confab were actor-producer Laurence Olivier, actress Dorothy Tutin, several West End managers and officials of various theatrical organizations, including the Theatres Entertainment Tax Committee. Eight members of the House of Commons were present to hear the pleas.

The meeting followed the announcement that the Stoll, one of London's largest theatres, had been shuttered because of the prohibitive tax levy. The last legit show to play the house was the imported Broadway musical, "Kismet," which folded Jan. 26. Representative figures of losses suffered by theatres from the admissions tax, gleaned by a questionnaire circulated to managements, were submitted. A warning was also issued that other closures are pending.

Prince Littler, chairman of the Stoll Theatres Corp. and vice-prez of the Society of West-End Theatre Managers, wrote in the London Evening Standard recently that since last summer the situation of the Stoll had continued to deteriorate. He said that tax relief is now more urgent than ever. He attributed the Stoll closure to heavy tax demands.

Frederick Ellis of the Daily Express, said in an article, however, that the Stoll had "outlived an age. Prince Littler blames the entertainment tax," he continued, "but I blame his predecessors for building such a theatre in the middle of a business street."

Philharmonic's Finale Opera Draws Big Biz

Kansas City, April 2.

Spring series of grand opera produced here by the Kansas City Philharmonic Association proved a fitting finale to the season. "Il Trovatore" in two performances (March 14 and 16) was the first, and "Carmen" (March 21-23) wound it up.

Each opera did about all the Music Hall could hold, with capacity cut from usual 2,572 to 2,472 to make room for an expanded pit orchestra. Operas went at $6 top, and four performances brought in around $16,000, excellent take.

Undertaking has to be tabbed as a public service gesture on the part of the Philharmonic. Costs of production ran around $35,000. This is the fifth straight season the orchestra has offered season-end opera.

Met singers were brought in for the leads, "Il Trovatore" having Leonard Warren, Rudolf Petrak, Herva Nelli and Nell Rankin. "Carmen" leads were Mildred Miller, Dorothy Warrenskjold, Eugene Conley and Louis Quilico.

Show on Broadway

Brigadoon

N. Y. City Center Light Opera Co. (Jean Dalrymple, director) revival of musical fantasy, with book and lyrics by Alan Jay Lerner; music by Frederick Loewe. Stars Robert Rounseville, Helen Gallagher, Scott McKay, David Atkinson, Virginia Oswald; features Sloan Simpson, Matt Mattox, Lidija Franklin, Virginia Bosler, John C. Becher. Dances and musical numbers staged by Agnes de Mille; production directed by George H. Englund, restaged by James Jamieson; scenery, Oliver Smith; costumes, Paul duPont; lighting, Peggy Clark; musical director, Julius Rudel; associate conductor, Samuel Matlovsky. At N. Y. City Center, March 27, '57; $3.80 top.

Tommy Albright ..... David Atkinson
Jeff Douglas ..... Scott McKay
Archie Beaton ..... Elliott Sullivan
Harry Beaton ..... Matt Mattox
Angus MacGuffie ..... Guy Gordon
Sandy Dean ..... John Dorrin
Andrew MacLaren ..... Russell Gaige
Fiona MacLaren ..... Virginia Oswald
Jean MacLaren ..... Virginia Bosler
Meg Brockie ..... Helen Gallagher
Charlie Dalrymple ..... Robert Rounseville
Maggie Anderson ..... Lidija Franklin
Mr. Lundie ..... John C. Becher
Sword Dancers: Glenn Olson, Keith Willis
Frank ..... Jack Emrek
Jane Ashton ..... Sloan Simpson
Bagpiper ..... Duncan MacGaskill

Singers: Jennie Andrea, June Buckner, Marilyn Cooper, Dori Davis, Julia Gerace, Patricia Hall, Jean Maggio, Maria Martell, Sheila Mathews, Mary Thompson, Robert Atherton, Don Becker, Norris Brannstrom, Austin Colyer, Arthur Dilks, John Dorrin, Peter Held, Vincent MacMahon, William Nahr, Stanley Page.

Dancers: Jeanna Belkin, Pat Birsh, Anne Boley, Ann Crowell, Geralyn Donald, Dorothy Etheridge, Rosemary Jourdan, Evelyn Taylor, Mona Jo Trusch, Robert Barnett, Anthony Blum, Jim Brusock, Walter Georgov, Charles McCraw, Glenn Olson, Ray Pointer, Keith Willis, Emmanuel Winston.

Ten years after its original Broadway click, "Brigadoon" remains a bright and winning musical, a fine pickup as the second offering of the City Center's spring season of operettas. It should offset the bleak reception of the opening bill, "The Beggar's Opera," and is perhaps strong enough for transfer to Broadway for a commercial run.

"Brigadoon" is the show that established Alan Jay Lerner and Frederick Loewe as a major legit musical comedy team, preceeding the so-so "Paint Your Wagon" and their current b.o. prairie fire, "My Fair Lady." If the show lacks any audience-stampeding numbers, it compensates with an engrossing story, engaging characters, melodious score and deft lyrics.

The relative slickness of a City Center opening performanc is always astonishing considering the brief rehearsal permitted under the stock setup. The fact that the show's material is already set, the values known and the overall staging pattern worked out obviously simplifies matters. But especially with "Brigadoon," the smooth performance and the quality production are a genuine credit to the Center.

The present company is generally admirable. In the leading roles, David Atkinson and Virginia Oswald are excellent, while top-starred Robert Rounseville and Virginia Bosler are persuasive as the Scot couple whose wedding sets off the wild chase sequence, and Scott McKay and Helen Gallagher are engaging in the comedy leads.

Matt Mattox and Lidija Franklin are outstanding dance leads, with Glenn Olson and Keith Willis impressive in the sword dance after the wedding scene. Notable in supporting roles are Sloan Simpson, John C. Becher, Elliott Sullivan, and Russell Gaige. The chorus dancers and singers are strikingly attractive, especially considering the Center payroll limitations.

The neat staging is program-credited to George H. Englund, with James Jamieson billed as restager (whatever that means), while Agnes de Mille has directed the dances and musical numbers, with Oliver Smith providing the scenery; Paul du Pont the costumes and Peggy Clark the lighting. Julius Rudel conducts the orchestra expertly. *Hobe.*

London Bits

London, April 2.

Wilfrid Hyde White and **Herbert de Leon** are visiting New York to take a look at "The Happiest Millionaire," which **Emile Littler** is considering for West End production. April 13, when he returns, Hyde White will go into rehearsal for "Truth About Women."

Anthony Armstrong, author of "Ten Minute Alibi," and **Arnold Ridley,** who wrote "The Ghost Train," collaborating on a new comedy entitled "Mr. Bellamy."

Alex Samuels in from the U. S. with a new play, "Ever Since Eve."

Donald Wolfit, who ends his current season at the Lyric, Hammersmith within a fortnight, is being tipped for the lead in a television of **Arthur Schnitzler's** "Professor Bernhardi."

Legit Bits

Betty Jane Watson will appear in an industrial show for a Mutual Life Insurance Co. sales meeting in New York tomorrow (Thurs.) and Friday (5). The show is being done by Wilding Picture Productions. The actress-singer and her husband, **Jerry Austen,** costarred in another industrial show, with a record album and film, produced in Chicago last week by Wilding for Standard Oil of Indiana.

In the review of "Orpheus Descending" in last week's issue, **R. G. Armstrong** was erroneously referred to as **R. G. Marshall.** As the review mentioned, Armstrong gives a "sinisterly quiet" performance as the sheriff.

James W. Gardiner, who co-produced "Plain and Fancy" on Broadway, will be headquartering in his own Paris apartment for the next three-four months. He left for Europe last week to o.o. plays and possibly mount one in the French capital.

Lee Blattner is stage manager of the touring "Desk Set," currently at the Harris Theatre, Chicago. **Pat Matthews, Leah Roshal** and **Darwin Apel** new members of the "Set" cast.

General manager **Dan Goldberg,** of Chi's Studebaker stock group, is vacationing for a couple of weeks.

David Clive, who toured with the national company of "Inherit the Wind" as production stage manager, and his wife, **Frieda Dorn,** who appeared in the Broadway company of the same show, sailed recently for a two-month European vacation.

"Crazy Summer," **James L. Herlihy's** adaptation of his short story, "The Sleep of Baby Filbertson," is scheduled for Broadway production by **Walter Starcke.**

A proposal by the American National Theatre & Academy to send a production of "U.S.A." to the upcoming Paris Festival along with the already scheduled "Long Day's Journey Into Night" was turned down by the State Department, reportedly, because of insufficient funds to cover a double entry.

Thom Hitchell and **J. Robert Dietz's** adaptation of Moliere's "School for Wives," set in New Orleans in the mid-18th century, is scheduled for off-Broadway production next season by H. M. W. Productions, a new organization. **Claude West** off-Broadway production of "Minna von Barnhelm" at formed by **Hitchell, Cassie Meer** and **Nicholas Wanamaker.** the Berkely Theatre next month has been postponed until next season because of a delay in obtaining a license on the refurbished house, house, formerly the Open Stage.

David J. Cogan has been signed as actor **Martin Balsam** personal manager.

Josh White Jr. has taken over the **Louis Gossett** male lead assignment in the off-Broadway production of "Take a Giant Step" on a Sundays-only basis.

Kathryn Darrell is resigning next September as managing director of the Equity Library Theatre and executive director of the Equity Community Theatre.

The New York Drama Critics Circle will make its seasonal awards April 16 at a meeting at the Algonquin Hotel, N. Y.

"Salvage," by **John Seven** and **Clifford Kraus,** which was tried out four years ago in Wilmington, Del., will be presented off-Broadway April 9 at the Actors Playhouse by **Joseph Cavallero. Ray Marsh** is staging.

Shirley Ayers has dropped her option on **Robert L. Joseph's** "The Immaculate Adventure."

An adaptation of **Giovanni Guareschi's** Italian novel, "The Little World of Don Camillo," by **Rev. Gilbert V. Hartke,** supervisor of the speech-drama department at Catholic U., Washington, is being presented at the university through Saturday (6). Meanwhile, **William Guthrie** has been commissioned by Oxford Productions **(Albert Selden, David Susskind,** and **Alfred Levy)** to write the book for the musical, "Don Camillo," based on the same character.

"Belinda," the tentative title for an original musical based on **W. S. Gulbert's** "Engaged," is scheduled for May 3-18 presentation at Catholic U., Washington. The book is by **Jack Carr** and the music and lyrics by **John Olson.**

Ben Boyar is general manager and **John Baird** production stage manager for the upcoming off-Broadway production of "Wayside."

"House of Breath," **William Goyen's** dramatization of his own novel, will be presented at the Circle in the Square Monday nights and Saturday and Sunday afternoons, beginning next Monday (8). **Michael Murray,** stage manager for the house's regular tenant, "Iceman Cometh," is directing.

Eldon Elder is scenic designer, **Motley** costume designed and **Tharon Musser** lighting designer for "Shinbone Alley."

Julie Harris and her manager-husband **Manning Gurian,** sailed last Wednesday (20) for London, where the actress will appear in the film, "The Truth About Women."

The dramatic rights to **Brian Moore's** novel, "The Lonely Passionof Judith Hearne, which the author is adapting, have been purchased by **Dan Petrie,** who plans to mount the play next season with a co-producer.

Rex Everhart, of the Broadway production of "No Time for Sergeants," has signed to continue with the show through August, 1958.

Richard Kollmar has relinquished his option of "Three Tigers for Tessie."

"The West Side Story" is scheduled to open on Broadway the week of Sept. 8.

Jule Styne has scrapped plans to produce a revised version "The Girl of the Golden West" and a musical adaptation of "Dodsworth."

The Equity Library Theatre sked for the Lenox Hill Playhouse, N. Y., includes "Point of No Return," tonight (Wed.) through next Sunday (7), and "Love of Four Colonels" next Wednesday-Sunday (10-14).

Guthrie McClintic and **Stanley Gilkey** are dropping their option on "A for Adult."

Megs Jenkins and **Derek Godfrey** have won the Clarence Derwent awards of $140 each for the best supporting roles on the West End this season.

London Critics

Continued from page 89

commented that such rousing moments are rare.

He also described the show as "too brash and brassy, too deficient in wit (except in its music and lyrics) and almost entirely devoid of charm." Emery Pearce, reviewing in the Daily Herald, rated the show another American musical hit, noting "and it isn't loaded with big American names."

Harold Conway, in the Daily Sketch, commented that the show has "baseball for its subject, the Devil for a principal character and his assistant, promoted from a witch's broomstick, for heroine. It proves an unwieldy hotchpotch of a night at the Coliseum." There are, he added, flashes of sophisticated wit and patches of dullness. There are also brilliant lyrics, numbers put over with sparkle and zest, but few tunes to remember.

Robert Tee's review in the Daily Mirror, headed "Not cricket," suggests that the only reason why the musical has been running for nearly two years in New York is because Americans are fond of baseball. He suggested that Britain should hit back and send a musical version of the Third Test match (cricket) to Broadway.

Alan Dent, in the News Chronicle, described the musical as the "usual great big breathless Coliseum success," while in the Telegraph, W. A. Darlington said the theatre had entered upon "yet another of that series of very long runs, which have made it for years past a sort of small protectorate of the U.S." He considered the show about twice as attractive as "The Pajama Game."

The Times review, unsigned as always, praised the inventive skill of the authors and remarked the piece has a natural driving force, which makes its way with the audience.

The three London evening papers generally carried unfavorable notices. Milton Shulman, in the Evening Standard, was principally critical of the baseball theme, which he felt baffles the English audience. He pointed out that while England had surrendered to the American view of musical comedy, films, jazz, rock 'n' roll and the Suez Canal, it has remained obdurately immune to the charms of baseball.

On the other hand, Robert Wraight in the Star said so long as the show sticks to baseball it is brisk, brash and brassy. In the Evening News, Stephen Williams noted that, having started with such bright promise, "Damn Yankees" sticks "dismally and hopelessly in a morass of rambling sentiment and muddled symbolism."

Corrected 'Apple Cart' Grosses

The gross for the Charles Adams & Joseph Neebe production of "The Apple Cart" was overquoted on the recent two-week engagement at the Cass Theatre, Detroit. Following are the published and corrected figures on the engagement. The actual grosses were obtained from a source other than the management.

Week Ending	Published Gross	Actual Gross
March 16	$21,000	$18,600
March 23	$21,000	$18,659

Chi Simmers; 'Matchmaker' $28,100, 'Sergeants' $21,300, 'View' $18,600

Chicago, April 2.

Loop legit biz eased off slightly last week.

Next up is "Cat on a Hot Tin Roof" at the Erlanger, April 30, for a run, on subscription. The Tennessee Williams' drama apparently will be the final arrival for the current local season.

Estimates for Last Week

Matchmaker, Blackstone (C) (4th wk) ($5; 1,450; $33,000) (Ruth Gordon, Loring Smith, Patricia Cutts). Nearly $28,100; previous week, $28,500.

No Time for Sergeants, Erlanger (C) (29th wk) ($5; 1,335; $34,495). Over $21,300; previous week, $22,700; resumes tour April 27.

View From the Bridge, Harris (D) (3d wk) ($4.95; 1,000; $22,000) (Luther Adler). Drew $18,600; previous week, $18,700; closed Saturday night (30).

Opened This Week

Desk Set, Harris (C) $5; 1,000; $29,600) (Shirley Booth). Opened last night (Mon.) for a minimum stay of four weeks. Drew one affirmative notice (Dettmer, American), one negative (Harris, News) and two rapping play, but lauding star (Cassidy, Tribune; Kogan, Sun-Times).

Miscellaneous

Guardsman, Studebaker. Stock revival opens tonight (Tues.) for three weeks.

'Lady' SRO $98,800, First Week, Det.

Detroit, April 2.

On an advance sellout the touring "My Fair Lady," starring Brian Aherne and Anne Rogers, grossed $98,800 in the first chapter of a three-week stay at the newly-converted-to-legit Riviera Theatre. The 2,700-seat nabe theatre is scaled at $5 week nights and $6 weekend eves. The press list cut the take from the $99,000 potential capacity.

The production received rave notices from the local critics. Requests for 200,000 tickets had to go unfilled because of lack of seating space.

British Shows

(Figures denote opening dates)

LONDON

At Drop of Hat, Fortune (1-24-57).
Boy Friend, Wyndham's (12-1-53)
Bride & Bachelor, Duchess (12-19-56).
Chalk Garden, Haymarket (4-11-56).
Damn Yankees, Coliseum (3-28-57).
Double Image, St. James (11-14-56).
Dry Rot, Whitehall (6-31-54).
Ewige Feuillere Co., Palace (3-4-57).
Fanny, Drury Lane (11-15-56).
For Amusement Only, Apollo (6-5-56).
Grab Me a Gondola, Lyric (12-26-56).
Hatful of Rain, Princess (3-7-57).
House by Lake, York's (5-9-56).
Iron Duchess, Cambridge (3-14-57).
Mousetrap, Ambassadors (11-25-52).
New Crazy Gang, Vic. Pal. (12-18-56).
No Time Sgts., Her Maj. (6-23-56).
Nude With Violin, Globe (11-7-56).
Plaintiff in Hat, St. Mart. (10-11-56).
Plume de ma Tante, Garrick 11-3-55).
Polish Theatre, Wilia Gard. (3-25-57).
Repertory, Old Vic (9-7-55).
Romanoff & Juliet, Piccadilly (5-17-56).
Sailor Beware, Strand (2-16-55).
Salad Days, Vaudeville (8-5-54).
Subway in Sky, Savoy (9-2-57).
Under Milk Wood, New (6-20-56).
View From Bridge, Comedy (10-11-56).
Waltz of Toreadors, Criterion (3-27-56).
Wit to Woo, Arts (3-12-57).

Scheduled Openings

Camino Real, Phoenix (4-8-57).
Man With Guitar, New Lind (4-9-57).
Entertainer, Royal Court (4-10-57).
Zuleika, Saville (4-11-57).
Harmony Close, Lyric Hamm. (4-16-57).
Plaisirs De Paris, Wales (4-20-57).
Tea & Sympathy, Comedy (4-25-57).
Glass Cage, Piccadilly (4-26-57).

Closed Last Week

Diary Anne Frank, Phoenix (11-28-56).

On Tour

Bed
Doctor in the House
D'Oyly Carte Opera
Glamour Girl
Harmony Close
Janus
Kismet
Lie Detector
Look Back in Anger
Lovebird
Month of Sundays
Pajama Game
Peter Pan
Restless Heart
Reluctant Debutante
Separate Tables
Spider's Web
We Must Kill Toni

'Cat' Gets Sleek $25,900, 'Tops' Down to $7,500, L.A.

Los Angeles, April 2.

"Cat On a Hot Tin Roof" picked up to a fast $25,900 last week in its second frame at the Huntington Hartford Theatre. The initial stanaz registered $24,500.

"Pajama Tops" was off slightly to $7,500 for its 23d stanza at the Forum Theatre.

'GENTLEMAN' OK $20,500 FIRST WEEK IN PHILLY

Philadelphia, April 2.

One outright pan and two moderately unfavorable reviews greeted "The First Gentleman," historical comedy-drama import which arrived last week at the Forrest. The milder disapproval was expressed by Gaghan (News) and de Shauensee (Bulletin), while the blast came from Barbara Wilson, second-stringer covering for the Inquirer in the absence of the ailing Henry T. Murdock.

The tryout is undergoing revisions and deletions and leaves Saturday evening (6) for two more tryout weeks in Boston. Next theatrical prospect here is the touring production of "A Hatful of Rain," due next Monday (8) at the Walnut.

Estimate for Last Week

First Gentleman, Forrest (CD) (1st wk) ($4.80, 1,760; $32,000) (Walter Slezak). Subscription was apparently a factor in carrying this one to almost $20,500. Production missed Tuesday evening (26) performance due to laryngitis suffered by Slezak.

'Yankees' Scores $42,900 In 1st Inning, Boston

Boston, April 2.

Local legit is picking up. The touring "Damn Yankees" continues and "First Gentleman" opens next Tuesday (9) at the Plymouth. Because of the omission of the Monday (8) performance, the tryout will have two performances at 6 and 9 p.m., Friday (12).

The Ballet Russe opened at the Opera House last night (Mon.) for a week.

"New Girl In Town" opens April 17 at the Shubert for two-and-a-half weeks before Broadway. "Hatful of Rain" is booked into the Plymouth to open April 22 for a fortnight.

Estimate for Last Week

Damn Yankees, Shubert (MC) (1st wk) ($6.25-$4.95; 1,717; $50,229) (Ray Walston). Tourer opened to unanimously good reviews and racked up almost $42,900 (the theatre management incorrectly reported $43,900); continues this week.

'Fanny' Languid $29,500 In Indpls.-L'ville Split

Indianapolis, April 2.

The touring "Fanny" grossed a fair $19,000 in four performances at the Murat here last Monday-Wednesday (25-27), playing at $4.80 top ($4.36 plus tax). Nights were well attended but slim Wednesday matinee turnout pulled down the gross.

"Fanny" receipts were overlooked by thieves who broke into two safes in the Murat boxoffice Tuesday night (26), escaping with about $9,000 belonging to the Shrine Circus and the Indianapolis Symphony Orchestra.

$9,500 More, L'ville

Louisville, April 2.

The road company of "Fanny," costarring Billy Gilbert and Italo Tajo, grossed a sour $9,500 last Thursday-Saturday (28-30) at the Memorial Auditorium here.

The show was scaled at $2.25 to $4.85 nights with matinee scale $1.50 to $3.75.

'Hatful' Fairish $20,200 On Subscription, Balto

Baltimore, April 2.

Vivian Blaine and Ben Gazzara in "A Hatful Of Rain" grossed a passable $20,200 at Ford's Theatre here last week as the fifth local Guild-ATS subscription offering.

Next at Ford's will be "The Matchmaker," set for the week of April 29 as the sixth and final subscription offering. "Fanny" is pencilled for May 6 as the season finale.

'Paradiso' $18,700, 'Joker' Folds, D. C.

Washington, April 2.

Legit pickings were generally lean in the capital last week. The second stanza of "Hotel Paradiso" skidded below the previous one, although a rise was expected after the good reviews. The farce remains a third week for continued polishing, with mild business in prospect.

"The Joker" failed to excite either audience or reviewers during its one week tryout at the Shubert. It folded Saturday (30) here.

Estimates for Last Week

The Joker, Shubert (C) (1st wk) ($3.85-$4.40; $32,000). Pulled just over $1,000 and collapsed, cancelling this week's scheduled Broadway opening.

Hotel Paradiso, National (C) (2d wk) ($5.50; 1,650; $35,000)—(Bert Lahr, Angela Lansbury, John Emery, Vera Pearce, Douglas Byng). Good enough $18,700 for the holdover; previous week, $19,000.

'HIDE' NOT BAD $20,700 FOR NEW HAVEN WEEK

New Haven, April 2.

"Hide and Seek," costarring Franchot Tone, Geraldine Fitzgerald and Basil Rathbone, grossed a fair $20,700 in eight performances at the Shubert Theatre here last week.

The play opens at the Barrymore Theatre, N.Y., tonight (Tues.), with Barry Morse succeeding Tone.

'Apple Cart' NSG $16,100, Winds Up Pitt Season

Pittsburgh, April 2.

Maurice Evans in "Apple Cart" did so-so $16,100 at 1,700-seat Nixon last week playing to $4.20 top week nights and $4.80 Friday and Saturday. It was passable for the house, but brutal for the show. The G. B. Shaw comedy wound up shortest legit season on record here, only 13 weeks. House gets "Around the World in 80 Days" for extended run starting April 11.

Nixon is dark this week with the cancellation of Ruth Gordon in "The Matchmaker," which is remaining in Chicago. Gabriel Rubin, managing director, has asked producer David Merrick for a settlement since the comedy was also to have been final subscription play, making refunds necessary.

$9,000 Advance, Toronto

Toronto, April 2.

The touring "Apple Cart," starring Maurice Evans and featuring Signe Hasso, opened last night (Mon.) at the 1,525-seat Royal Alexandra Theatre here with an advance sale of only $9,000 for the two-week stand.

The G. B. Shaw comedy is not on subscription.

Stock Items

Lillian Roth is to hit the strawhat trail next summer as star of a package production of "Primrose Path," to be sent out by the Stage & Arena Guild of America.

The Lambertville (N. J.) Music Circus gets underway for its ninth season June 4 with a four-week run of "Pajama Game."

Leonard Sillman will present a **T. C. Jones** revue as a strawhat package this summer, with **Jimmy Sisco, Maggie Smith** and **Rod Strong** featured.

The Shakespeare-under-the-Stars Festival at Yellow Springs and Toledo, Ohio, next summer will be split between four Bard plays and four musicals.

The Lyric Circus, Skaneateles, N. Y., will present a straight play for the first time when it begins its sixth season June 18 with "Teahouse of the August Moon." The balance of the summer will be devoted to musicals, with **Thomas Philipp Martin** returning as conductor. **Ted Isaac** is currently handling publicity on a temporary basis.

B'way Perks; 'Brigadoon' $49,800 (8), 'Orpheus' $31,500, Douglas $34,400, 'Fella' $47,100, 'Sergeants' $27,400

Business continued to edge up for most Broadway shows last week. The climb was generally moderate, but a few shows dipped slightly.

Holding in the capacity category were "Auntie Mame," "Bells Are Ringing," "Li'l Abner," "My Fair Lady" and "Visit to a Small Planet."

Estimates for Last Week

Keys: C (Comedy), D (Drama), CD (Comedy-Drama), R (Revue), MC (Musical-Comedy), MD (Musical-Drama), O (Opera), OP (Operetta).

Other parenthetic designations refer, respectively, to weeks played, number of performances through last Saturday, top prices, number of seats, capacity gross and stars. Price includes 10% Federal and 5% City tax, but grosses are net; i.e., exclusive of taxes.

Auntie Mame, Broadhurst (C) (22d wk; 173, $6.90-$5.75; $1,182; $43,000) (Rosalind Russell). As always, $43,600. Comedy lays off Holy Week (April 13-21) as stipulated in Miss Russell's contract.

Bells Are Ringing, Shubert (MC) (18th wk; 140; $7.50; 1,453; $55,039) (Judy Holliday). As always, $55,600; the b.o. scale was hiked to an $8.05 top, effective last Monday (1) night.

Brigadoon, City Center (MD) (1st wk; 7; $3.80; 3,090; $45,000) (David Atkinson, Virginia Oswald, Helen Gallagher, Scott McKay, Robert Rounseville). Second of five revivals in the City Center Light Opera Co. series opened last Wednesday (27) to unanimously affirmative reviews (Atkinson, Times; Chapman, News; Donnelly, World-Telegram; Kerr, Herald Tribune; McClain, Journal-American; Quinn, Mirror; Watts, Post); over $49,800 for first seven performances and one preview. Moves April 9 to the Adelphi where it can remain for four weeks only.

Damn Yankees, 46th St. (MC) (100th wk; 796; $8.05; 1,297; $50,573). Has to vacate theatre May 4. Previous week, $33,700; last week, over $33,500.

Diary of Anne Frank, Ambassador (D) (78th wk; 621; $5.75; 1.155; $35,000) (Joseph Schildkraut). Previous week, $20,200 on twofers; last week, over $20,500 on twofers.

Happiest Millionaire, Lyceum (C) (19th wk; 151; $5.75; 995; $26,000) (Walter Pidgeon). Previous week, $21,200; last week, almost $21,900.

Happy Hunting, Majestic (MC) (17th wk; 132; $8.05; 1,625; $69,989) (Ethel Merman). Previous week, $67,500; last week, over $68,300.

Hole in the Head, Plymouth (CD) (5th wk; 36; $6.25-$5.75; 1,062; $36,625) (Paul Douglas). Previous week, $32,000; last week, almost $34,400.

Holiday for Lovers, Longacre (C) (7th wk; 52; $5.75; 1,101; $29,378) (Don Ameche). Previous week, $20,300; last week, over $21,700.

Inherit the Wind, National (D) (89th wk; 710; $5.75-$4.60; 1,162; $32,003) (Paul Muni). Previous week, $25,400; last week, over $25,100.

Li'l Abner, St. James (MC) (20th wk; 156; $8.05; 1,028; $58,100). Previous week, $58,200; last week, same.

Long Day's Journey Into Night, Helen Hayes (D) (21st wk; 126; $6.90; 1,039; $30,000) (Fredric March, Florence Eldridge). Previous week, $27,600; last week, over $27,400.

Major Barbara, Morosco (C) (22d wk; 175; $6.90; 946; $37,500) (Charles Laughton, Burgess Meredith, Eli Wallach, Cornelia Otis Skinner). Closes May 18. Previous week, $22,500; last week, nearly $23,700.

Middle of the Night, ANTA (D) (52d wk; 413; $5.75; 1,185; $39,116) (Edward G. Robinson). Previous week, $23,400; last week, over $24,000.

Most Happy Fella, Imperial (MD) (48th wk; 380; $7.50; 1,427; $57,875). Previous week, $44,200; last week, over $47,100.

My Fair Lady, Hellinger (MC) (55th wk; 435; $8.05; 1.551; $67,696) (Rex Harrison, Julie Andrews). As always, $68,700. Miss Andrews returns from a two-week vacation next Monday (8). Lola Fisher is subbing.

No Time for Sergeants, Alvin (C) (76th wk; 604; $5.75-$4.60; 1,331; $38,500). Previous week, $26,700, last week, nearly $27,400.

Orpheus Descending, Beck (D) (2d wk; 12; $6.90; 1,280; $41,500). Previous week, $26,000 for first four performances and two previews; last week, almost $31,500. moves May 20 to the Morosco.

Potting Shed, Bijou (D) (9th wk; 71; $5.75-$5.25; 603; $20,400) (Sybil Thorndike, Robert Flemyng, Leueen McGrath). Closes April 20. Previous week, $17,600; last week, nearly $17,800.

Separate Tables, Music Box (D) (23d wk; 180; $5.75; 1.010; $31,021) (Eric Portman, Margaret Leighton). Previous week, $26,100; last week, almost $25,900.

Tunnel of Love, Royale (C) (7th wk; 53; $5.75; 994; $34,000) (Tom Ewell). Previous week, $31,600; last week, nearly $32,800.

Uncle Willie, Golden (C) (15th wk; 116; $5.75; 800; $24.000) (Menasha Skulnik). Previous week, $12.000; last week, almost $12,200.

Visit to a Small Planet, Booth (C) (8th wk; 60; $6.90-$5.75; 766; $27,300) (Cyril Ritchard). Previous week, $27,300; last week, nearly $27,600.

Waltz of the Toreadors, Coronet (CD) (11th wk; 84; $6.90; 1,001; $35,040) (Ralph Richardson). Previous week, $26.500; last week, over $26,800, with Chris Gampel subbing for Richardson at the Wednesday matinee.

Ziegfeld Follies, Winter Garden (R) (5th wk; 35; $8.05; 1,404; $63,000) (Beatrice Lillie). Previous week, $54,200; last week, nearly $55,600.

Miscellaneous

Duchess of Malfi, Phoenix (D) (2d wk; 16; $3.85; 1,150; $25,000). Previous week, around $10,000 for first eight performances; last week, about $10,000; closes next Sunday (7).

Opening This Week

Hide and Seek, Barrymore (D) ($6.90-$5.75; 1,077; $34,500) (Geraldine Fitzgerald, Basil Rathbone, Barry Morse). Play by Stanley Mann and Roger McDougall, presented by Fred F. Finklehoffe, Mark Marvin & Gabriel Katzka; production financed at $55,000, cost about $39,000 to bring in and can break even at around $16,800 gross. Opened last night (Tues.).

OFF-BROADWAY

American Savoyards, St. Ignatius Church (2-26-57).

Box of Water Colors, B'way Cong. Church (2-17-57); closes April 21.

Dr. Faustus & Parade at the Devil's Bridge, Blackfriars' (2-18-57).

Exiles, Renata (3-12-57); closes April 21.

Iceman Cometh, Circle-in-Square (5-18-56).

In Good King Charles' Golden Days, Downtown (1-24-57).

Land Beyond the River, Greenwich Mews (3-28-57).

Purple Dust, Cherry Lane (12-27-56).

Synge Trilogy, Theatre East (3-6-57).

Take a Giant Step, Jan Hus (9-22-56).

Threepenny Opera, de Lys (9-20-55).

Trojan Trilogy, Theatre Marquee (3-18-57).

Volpone, Rooftop (1-7-57; closes April 28.

Closed Last Week

Lady's Not for Burning. Carnegie Hall Playhouse (2-21-57).

Touring Shows

(April 1-14)

Apple Cart (Maurice Evans)—Royal Alexandra, Toronto (1-13).

Canadian Players (Peer Gynt, Hamlet)—Texas Teachers College Aud., Lubbock (1); U. of Alabama Aud., Tuscaloosa (4); Talladega Ala.) College Aud. (5); Southern Illinois U. Aud., Carbondale (8); Stephens College Aud., Columbia, Mo. (9); Iowa State Teachers College Aud., Cedar Falls (11).

Cat on a Hot Tin Roof (Thomas Gomez, Marjorie Steele, Alex Nicol)—Hartford, L.A. (1-13).

Damn Yankees (Ray Walston)—Shubert, Boston (1-6); Her Majesty's, Montreal (8-13).

Fanny (Italo Tajo, Billy Gilbert)—American, St. L. (1-6); National, Wash. (8-13).

First Gentleman (tryout) (Walter Slezak)—Forrest, Philly (1-6); Plymouth, Boston (8-13) (Reviewed in VARIETY, March 27, '57).

Hatful of Rain (Vivian Blaine, Ben Gazzara)—Rajah Aud., Reading, Pa. (1-2); McCarter, Prineeton (3-4); Playhouse, Wilmington (5-6); Walnut, Philly (8-13).

Hotel Paradise (tryout) (Bert Lahr, Angela Lansbury, John Emery, Vera Pearce, Douglas Byng)—National, Wash. (1-6) (Reviewed in VARIETY, March 26, '57).

Matchmaker (Ruth Gordon, Loring Smith, Patricia Cutts)—Blackstone, Chi (1-13).

My Fair Lady (2d Co.) (Brian Aherne, Anne Rogers)—Riviera, Det. (1-13).

New Girl in Town (tryout) (Gwen Verdon, Thelma Ritter)—Shubert, New Hven (6-13).

No Time for Sergeants (2d Co.)—Erlanger, Chi (1-13).

Literati

Marquand's Encore 'Retiring'

Pulitzer Prize-winning author John P. Marquand said at Charlotte, N. C., last week he will retire after he completes his present novel about a playwright and his marital difficulties. Marquand, in Charlotte to introduce Harvard President Nathan Pusey at an alumni meeting there, said it will be either the fourth or fifth time he will "retire."

His advice to young authors: "You don't get better by worrying. You get better by writing and you have to do it every day — four hours."

Dandridge vs. 'Confidential'

Dorothy Dandridge filed her second $2,000,000 lawsuit against a scandal magazine, a libel action against Confidential, in L.A. Superior Court and added a new wrinkle. She listed 1,000 John Does as defendants and explained they were the newsdealers who handled copies of the magazine which included an article entitled "What Dorothy Dandridge Did in the Woods." Her first libel action, a month ago, was against Hep Magazine.

Suit against Confidential charged the article was written with "malice and evil motives" and painted her as a "person of loose morals."

Publishing Course

June 19-July 30 are dates, inclusive, for 10th year of the Radcliffe (College) course in Publishing Procedures. Among special lecturers are Edward Weeks, editor of Atlantic Monthly; Stewart Beach, exec editor of This Week; Austin Kiplinger, exec editor of Kiplinger's Changing Times; W. Bradford Wiley, prexy of John Wiley & Sons; John O'Connor, prexy of Grossett & Dunlap; Evan Thomas, managing editor, Harper & Bros.; and William Sloane, director, Rutgers U. Press.

Special mag workshop will be run by George P. Hunt, assistant m.e., and Bernard Quint, associate art director—both of Life. Over 40 experts in publishing will lecture during the course open to recent college grads. Enrollment deadline is May 15.

Boston Press Club's Fete

The Boston Press Club's seventh annual dinner-dance will be held in Sheraton Plaza Hotel April 22 with Steve Allen, Jayne Meadows, and William Worthy, Nieman Fellow at Harvard, who recently caused an international incident by his visit to Red China, as guests. Other w. k. guest personalities are to be announced.

The dinner features the presentation of the Amasa Howe award for distinguished journalism. Other awards for journalism are to be made at the affair to outstanding figures in the field.

Pirated Trade Periodicals

The Overseas Publications Importers' Association will shortly file a strongly-worded petition with the Education Ministry to take steps to wipe out "pirate editions" of foreign publications now rampant in Japan.

Before the war, pirate editions were identified with Shanghai. Postwar, however, Tokyo has assumed title. It is believed that over 100 foreign periodicals are now published illegally in Tokyo.

Most of these are believed to be U.S. publications on natural sciences, especially those related to industrial engineering. They are in offset. Price is cheap but printing is poor.

The association's drive is based on fear of foreign publishers calling a halt to exporting product to Japan.

The few publishers of pirate editions who have been caught were found to be financially unable to pay indemnities.

A U.S. publication "Encyclopedia on Chemical Engineering" costs $27.80 through legal sale, for example, and $6.50 in pirate edition.

'Best Quotes'

"Best Quotes of '54, '55, '56" (Crowell; $3.95) is even better reading than the title would indicate because of compiler James Beasley Simpson's painstaking classification and index, with credit, of course, to the source and, almost always, the occasion that inspired the quote. Newspaperman-news analyst, longtime aide to H. V. Kaltenborn, that Simpson is, he is obviously a close student not only of semantics but the passing show of life as well.

Result is an extraordinary compilation that starts with Armed Forces, Art and Authors down to Sports, Theatre and UN. In between, Hollywood, music, personalities, press and radio-tv are fountainheads for beaucoup quotes, among other categories. Even the three Goldwynisms are un-malaprop and, incidentally, highly typical of the contents, viz., (1), "God makes the star. God gives them the talent. It is up to the producers to recognize that talent and develop it." (2), "Oscar means an added million dollars to the gross of a picture." (3), "A wide screen just makes a bad film twice as bad."

Simpson was associated with the network tv show called "Who Said That?" and he credits a host of panelists, among others, for inspiring this anthology.

Compiler found Winston Churchill such a fertile source for quotation that an entire 7½ page chapter is devoted to excerpting from the British statesman's writings and speeches.

"Quotes" is not one of those wisecracking "I wish I had said it —and I will" (circa Milton Berle) but a respectful collection of memorable, yet succinct opinions which are tantamount to a capsule running account of the days of our recent years. It's highly readable —and re-readable—stuff. *Abel.*

They Sure Read 'Variety'

A stick in N. Y. Sound Track recently to the effect that press-agents, et al., would do themselves so much good, psychologically, by folding news copy, and in fact almost anything of that nature, so that the text was on the outside, seems to have been widely read. Whether VARIETY, or any other periodical, the amount of press matter that avalanches into a newspaper office makes this a convenience for handling and expediting chatter, tidbits, p.a. news leads, etc., for rewrite or followup. It's also a great plus for the p.a.

It's now gotten so that newsletters and stuff not strictly press matter is reaching VARIETY folded outward.

M. L. Ernst 'Amicus Curiae'

With the U. S. Supreme Court expected to rule upon three cases involving "obscene" books possibly within another month, trade observers feel that the high tribunal's decision will be of far-reaching importance to the publishing, motion picture and radio-tv industries. These cases are considered so vital by veteran attorney Morris L. Ernst that he has submitted an amicus curiae (friend of the court) brief contending the Government has no right to regulate ideas "which have as their purpose purely their impact on the mind of man."

Ernst, who has had an avowed dedication to matters involving the First Amendment in his more than 40 years of practice, filed his brief in connection with a case known as Samuel Roth vs. the U.S. Roth was sentenced Feb. 8, 1956 by a Federal Court to a five-year jail term for selling and distributing obscene books. His conviction was upheld by the Court of Appeals. But the Supreme Court has been asked to reverse the lower court's ruling.

Two other cases have been consolidated with the Roth appeal. These include Kingsley Books vs. Peter C. Brown, the New York City Corporation Counsel, and Alberts vs. the State of California.

Pointing out that he has had a "deep and satisfying concern with the problems of censorship over the mind of man," Ernst emphasizes in his brief that "I speak only my own mind and not that of any other person or group." He concedes that the Government has the power to abridge the freedom of speech and press in the area of seditious words or in the category of "merchandise words." These, he explains, are words which inspire ideas "only in order to sell lottery tickets, stocks, bonds, drugs, etc."

"But in the area of ideas *qua* ideas," the brief maintains, "the Government may not abridge freedom of speech and press." Among points raised to support this argument are: The Constitution delegates no power to the Federal Government to regulate community morals, speech or press for the power over speech and press is in the States alone.

Also nationwide standards for judging "obscenity" do not exist. . . . Federal obscenity law interferes with the power of the States. Ernst argues that the States' power over speech and press "is not beyond all Federal control." But if the Federal Government "does possess power in this area, the Federal obscenity statute is unconstitutional in that it violates the First and Fifth Amendments."

To bolster his line of reasoning Ernst cites some 43 legal cases of the past and also submits quotes from 34 books, treatises and other authorities. Particularly interesting is a reference to a 1928 tome, "To the Pure," on which he collaborated with William Seagle. Passage is as follows:

"Where reading plays any role whatever, it is likely to be one of information. In the classic study of 1,200 unmarried women college graduates made by the Bureau of Social Hygiene of New York City, 218 reported that what they found the most stimulating sexually was, as might have been anticipated, the opposite sex. As for their sources of sex information, reading represented only 6% of it, and among the books mentioned were the Bible, the dictionary, Shakespeare, a Lydia Pinkham advertisement, and Motley's 'Rise of the Dutch Republic'."

McMahan's Expanded Book

"The Television Commercial," one of the first books devoted exclusively to the techniques of creating and producing tv commercials, is to be published on April 15 in a new enlarged edition by Hastings House. The author is Harry Wayne McMahan, former v.p. in charge of tv commercials at McCann-Erickson and now a special tv consultant to advertisers.

The "handbook," first published in 1954, is used by a number of universities as a text.

Curtis Equals $1.09 a Share

Philadelphia, April 2.

Curtis Publishing Co. predicts a brighter outlook for 1957 than the banner showing of 1956. Curtis chalked up a record gross income of $186,575,869 and net profits of $6,234,398, or $1.09 a share.

The net profits compare with $4,080,788, or 40c a share in 1946 and were the highest in 20 years.

Shimkin's Pocket Books Buy

Ownership of Pocket Books Inc. changed hands this week, with Leon Shimkin and James M. Jacobson, the company's two top execs, buying out Marshall Field Jr. for approximately $5,000,000. Pocket Books had been a wholly owned subsid of Field Enterprises Inc.

Shimkin is PB prexy, and Jacobson the exec veep of the paperback publishing house. They'll continue in those roles, and indicate that there will be no changes in the company's other officers, editors or staff.

Included in the sale of Pocket Books Inc. are three publishing imprints: Pocket Books, Cardinal Editions and Permabooks; also Pocket Books of Canada Ltd. Besides its own stuff, outfit distribs Little Golden Books and Little Golden Records for Simon & Schuster, which will remain entirely under the Field Enterprises umbrella despite the sale.

Shimkin explained purchase was motivated "by desire to acquire (PB) on behalf of the management and the employees; in due course, it will become an employee-owned and employee-publishing house instead of being a corporate-owned concern."

Holt's Bullish Statement

Behind "sizeable" gains in textbooks and record levels in all divisions, Henry Holt & Co. reports a peak $1,056,216 in net income after taxes during 1956. Consolidated net sales and operating revenues for the year were $13,302,534, compared to 1955's previous high of $10,429,166.

Publishing company's earnings last year were $3.24 on 326,111 shares, compared with 1955 earnings of $1.96 on 290,663 shares outstanding. Five-percent dividends were paid twice last year on the common stock. Incidentally, in February of this year, a three-for-one stock split was approved by stockholders, thus affecting the issuance of two additional shares for every one held to that time.

Consolidated net working capital for Holt at the end of 1956 was $3,456,040 as against the previous year's $2,430,058.

More than 80% of the publisher's sales in 1956 were in high-school and college texts, and company figures on still larger revenues from this area due to the upcoming overflow of juves from the gradeschools into highschools and colleges.

CHATTER

Charles S. Thorn, ad director of Redbook since mid-1955, becomes a veep of the McCall Corp.

The Weekly News, Dundee, Scotland, featured Rex King article on Jeannie Carson.

NBC's Caroline Burke inaugurates a column on art in the April issue of the Diplomat, Washington, D.C., monthly published by Roy St. Lewis.

NBC's show "Tonight" will cover a pre-publication party at Danny's Hideaway in honor of Joey Adams whose book, "Cindy and I," will be published April 24 by Crown.

Lawrence J. Quirk, former staffer on Motion Picture Daily and Motion Picture Herald, named editor of Skye Publishing Co.'s fan mags. These include Movie-TV Fan, Screen Life, and Hollywood Stars.

Robert Manton, professor of music at the U. of New Hampshire has written a new choral work, "In Memorium—Marian Nevins MacDowell," which will be published by the Composers Press, New York.

Walter Ross, Warner Bros. home-office publicist who becomes BMI's director of public relations on April 15, has placed articles in the upcoming issues of McCall's and Argosy. He's also completing a novel.

S. T. Henry, editor of the Tri-County News, Spruce Pine, N. C., for more than 30 years, died of a heart attack at 76. He had been with McGraw-Hill in N. Y. for many years as an editor and assistant to the president.

Helen King, handwriting analyst with a long list of radio, tv, mag and newspaper ties, has been collecting doodles of radio-tv-press personalities, assembling the collection of scribbles in book form. It will be published in May by Fleet, a subsidiary of General Features.

Lucius Beebe, Michael Tilden and B. A. Botkin are the judges who will select the $1,000-award winner for the best western novel, reprint or original, published by Dell during 1956. Purpose of award is to encourage a more believable and realistic kind of western fiction, and to support the growing trend toward writing of the old west as it actually was.

Columnist Dorothy Kilgallen will be recipient of a special award at the Mystery Writers of America 13th annual Edgar Allan Poe Awards dinner on April 25 in New York. Awards and dinner will celebrate the 115th birthday of the modern detective story, Poe's "Murders In The Morgue," first published in Graham's Magazine, Philadelphia, in 1841.

SCULLY'S SCRAPBOOK

By Frank Scully

Palm Springs, April 2.

Peasants who think contraband communications are limited to satellites behind the various curtains don't know all of America. For months we have been not unlike mountaineers listening to forbidden broadcasts. Now that the whole thing is out in the open no harm can come if we kiss and tell.

For three years we had been living in an area of America where only the excessively rich could enjoy television. They were hooked up to a cable at all sorts of varying installation charges and monthly fees. It was called the Palm Springs Community Television Corporation. This was a long way of describing a monopoly owned by Paramount.

Twenty years ago I was close to Commander Ralph Lemert, who had the basic patents for shortwave and widescreen television. He had precious little money and he faced the fact he was going to lose the race to American Tel & Tel and Anaconda Copper because they not only had lots of money but could make lots more with their type of installation, as opposed to shortwave and high frequency televising.

During the war he was guarded by two marines wherever he went, as he was considered a priceless ingredient in the detection and destruction of enemy submarines. He died before the war ended, for he had been a critically sick young man for years.

But when the translator system began to be used in areas where there either was no television cable or it wasn't worth putting one in, Lemert's type of televising came into more common use.

With an antenna and a modest mechanical outlay involving $15,000 to $30,000, any community which had a hill high enough to catch reflections from a televising station could mirror them down to the community itself. All the receiving apparatus needed was a small converter and a two-by-four-foot roof antenna, altogether about $30 investment added to the old tv box.

UHF 72 Equals Channel 4

When the town had the official unveiling of a test installation and the city fathers and all the Village's big shots were present, I had to do some really high class acting to make it appear that I was seeing the picture for the first time.

At first, testing was limited to UHF 72, which translated down to Channel 4, meaning on the West Coast, NBC. Later UHF, 70, meaning Channel 2, or CBS, was added. This was all in the testing era before the FCC gave the non-profit corporation a final okay. But I had been bootlegging the testing programs for weeks, thanks to a neighbor who used to be in the biz of servicing tv installations.

One of the first authorized programs we caught, however, was the Emmy awards and while it was delightful to see such oldtimers as Sid Caesar, Phil Silvers, Desi Arnaz, Claire Trevor and Loretta Young still in there pitching, it was sad to see that the writers of their material seemingly had been laid off during the awards. It may be hard to find new ways to say "thank you" on winning an election, but Adlai Stevenson always found gracious ways to say it, even on losing, and the television industry could do worse than to hire him at $100,000 a year to write the greeting cards of those stars who seem pathetically destitute of the right words to say on such an occasion.

Malone's Long Commercial

The same could be said even more emphatically for the older Academy awards. Except for Cary Grant's gracious acceptance of Ingrid Bergman's second Oscar in her career, the responses at best could be listed as from fair to mediocre. Dotty Malone's acceptance developed into a longer commercial than Oldsmobile's and not nearly as entertaining.

Jerry Lewis as emcee in Hollywood lost whatever honors he had left over from last year to Celeste Holm as femcee in New York. He seemed to have developed hand-trouble and was forever pushing up his nose with his left index finger or wiggling a finger of his right hand in his right ear.

These nervous gestures may be acceptable when clowning around in one of his old Martin & Lewis characters, but they seem to fall far short of casting standards in formal evening clothes.

His crack, "don't sit there, go to the movies!", about set the pace of the evening's humor, but since he himself has collected plenty of dough from television as well as from pictures, it seemed as out of place as if in the movies he would say to the audience, "Don't sit here, go home and look at television!"

If the movie industry were as smart as it has been rich and believed what its leaders said, it long ago would have plugged its own feature pictures on tv as the only commercials for the Oscar awards, or it would have transferred the whole ceremony to a closed circuit to be seen only in picture houses throughout the country.

The Emmy awards were not given exclusively to newsreels to be shown exclusively in picture houses. The tv stars were smart enough to blow their own horn in their own street to their own captured audience, and until the picture industry comes up with something at least as smart, derogatory gags directed at tv become duller with the passing years.

An Easter Lily For Lockhart

Indeed, the liveliest part of the Oscar awards took place at the entrance to the Pantages Theatre where June Lockhart and Johnny Conte welcomed the guests on alternate mikes and thus kept the stream flowing with vivacious small talk. They knew who was who and who was new. And June Lockhart, with a fur piece that went from one shoulder to her waist diagonally, like an ambassadorial band, was the style-sensation of the evening.

The perpetual nominees who never quite make it—Gregory Peck, Montgomery Clift—and people like Marlon Brando who made it one in five nominations; Paul Muni, who came in with one in four, and James Stewart, one of the biggest moneymakers of them all, who hasn't been tapped since "Philadelphia Story" in 1940, were among those who didn't win in 1956 either.

Broadway

Claudio Frigerio, who was with the Met Opera, 1930-33, has hung out shingle as voice coach.

Mrs. Ed (Betty) Leslie made RCA exec Frank M. Folsom a grandpop for the 22d time; a boy.

Dublin's Robert Briscoe to be the fall guy at the Saints & Sinners' luncheon April 26 at the Waldorf-Astoria.

Lillian and Harold Erichs (VARIETY) sailing Friday (5) on the Independence. They will motor through Italy, thence north from Rome to the Riviera to Paris and London.

Students at the High School of Performing Arts, which is situated on VARIETY street (46th), seem to be on an anti-r&r kick judging by the badges spotted reading "I hate Elvis."

Sharman Douglas, daughter of the former U. S. Ambassador to England, on a "goodwill mission" for Distributor Corp. of America's "Battle Hell," produced by Herbert Wilcox in London.

Vet waiter - captain Anthony Stonehouse of the Hotel Plaza's Oak Room retired at 65 to his Tenafly, N. J., home. He was for 32 years at the midtown Hotel Seymour and 12 years at the Plaza.

Dennis Marks, son of singer Ethel Gilbert and late comedian Joe E. Marks, winding up a hitch in the Navy on June 4 and plans a term in summer stock production staff to start his show biz career.

Evidence of Robert E. Lee's progress, since the brain surgery at Hollywood's Cedars of Lebanon hospital, is his collaboration on a new play with Jerome Lawrence. Latter is due east April 16 with the script idea. Lawrence & Lee have two concurrent legit clicks in "Inherit the Wind" and "Auntie Mame."

A morning champagne party was held aboard the Cristoforo Colombo last week (28) to bon voyage Baron Moens de Fernig, Commissioner General of the Belgian government for the Brussels World's Fair of 1958. He will remain in the Belgian capital until the fair's launching next April, after several weeks in the U.S. under the p.r.'ing of Hill & Knowlton International which has the account.

Eve and Stanley Garfinkel's farewell cocktailery, for Bobby Evans, the textile man turned actor, who headed for Mexico City location on Darryl F. Zanuck's "The Sun Also Rises" immediately after this past Sunday's wingding, lasted until midnight. One reason for the extended affair was time-out for the celebrants not to miss Rodgers & Hammerstein's "Cinderella," which was shown in the Lillian Russell Room of Luchow's, the site of the party.

Frankfurt

By Hazel Guild
(24 *Rheinstrasse;* 776751)

Walter Gore signed to succeed Herbert Freund as balletmaster of the Frankfurt City Stage.

Louis Armstrong and wife currently in the Republic of Ghana on the African Gold Coast.

Conductor Karl Boehm, formerly with the Vienna Opera, accepted a bid from the Met in New York.

G. B. Shaw's "Man and Superman" to open at the new Theatre in the Zoo, with Fritz Remond producing and directing.

German comedian Heinz Ruehmann signed by King Brothers to play with Frank Sinatra in the U. S. film, "Mr. Adam."

Eric Pleskow, general manager for United Artists in Germany, elected to board of the MPEA member companies in Germany.

Georg Solti, general music director of Frankfurt City Opera, to New York to conduct seven concerts with New York Philharmonic.

German-Italian actress Giorgia Moll set for one of the chief roles in new Joe Mankiewitz film, "The Quiet American," for United Artists release.

American Negro singer Kenneth Spencer, now living in Germany, making an appearance on the German tele net April 3, singing American folk songs.

Bertolt Brecht's opera, "Lukullus," written in 1949, just had its first performance in the Leipzig (East Germany) opera house and received great applause.

Palm Springs

By Alice Scully
(*Tel:* 4077)

Randolph Scott and Natalie Wood led parade of Circus Week.

Desi Arnaz' Western Hills Hotel opened with press preview Friday (29).

Roddy McDowall, who flew in from N.Y. to L.A. for "Matinee Theatre," took a breather at Desert Inn.

Johnny Puleo and his old Minevitch Harmonica Rascals added to the ChiChi where Billy Daniels is now.

ChiChi tapped table-hoppers $20 a head for Liberace return run before the Palace (N.Y.) opening next month.

Martin Beck staged Noel Coward's "Blithe Spirit" during big charity drive of Circus Week and Harry Joe Brown tossed preem of Randolph Scott's latest pic, "The Tall T," into the kitty.

Art Linkletter in to Rancho Mirage realty operations just in time to get himself hooked by two suits involving State Treasurer A. Ronald Button, former solo operator of the subdivision.

Berlin

Pat Boone is fast becoming a local favorite. His "Tutti Frutti" is still one of fastest selling records.

Otto Kermbach, possibly Berlin's most popular bandleader, observing his 75th birthday.

Jarmila Ksirova has a role in the DEFA pic "Die Schoenste" (The Most Beautiful One).

Kurt Ulrich, head of local Berolina-Film, elected chairman of Berlin Film Producers Assn.

Both types of reviews given to Elia Kazan's "Baby Doll," with some raving and others condemning it.

The cornerstone-laying of the proposed Hilton Hotel project on Budapester Strasse is set for April 6.

Maria Valente, mother of songstress Caterina Valente, headlining a variety show, "Laughing Spring," at Corso Theatre.

Within five months, the German pic, "Captain From Koepenick" (Real-Europa), has been seen by 10,000,000 people.

An LP record with the voices of Yul Brynner and Deborah Kerr from "King and I" (20th) released here by Electrola.

Margit Nuenke, Miss Germany 1955 and Miss Europe 1956, given female lead in Berolina's Eastmancolor pic, "Das Haut Him."

Berlin Schlosspark Theatre will soon guest with Shaw's "Major Barbara" in East Germany. It's first time that a West Berlin theatre ensemble will appear there.

This year's "Bambi" (most popular stars) winners were Maria Schell and Horst Buchholz in the domestic and Gina Lollobrigida and Jean Marais in the foreign field.

Rave reviews given for the DEFA pic, "Der Untertan" (The Subject), preemed at Filmbuehne Wien. Many scribes called this six-year-old East German production the best German postwar pic.

After completion of "Zurich Engagement" (Real-Europa), Helmut Kaeutner will direct "A Piece of Heaven" for NDF. Shooting will start in May in Paris with Romy Schneider and Horst Buchholz as leads.

Two top Russian pix are released by German companies here. Rebus Filb (Ferdinand Buttkus) has "Romeo and Juliet" and DFH (former Deutsche London) "Othello." Both pix won prizes at Cannes film festivals.

Carlos Thompson, who costars with Lilli Palmer in "Between Time and Eternity" (just preemed at Marmorhaus), revealed in a press conference that he has been pacted for three more German pix made in 1957. Thompson, incidentally, speaks nearly perfect German.

Bermuda

By Al Wagstaff

Clair Luce in to survey island for Shaw Festival under canvas.

Mimi Kelly, daughter of late Paul Kelly, opened singing stint at Pirate's Den Wednesday (27).

Larry Kert, from "Mister Wonderful," opened fourweek stand at Alibi Room of Empire Club, Monday (25).

Eddie Sutherland back from directorial tour of Europe and preparing new scripts for resumption of filming at Darrells Island Studio.

Importation of U.S. tele sets now permitted. One channel from Local U.S. Airbase is available until Bermuda's station, ZBM-TV, is completed in October.

Bogota

Ricardo Canals, former RKO Far East supervisor, headquartering here as Republic's Caribbean Area sales manager.

The 1957 officers of the Colombia Film Board of Trade (MPEA) are Enrique Davila (Col), prexy, and Ira D. Beck (WB), treasurer.

This year will see two new release houses on the downtown Bogota scene. Local distribution-exhibition outfit, Cine Colombia, is building the Lido while Bernardo Reyes, successful third-run exhibitor now operating the Encanto, Ideal and Fausto, is building the Olympia.

London

(*Temple Bar* 5041/9952)

Larry Adler gave a Wigmore Hall recital last Saturday (30).

Prince Philip attended Monday's (1) preem of "The Yangtse Incident," produced by Herbert Wilcox.

Frankie Howerd out of cast of the new Folies Bergere revue, "Plaisirs de Paris," because of illness.

Harold Conway, Daily Sketch film and drama critic, named chairman of film section of the Critics' Circle.

Jerome Whyte returned to N. Y. over the weekend, after launching "Damn Yankees" at the Coliseum.

20th-Fox handing over the proceeds of "The Dark Wave" to the Variety Club Foundation to combat epilepsy.

Martin Benson inked for role in "Women of the Night" originally assigned to George Raft, who was nixed by the Ministry of Labor.

Harrison "Red" Reader signing Maurice Kaufman as his first male contract artist. He's just completed production of his first British pic, "The Vice."

Romney Wheeler, who heads the NBC outfit in London, taking his first home leave in three years, sailing April 25. Before returning in mid-June, he'll attend his son's graduation.

Betta St. John, who first came to London for the Drury Lane production of "South Pacific" and later married an English actor, signed on a long-termer by the Rank Organization.

Big London contingent checked out over the weekend to attend the New Orleans Convention of the Variety Club. Among the travellers were Sir Tom O'Brien, M.P., James Carreras, Nat Cohen, Michael Shipman and Norman Harrington.

Havana

By Jay Mallin
(*Calle* 13 *No.* 416: *Vedado F-6579*)

"Baby Doll" (WB) at Rodi and America.

Dudley set to begin filming second pic here.

Dancers Mata & Hari due at Casino Parisien.

"Diary of Anne Frank" at Talia Little Theatre.

Chavales de Espana at Radiocentro Theatre.

Burlesque, live and movie, at Cineaccion Theatre.

Ana Gloria & Rolando switching to Sans Souci from Tropicana.

Times of Havana, new English-language twice - weekly tabloid, now publishing here.

Pittsburgh

By Hal V. Cohen

Sally Rand playing local burley house, the Casino, for first time May 3.

Peel wheel comic Dick Dana and his wife celebrated their 27th wedding anni here.

Mignon Warner, captain of line at New Nixon, going to El Rancho Vegas chorus in Las Vegas.

Oscar Hammerstein 2d will be chief speaker here April 25 at World Federalists' 10th anni dinner.

Tech Drama School doing Christopher Fry's "Venus Observed" under direction of Charles Werner Moore.

Joyce Davis, daughter of musicians union Local 60 prexy, Hal Davis, in Shirley Booth's Chi "Desk Set" cast.

Copa owner Lenny Litman writes weekly platter column for Sun-Telegraph under the name of Spike Wallace.

McGuire Sisters broke every existing record, both in money and attendance, in nine-day Twin Coaches stand.

Santiago

By Edythe Ziffren
(*Tel.* 31645)

"Fastest Gun Alive" (M-G) at the Metro.

Radio O'Higgins moved to L'Atelier Theatre.

Hernan Varela, ex-20th-Fox, heading up J. Arthur Rank office here.

Fire gutted wardrobe room of "Bim-Bam-Bum" musical revue at Opera Theatre.

Rene Olivares Jr. aired back to Caracas where he's script writer for Bolivar Films.

Rafael Frontaura of Vea Mag and Clarin, a daily, elected head of Theatre, Cinema and Radio Reporters Assn.

"El Champagne Tuvo la Culpa" ("Champagne Complex"), starring Silvia Oxman and Alejandro Flores, now past the 100th performance.

Pedro Bloch's "Las Manos de Euridice" ("The Hands of Euridice"), starring Spanish thesp, Enrique Guitart, passed its 55th performance at the Satch.

20th-Fox version of "Anastasia," starring Ingrid Bergman, at the Astor, fighting it out with European adaptation of "Anastasia" (Cofram) at Plaza, Pacifico and Bandera.

Teofilo de la Cerda, commercial manager of Chilean State Bank, named acting manager of Radio Corporacion owned by the government depository, replacing Andres Moreno, resigned.

Anibal Troilo and his Argentine orch tripling from Pigalle Theatre to Taproom and Goyesca nightclubs, broadcasting thrice weekly over Cooperativa Vitalicia, and filling in weekends at Hosteria Las Higueras.

Comedian Manolo Gonzalez, under three months suspension by local Equity for not fulfilling nitery contracts to the hour and letter, went to work at El Pollo Dorado restaurant and proving a great draw.

Paris

By Gene Moskowitz
(28 *Rue Huchette; Odeon* 4944)

Some eight Gallic pix will be shown at the San Francisco French Film Week, beginning April 12.

Bob Hope in to start work on "Trouble In Paris" (UA) with Fernandel; Gerd Oswald is directing.

Colette Renard, who scored a singing hit in the legiter, "Irma La Douce," is doubling at the nitery Le Carroll's.

Bob Weiss, international rep of the Morris Music Pub. Co., in from a Continental swing during which he picked up many new musical pieces.

Ingrid Bergman receiving the French Medal of Courtesy for her good relations with the press and her contributions to charitable works.

U.S. Special Service Section of the Seine Area put on a commendable version of "Pal Joey" which was played to free houses for an SRO three days last week.

West Germany may pull out of the Cannes Film Fest because of invite sent to East Germany by the fest authorities. Festival people claim that invite was to DEFA only.

Cannes Film Fest (May 2-17) will get $75,000 for its budget from Film Aid Law coffers, and probably another $25,000 from the city of Cannes and the film industry itself.

U.S. Cultural Dept., is anxious to develop some cultural exchanges with Poland. With the blessings of Washington, Sol Hurok is currently in Warsaw to see what can be lined up.

Percentage breakdown of film grosses for the last month shows French pix and coproductions got 59% of the total, U.S. films, 29.4%; Anglo entries, 8.6%; Italian, 8%; and 2.2% for the remainder.

Alice Esty, American soprano, made a considerable impression with the la-de-dah posh society colony in Paris at a recital last week. She is the widow of the late William Esty, advertising tycoon.

Leo Fuchs, Second Avenue's gift to musical comedy, stopped in Paris a few weeks ago for a visit. Just happened to have a script and some music scores in his pocket, so he played a couple of weeks at a local theatre.

Gaumont adds the 40th theatre to its Gallic chain with the modern Richilieu which opens on the Grands Boulevards in May. This 1,600-seat house will open with "Around World in 80 Days" (UA) which will be shown only in a dubbed version.

One of the big puzzlers in the concert biz is why there is a seeming surfeit of one type of entertainment every once in a while. At the moment it's pianists; there are at least 20 topnotch new ivory-pounders on the horizon. For the past few years it's been sopranos. Upcoming — say the boys who watch this sort of thing—are the tenors.

The 10 boxoffice toppers in Brussels so far this season are "Trapeze" (UA), "Notre Dame De Paris," "The Court Jester" (Par), "Et Dieu Crea La Femme" (And God Created Woman), "Michel Strogoff," "En Effeuillant La Marguerite" (While Plucking the Daisy), "La Traversee De Paris," "Honore De Marseille," "Gervaise" and Sacha Guitry's "Assassins Et Voleurs" (Murderers and Thieves). French took eight places and American pix two.

Kansas City

Dick Berger, Starlight Theatre director, on scene rounding up singers and dancers for upcoming season.

William Wymetal arrived in city from Pitt to take reins as stage director of Philharmonic's presentation of "Il Trovatore" and "Carmen" this month.

Hollywood

Denny Niles, actor son of Wendell Niles, drafted.

Sam Stiefel, George Glass and Frank and Walter Seltzer formed syndicate to buy nabe houses.

Jessie Royce Landis planed back to Teheran, Iran, after completing "My Man Godfrey" (U).

Court turned over $25,400 in bonds to Dean Stockwell, earned prior to former moppet star's 21st birthday.

Sam Kress, head of the Metro wardrobe department for 20 years, retires in June; goes into building business.

Boston

By Guy Livingston
(344 *Little Bldg.; Hancock* 6-8386)

Metropolitan Opera opens Monday (8) at Boston Opera House.

Steve Lawrence current at Blinstrub's. Pat Boone opens Monday (8).

Regional meeting of Assn. of Concessionaires at Hotel Satler Thursday (4).

Pat Mathews, calypso piper, held over at Hotel Bostonian Jewel Room for fortnight, exiting April 13.

Bob Clayton, WHDH disk jock, named by Newsweek Magazine as one of six leading deejays in America.

Steve Allen and Jayne Meadows to be guests of Boston Press Club at seventh anni dinner, Sheraton Plaza Hotel, April 22.

Joe Levine, prexy Embassy Pictures Corp., hosts New England exhibs at Sidney Hill Country Club luncheon Tuesday (9).

Harry DeAngelis orch, formerly at now dark Bradford Roof, now cutting the show at the Jewel Room, Hotel Bostonian.

Columbia pix going with allout Ben Gazzara Hub promotion when he comes in with "Hatful of Rain" in connection with new film, "The Strange One."

Lisbon

By Lewis Garyo
Tel. 24371

Pianist Jose Iturbi will appear for a week in Lisbon and Oporto in May.

Maurice Chevalier and Georges Ulmer will give recitals at St. Luiz Cinema during May.

Joao Villaret, Portuguese legit star, off to Buenos Aires, where he will appear at the Teatro Ateneo.

Distributor Joaquim David Araujo off to Rio de Janeiro to choose Brazilian pix for distribution in Portugal and Spain.

German producer Kurt Hoffman here to do the locations of "Felix Krull" based on the novel of same title by Thomas Mann.

Jean Guillou, French organ concertist, who is a professor at the local Conservatoire, left for Turin (Italy) to give concerts for radio and tele.

Amsterdam

By Hans Saaltink
(121 *Pythagorasstraat*)

Group Theatre produced Shaw's "Pygmalion," with Lies Franken in name-part.

Holland has 120,000 tele set owners; means that in 45 days the total has increased with 20,000.

The Nederlandse Comedie produced Terence Rattigan's "Separate Tables," with Ellon Vogel and John Remmelts.

Miss Holland 1957, Ans van Pothoven, will play a small role in the next Martine Carol-Christian Jaque picture, "Nathalie."

Now near completion at Cinetone Studios, the Dutch pic, "The Flying Dutchman," will be preemed July 21 in The Hague.

Alfred Dreyfuss will produce a new series of tele pix, called "The Mysterious Mr. Hurkos," to be filmed in 38 parts. Dreyfus filmed the tv series, "Secret File U.S.A.," with Robert Alda, also here.

Chicago

(*Delaware* 7-4984)

Louis Jordan and his quintet opened the new Roberts Show Club last Thursday (28).

Aaron Cushman, Chez Paree public relations man, now also handling sales promotion for the nitery.

Mort Sahl, winding a fourweek stint at Mr. Kelly's next week, switches to the Blue Note where he'll appear with the Bob Scobey Dixieland Group as first comic ever booked into the jazz emporium.

Mrs. Frank Dare, Actors Equity's Chicago rep and Carl Stohn of Equity's industrial show department, hosted a group of six Mexican trade unionist last week. Visitors are touring the U.S. under the auspices of the International Cooperation Administration.

Crowther Puts Leo Over Jumps

Continued from page 4

arcades and nickelodeon parlors which preceded the motion picture industry is a concise and perspective-giving curtain-raiser. "Among *this incipient class of showmen there was not one to the manor born. Few of them had much education. Some couldn't even write or read, Immigrants and sons of immigrants in a fluid society . . . these middlemen of amusement were prophetic of the culture-industry they came to run.*"

Of Marcus Loew's subsequent astuteness in picking good locations for his theatres, Crowther remarks, "Newsboys paid dearly for their position. Loew early learned the advantage of a good site."

Along with the shrewdness and imagination of the pioneering fathers of moving pictures—and of Metro-Goldwyn-Mayer—often ran naive traits which bring many a chuckle as the text develops. Mayer himself was capable of an almost Elaine Carrington-like sentimentality about womanhood, in the abstract, and his pruderies were as fixed as they now seem piquant.

Once Burned . . .

During his break-in years as a reporter on the N. Y. Times, and fresh from Princeton, Bosley Crowther collaborated with William Du Bois on "East of the Sun," which starred Lenore Ulric. One of the Philadelphia critics called it "the worst play of the year."

Says Crowther, "It was not long after that that I became a critic myself."

Mayer the Catalyst

Mayer is in and out of closeup a great deal. It could not be otherwise. This man who seized time and opportunity by the forelock was shaken loose only after four decades. Starting as a vaudfilm theatre operation in Haverhill, Mass., he came to be the American advertised year after year as deriving the largest individual salary paid in this fantabulous land. In the end the question of his personal happiness was perhaps moot.

Among lions power was the payoff. But it is significant that Mayer was so bored with picture-making and so enamoured of horse-racing at one point that the scandal of his constant absence from the studio brought an ultimatum from Nick Schenck which caused Mayer to sell his table and go back to work.

Mayer had more feuds than even Crowther had space to enumerate in detail. His temper was a quick-to-blow geyser. To the consternation of a social gathering of film people he once tongue-lashed Ted Healey for an innocuous spoof of singer Igor Gorin. Crowther does not count the blows but there are several references to Mayer boffing someone, on the schnozzola and Mayer once declined a rendezvous with Schenck for fear of his own temper and the possibility he might strike "The General." Some of his admirers will undoubtedly feel that Crowther has not necessarily given Mayer full due.

One standout irony in "The Lion's Share" is this: for all that he was America's highest-paid employe, Louis B. Mayer remained always just that, an employe answerable to New York. When he pushed Nick Schenck to the ultimate decision: either Dore Schary left or he would, Mayer had to eat the bitter tea of the gall-oak. He had to pick up his marbles. Granted they were of gold.

There will be no more Louis B. Mayers. Neither the realities of the industry, nor the stockholders, nor the risks implicit in a television-haunted era without the cushion of block booking and one's own theatre circuit will permit it just as the steel industry could not have another Andrew Carnegie taking out $24,000,000, tax free, in a single year.

In recent years many memoirs and other books have examined show business, and sold well in the bargain, overcoming an earlier maxim of publishing that nobody cared. The saturated-with-detail and masterfully modulated job of the Times critic-scholar-editor is surely one of the most worked at and workmanlike in the growing bibliography of entertainment. "The Lion's Share" combines fun and education, personalities on both sides of the lens.

It is the Arabian Nights acted out in the California sunshine.

Metro Home Work

"The Lion's Share" is apparently assigned reading for new members of the Loew's board.

Several directors were seen walking out of last week's board meeting with copies of the tome.

Foreign Stars

Continued from page 1

"build" their names with the cinema-going public.

Recent Visitors

Just recently, Italy's Giulietta Masina and her husband, Federico Fellini—star and director respectively of the Oscar-winning "La Strada"— were berthed on the Ed Sullivan "Toast of the Town" show and the German-Swiss star, Maria Schell, met the press in Gotham also on her way to the Coast.

Americans traditionally have gone for the Continental touch in actors. In recent years, the widened use of foreign performers by the major American studios has helped to establish many foreign names, which in turn helps them when their local pix arrive later on in the U. S. Yet, the answer isn't in the name alone.

Good example is Gina Lollobrigida, who hit just about every magazine cover when she arrived in this country, sponsored at that time by Italian Films Export. Yet, several of her subsequent pictures failed to register at the boxoffice, upsetting the theory that there is a necessary connection between volume publicity and eventual public reaction.

There's no question that, in the minds of a good many people, femme personalities overseas are a good deal more "sexy" than their American counterparts. This apparently is realized by the American producers, too, when they use these stars in Hollywood productions made abroad. Miss Lollobrigida cashed in on that buildup via her appearance in "Trapeze" and Sophia Loren, comparatively unknown as yet, is destined for similar treatment once 20th-Fox's "Boy on a Dolphin" goes into release.

Comes La Brigitte

In France, Brigitte Bardot, who will be seen in the Kingsley International release, "God Created Woman," appears to be heading for U. S. favor. (Very erotic poses of her are circulating in advance) She's due to make personal appearances in this country later this year. On the male side, O. W. Fischer, a big star in Germany and some parts of Europe, may catch on via 20th's "Fraeulein," which the studio has skedded for production in Germany.

Also at 20th, Annemarie Dueringer, an Austrian actress, is being groomed for star status, with the studio very high on her boxoffice potential.

Overall push to get the foreign stars better known ties in with the desire to widen the circulation of imports and to make the broad public more conscious of them. Yet, there are "mechanical" difficulties. Among other things, the American press and magazines aren't jumping at the opportunity of holding forth on personalities who are virtually unknown to their readers. And the stars themselves present certain problems.

One European glam personality who arrived in the States recently was mighty miffed at the turnout for her reception. Booked on a tv show, she cancelled out on the advice of her agent who said the program didn't live up to her status as a "star." What's happening in fact is that some of the European personalities overestimate the extent of American indifference to people without a name.

"Over there they are real stars who draw crowds wherever they go. Then they come here and, somehow, they think the same conditions still prevail. It doesn't make them any easier to work with," complained one frustrated publicity man. Added to this is the problem of the resistance on the part of some of the European players to traditional methods of the American "buildup."

Occasionally, politics also enter the picture. There's one foreign star in this country right now who is fair game for any columnist who catches on to his political record. That's the kind of thing that give any p.r. man the jitters.

Desi Arnaz

Continued from page 2

revealed last year but he seems to have faded out.

Ken Morgan came down from Desilu productions in Hollywood to help out, as Frank Bogert, who has the job of managing the hotel and was claiming the press relations billing as well, didn't have a hand-out or any idea of what constitutes press coverage.

Hedda Hopper with a really chic chapeau had the style show sewed up until Lady Alice Scully broke out with a tricolor ensemble and Mrs. Ren Clark of the hotel chain appeared in a chartreuse job with a cute little cape. She had flown in the day before from Honolulu. Eve Starr was the only one who changed to formal evening dress. She came in from Mexico but when the party was driven back to the plane they discovered she was missing. She had become a tired stowaway in one of the hotel rooms for the night.

Florid Florian Boyd, Palm Springs, mayor, was there to give Desi the keys to the city, though Indian Wells is Yonkers to his mesquite Manhattan. Jimmy Starr and Aline Mosby were among press notables on the junket. Many stayed behind when the chartered plane left for L. A.

Hollywood crowd has sunk more than $6,000,000 into these sand dunes in recent years. Among the big plungers have been Bob and Andrea Leeds Howard and their Howard Manor, Marion Davies (Desert Inn), Horace Heidt (Lone Palm), Charles Farrell (Racquet Club), Bing Crosby (Blue Skies Trailer Camp), Alan Ladd (hardware), Chuck Walters (men's sports clothes), Hoagy Carmichael (interior decorations), Phil Harris (interior decorating), Art Linkletter (Rancho Mirage), Sol Lesser (Indian desert homes), Floyd Odlum (golf course). The area is enjoying greatest boom with no visible means of support since the South Sea bubble.

Central Park

Continued from page 1

it as his momentary whim dictates." The tent producer objects to the "secretiveness" involved in the transaction and the manner in which the deal, involving a concession on public property, was handled.

The tent showman also attacks the transaction as "the giving away of a great plum by a politician," and claims that there are numerous questions relating to the establishment of a legit project in the park that "should be aired before a board prior to the issuing of any permit to any group or individual." The action by Moses, according to Terrell, "is monopolistic and autocratic."

Terrell, who pioneered the tuneteent movement with his Lambertville (N. J.) Music Circus and other canvastops, is president of the Musical Arena Theatres, an organization of such enterprises.

It's understood the league of N. Y. Theatres is also asking Moses for the specific terms and conditions of the transaction.

TV Fairy Tales

Continued from page 1

try; "Pinnocchio," slated for Sept. 29, is the other.

High interest in the fairy tale genre of spectaculars stems from the fact that it's been the stories with such universal appeal that have scored the strongest Nielsen-Trendex clicks of all spec entries. "Peter Pan" still stands as the biggest draw of all time, while "Jack & the Beanstalk," despite lukewarm critical repection, still holds the highest 90-minute score. CBS-TV's showing of Metro's "Wizard of Oz" established a high for the "Ford Star Jubilee," further emphasizing the kid appeal, while the Rodgers & Hammerstein version of "Cinderella" pulverized the competition over the weekend (see separate story).

'Cinderella' Audience

Continued from page 1

24,200,000, results in the grand total audience of 107,000,000.

There's a good deal of speculation, however, on that viewers-per-home figure of 4.43; for one thing, the average American family unit is an average of about 3.5 persons per home, so where did that extra viewer come from? One theory is that the show itself pulled non-tv set owners into television homes, since the fact is that the non-set owning population of the U. S. is concentrated in areas with television service. Another slight influence is the fact that Trendex polls in 15 cities, where the incidence of color ownership is highest, and big "color parties" may have been an influence. Previous high was 4.0 viewers per set, established by a recent Martin & Lewis show on NBC; the "Cinderella" level is only 10% higher.

The Trendex breakdown, half-hour by half-hour, gave "Cinderella" a 41.3 at 8, against a 16.6 for Steve Allen and 3.7 for "Amateur Hour." At 8:30, R&H scored a 42.5 against an 18.5 for Allen and a 1.9 for ABC's "Open Hearing." At 9, it was a high of 46.1 for "Cinderella," against 12.6 for "Alcoa Hour" and 2.4 for "Omnibus."

NBC's Deflater

Researchers at NBC lost no time in attempting to poke holes in CBS-TV's claim that 107,000,000 people watched "Cinderella" Sunday night (31). If the Trendex data used by CBS were true, NBC researchers argued then in the 15 Trendex cities alone, more people must have watched television Sunday night than live in homes with television in those cities, even though only 65% of the sets in those markets were turned on.

NBC took the home counties of the 15 cities surveyed by Trendex, where there are a total of 7,750,000 television homes with 18,200,000 people living in those homes. It then multiplied the "Cinderella" average audience homes by the Trendex level of 4.43 viewers per set, the homes watching Steve Allen by 2.7 viewers per set (well under the normal Allen level of 3.1) and the ABC and independent audience of 2.0 viewers per set. Total of all these came to 18,500,000 viewers.

This total is in excess by 300,000 of the total number of people with television in their homes in these 15 cities. Moreover, the 18,200,000 level presupposes that 100% of the sets were tuned in, while the Trendex survey showed only 65% of the homes watching. "That," said NBC, "gives you an idea of the ridiculous lengths this thing can be carried to."

Strawhat Season

Continued from page 1

previously released musicals, "Guys and Dolls" and "Brigadoon."

Victoria Crandall is planning to send both these shows out on the regular barn circuit, with one company for the two tuners. Her idea is to book the cast into a spot for a fortnight, with each musical getting a week's ride.

Of the new straight play releases, those considered to have the strongest b.o. potential include "Teahouse of the August Moon," "Desk Set," "Janus," "Will Success Spoil Rock Hunter" and "Witness for the Prosecution." In the case of "Janus" and "Hunter" there's a move underway by strawhat managers to refuse booking the properties because of the upped royalties involved.

Other fresh items in the dramatic category include "View From the Bridge," "Time Limit," "Tiger at the Gates," "Speaking of Murder," "Ponder Heart," "Girls of Summer," "The Lark," "Loud Red Patrick," "Great Sebastians" and "The Lovers." Three shows, presented off-Broadway this season, are also among the new releases. They're "Man With the Golden Arm," "Pictures in the Hallway" and "River Line," originally presented in London.

On the straight play package end, Robert Rapport, general manager for producer Maurice Evans, is planning to send out a "Teahouse of the August Moon" troupe. He put together a special pre-general release package of the comedy for tents last season. Hoyt is also contemplating a strawhat tour of the oldie, "Male Animal," with Will Rogers Jr. starred.

A flock of other musical and dramatic packages are expected by the time the season gets underway.

MARRIAGES

Ruth Nathanson to Bill Edwards, Tijuana, Mexico, March 24. He's business agent for Motion Picture Costumers.

Kathleen Monahan to Larry Goldner, New York, March 10. Bride is an actress and the daughter of Kay Monahan, drama-film critic of the Pittsburgh Press.

Norma Lombardi to Louis Perretta, New Castle, Pa., Feb. 23. He owns the Crescent Theatre there.

Reneta Moscardini to Derek Goulder, Perth, Scotland, March 15. Bride's a theatre scenic artist.

Lisa Montell to Azenat Janti, Hollywood, March 31. Bride is a screen actress; he's a Persian actor.

Lois Maxwell to Peter Marriott, London, March 29. Bride's an actress; he's a producer.

Irene Callaway to Peter Harrower, Rome, Italy, March 24. Bride is an operatic soprano; he's a concert baritone.

Rosalind M. Blair to Barry Cassell, Philadelphia, March 30. He's on WCAU's announcing staff.

Loraine Grover to Ward Costello, Southport, Conn., April 1. Bride is a legit and tv actress; he's an actor.

Betsy Meade to William Redfield, New York, March 23. Both are performers.

BIRTHS

Mr. and Mrs. Sabu Dastigir, daughter, Hollywood, March 25. Father is an actor.

Mr. and Mrs. Jack Imel, son, Van Nuys, Cal., March 23. Father is marimba and xylophone player with Lawrence Welk's orch.

Mr. and Mrs. Blake Edwards, daughter, Hollywood, March 25. Father is writer-director at Columbia.

Mr. and Mrs. Bob Graner, daughter, Hollywood, March 23. Father is floor manager of the Bob Hope NBC-TV show.

Mr. and Mrs. E. J. Marks, son, Clarksburg, W. Va., March 21. Mother's Harriet Ackerman, former publicity director of WQED in Pittsburgh.

Mr. and Mrs. Roy Harris, daughter, Pittsburgh, March 22. Father and mother are composers-musicians.

Mr. and Mrs. Jim Thompson, daughter, Pittsburgh, March 21. Father's an announcer at KQV.

Mr. and Mrs. David Gibson, son, Glasgow, March 14. He's disk reviewer of Scottish Sunday Mail.

Mr. and Mrs. Orie Amodeo, son, Santa Monica, Cal., March 28. Father is piccolo player in the Lawrence Welk Orchestra.

Mr. and Mrs. Ramsden Greig, son, London, Eng., March 25. Father is show biz scribe on Evening Standard there.

Mr. and Mrs. Ken Morris, son, Houston, recently. Father is assistant director on KTRK-TV in that city.

Mr. and Mrs. Charles Blesser, San Antonio, recently. Father is trumpet player with San Antonio Symphony Orchestra; mother is violinist with same orch.

Mr. and Mrs. Mal Morehouse, daughter, San Francisco, March 21. Father is business manager of KCBS, Frisco.

Mr. and Mrs. Bing Russell, daughter, Hollywood, March 29. Father is an actor.

Mr. and Mrs. Mahlon E. Balderston Jr., son, Santa Barbara, Calif., March 27. Father is composer-conductor and instructor of musicology U. of Calif. at Santa Barbara; mother is a harpist and daughter of G. W. (Johnny) Johnstone, director radio-tv-film public relations for the National Assn. of Manufacturers.

Mr. and Mrs. Peter Clarke, twin sons, Minneapolis, March 21. Father is an account exec of WDGY, Minneapolis-St. Paul.

Mr. and Mrs. Jack Brooks, daughter, Hartford, March 27. Father is a WCCC announcer there.

Mr. and Mrs. Albert Salmi, daughter, New York, March 30. Mother is actress Peggy Ann Garner; father is an actor.

Mr. and Mrs. Pete Hall, son, London, March 30. Mother is film actress Leslie Caron; father is a legit producer.

Mr. and Mrs. Ray Evans, daughter, New York, March 26. Father is an executive with Lou Walters Enterprises.

Mr. and Mrs. Steve Seadler, son, New York, March 31. He's the son of Si Seadler, MGM home-office advertising manager.

OBITUARIES

GENE LOCKHART

Gene Lockhart, 66, veteran character actor, died March 31 in Santa Monica, Calif.

Born in Canada, Lockhart made his professional debut with the Kilties Band of Canada at the age of 6. At 15, he played in sketches with Beatrice Lillie. In a career that spanned 60 years, he appeared in more than 300 films, including "Miracle on 34th Street," "Joan of Arc," "Leave Her to Heaven," "Carousel," "The House on 92d Street" and "The Man in the Gray Flannel Suit."

A frequent tv performer, Lockhart starred in the "His Honor Homer Bell" series. His career also included concert and operatic singing, writing a newspaper column and composing songs. He wrote "The World Is Waiting for the Sunrise" with Deems Taylor.

He first appeared on Broadway in "Riviera Girl" in 1916. His legit credits also include "Ah Wilderness" and "Death of a Salesman." Among his recent activities was a tour last fall in which he gave dramatic readings at colleges. At the time of his death he was working at 20th-Fox on a tv show called "The Great American Hoax."

Wife, daughter, actress June Lockhart, and a sister survive.

MAX OPHULS

Max Ophuls, 55, noted film director, died March 26 in Hamburg. He was stricken with a heart attack two months ago while doing a theatre chore in Germany. At various times in his career he was an actor, legit director as well as writer-producer for a number of German and French radio stations.

Ophuls first attracted attention through his direction of the German-made picture, "Leibelei." He went to France after the advent of Hitler and subsequently to the U.S., where he directed such films as "Letter From an Unknown Woman" (U), "Caught" (M-G) and "The Reckless Moment" (Col).

Returning to France, Ophuls won acclaim with a series of tastefully directed, opulent pictures. They were considered somewhat baroque, but were brilliantly decorated. Among them were "La Ronde," "Le Plaisir," "Madame De . . ." and "Lola Montes." Latter him became a *cause celebre* in Paris when it was recently reissued in a recut version. This utilized its original flashback technique in chronological order.

Surviving are his wife and a son, Marcel, an assistant director.

CHARLES R. ROGERS

Charles R. Rogers, 64, veteran producer, died March 29 in Hollywood as a result of injuries sustained in an auto accident Feb. 18. At the time of his death, he was preparing to return to production, after a hiatus of several years.

Rogers, who during his long career was both an indie producer and production head of such companies as RKO-Pathe and Universal, started in the industry as an exhib in Buffalo, N.Y. Prior to turning to production, he headed the Buffalo exchange of Select Pictures.

As a member of the firm of Asher, Small & Rogers, he produced pictures starring Corinne Griffith for First National and later on his own turned out westerns with the late Harry Carey and Ken Maynard. He also produced Priscilla Dean starrers and produced independently for Paramount and First National.

Surviving are his wife, a son, John, film producer; three brothers and three sisters.

HARRY J. MICHAELSON

Harry J. Michaelson, 59, former president of RKO Pathe Inc., died April 2 in Miami Beach of a heart attack. He retired from RKO Pathe in 1952 because of a heart condition.

A native of Pittsburgh, Michaelson began in the film business with the Universal exchange in that city and later shifted to Radio Pictures. He was made Cincinnati branch manager in 1925 and eastern division manager six years later. When Radio Pictures merged with Pathe, Michaelson became central district manager and subsequently eastern-central district manager. In 1935 he was made Short Subjects sales manager. He became President of RKO Pathe 1947.

Survivors are the widow, Fanny, and two sons, Howard and Robert, both of New York.

CHRISTOPHER MORLEY

Christopher Morley, 66, novelist, essayist, playwright and poet, died March 28 in Roslyn Heights, N.Y., after a long illness.

Morley wrote more than 50 books. After doing editorial work for Doubleday, Page & Co. from 1913-17, he worked until 1924 successively for the Ladies Home Journal, the Philadelphia Ledger and the New York Evening Post. Until 1941, he was a contributing editor to the Saturday Review (of Literature).

Morley's first work was a book of verse, "The Eighth Sin," issued in 1912. Among his bestsellers were "Kitty Foyle," made into a film by RKO in 1940, "Where the Blue Begins" and "Thunder on the Left." His last novel was "The Man Who Made Friends With Himself," published in 1949. His plays include "Three's a Crowd," produced on Broadway in 1919, and "Thursday Evening."

Wife, son, three daughters and two brothers survive.

JOSEPH H. BERNHEIMER

Joseph H. Bernheimer, 48, president of the Louis Bernheimer Theatres circuit, died March 31 in Washington, following an operation. He was in the motion picture theatre business all of his adult life, first as a projectionist and later as maintenance supervisor of the circuit founded by his father, Louis Bernheimer. When his father died in 1951, Joseph Bernheimer became president and treasurer of the company.

His circuit included the Jesse, Newton and Village Theatres in northeast Washington; the Vernon, in Alexandria, Va.; and two drive-ins which he added during the past five years, the Super-Chief and the Palmer, in suburban Prince George's County, Md. He was also managing director of the Best circuit of nabe houses.

He is survived by his wife and two children.

PHILIP J. DOYLE

Philip J. Doyle, 70, a Pittsburgh stagehand 45 years and a longtime business agent for IATSE Local 3 until illness forced his retirement several years ago, died of cancer March 22 in that city. He had worked in every Pitt theatre, including the long-departed Alvin and Pitt legit houses, during his long career. His last job was at the Warner during its Cinerama tenancy.

Doyle had been in and out of hospitals almost continuously since first being stricken in 1953. He was a bartender for the late George Jaffe in the old Liberty Hotel, across the street from Jaffe's burlesque house, the Academy, and it was Jaffe who induced him to give up mixing drinks for backstage work in 1912.

He leaves a son and a sister.

MORRIS GOLDMAN

Morris (Moe) Goldman, 68, veteran exhibitor, died March 26 in New York following a long illness. He began his theatrical career over 40 years ago.

At the time of his death Goldman was actively engaged in the operation of numerous theatres, including five Spanish language houses in the New York area. Among his New York City theatres were the Bronx, Victory, Canal, Apollo, Studio, Lido, Metropolitan, Delancey. In Scarsdale, he operated the Plaza Theatre and in New Rochelle, the Town Theatre.

Surviving are his wife, Sally, treasurer of the Troupers; a son Harold, v.p. of National Telefilm Assoc., two brothers and five sisters.

LAURA BOWMAN

Laura Bowman, 76, veteran legit character actress, died in Hollywood March 29 after a lengthy illness. She had been bedridden since suffering a paralytic stroke about seven years ago.

Miss Bowman toured the U.S. and Europe with various legit companies for roughly half a century. She spent 14 years as a member of the Lafayette Players in New York and appeared on Broadway in support of Helen Hayes, Tallulah Bankhead and Miriam Hopkins, among others.

Surviving is her husband, LeRoi Antoine, said to be the first Haitian singer-actor to come to the U. S. Twenty-eight years her junior, he wed the actress in 1935.

CARSON ROBISON

Carson Robison, 67, songwriter and entertainer, died in Poughkeepsie, N.Y., March 25 after being in the hospital several days following surgery.

Robison was born in Chetopa, Kans., where his father was a violinist. He began his radio career on WDAF, the Kansas City Star station in Kansas City, and went from there to network programs. He also had a sizeable recording career.

He composed more than 250 ballads, among them "Carry Me Back to the Lone Prairie" as typical of his hill billy formula which gained him a considerable radio-tv following.

HENRY F. CORNFORTH

Henry F. Cornforth, 74, pioneer exhibitor and theatrical producer, died recently in Birmingham, Eng. He started his show biz career as a boy when he pulled films through a lantern at oldtime bioscope shows. Later he worked in a theatre booking agency.

Cornforth, who also sponsored pantomimes and unit roadshows, managed the Scala, Birmingham, for 25 years. In 1945 he also became manager of the Futurist Theatre, Birmingham.

His son, Derrick, who succeeds him as general manager of the Scala and Futurist, survives.

PHIL GOULDING

Phil Goulding, 39, WMGM, N.Y., staff announcer and conductor of the "Music With A Beat" program, died March 29 in New York after a long illness.

Goulding joined WLLH, Lowell, Mass., in 1937 as an announcer. In 1941, he went to WEEI, Boston, where he served as news editor until 1943. His next assignment was as staff announcer on WABC (now WCBS) for CBS. He joined WMGM in 1944.

Wife, former radio actress Thelma Hansen; a brother Ray, member of the Bob & Ray radio team, and another brother survive.

ALBERT FLORATH

Albert Florath, 68, German actor and film pioneer, died March 10 in Gailsdorf-Nordwuertemberg, West Germany. A veteran of more than 40 years on the stage and screen, he started his legit career at a Munich theatre in 1908.

Florath later moved to Berlin, where he was seen under Max Reinhardt's direction. After World War II he worked with the Stuttgart Theatre as a character actor and also continued his film career. He was best known in Germany for his portrayal of Geiziger in Moliere's comedy of that name.

WILLIAM PHILLIPS

William Phillips, latterly night manager at the Laurelton Hotel on West 55th St., off 7th Ave., New York, where he also resided, but better known in the music business as a veteran songplugger, died of a heart attack in his apartment at the hotel. He was 80.

His career as a song demonstrator and plugger dates back to the pioneer days of the Remick and Waterson, Berlin & Snyder firms, among others.

A son, Howard B. Phillips, four sisters, and a grandchild survive.

CARL NAPP

Carl Napp, 67, veteran German humorist and vaude comedian, died of a stroke March 22 in Berlin. He headlined German variety events for years and was a regular performer at Berlin's big vauders of the pre-war era, notably the Scala and Plaza.

One of Napp's many specialties was his famed "Nappkuchen" (pound cake, verbally) routine. He also was noted as a mimic. His last stage appearance was a month ago when he topped the bill at a Berlin carnival.

GEO. W. (SPIKE) HAMILTON

George W. (Spike) Hamilton, 56, former orchestra leader and songsmith, died March 31 in New York.

Hamilton conducted hotel orchestras in N.Y., Chicago and San Francisco. He also appeared in two films, "George White's Scandals" and "Sunday Night at the Trocadero." His songs include "Betty Co-ed," "Wild Honey," "Bye Bye Pretty Baby" and "I'll Never Forget."

Two sons, daughter and brother survive.

A. EVERETT AUSTIN JR.

A. Everett Austin, Jr., 56, director of the Ringling Museum in Sarasota, Fla., died March 29 in Hartford. A former director of the Wadsworth Atheneum there, he was known also as a painter and lecturer.

Austin operated a summer theatre at Windham, N.H. for the last six years. He was a pioneer in the little theatre movement.

His wife, son and a daughter survive.

JAMES TROUPE

James Troupe, 70, manager of the Mark Hellinger Theatre for the last six years, died March 31 in New York. He was also the late George M. Cohan's theatre manager for 30 years.

Daughter and son survive.

PATRICK F. LEDDY

Patrick F. Leddy, 68, died March 30 at Eye & Ear Hospital, N.Y. Prominent for years in theatre management also he was active in Treasure Club affairs and, also in other theatre managers organizations. Survived by a sister and a brother, John, who was the last manager of NVA clubhouse in New York.

Deceased's last position was as manager at Lyceum Theatre which he had to give up because of illness.

NORMAN ROWLEY

L. Norman Rowley, 63, pioneer cinema exhib, died suddenly at Liverpool, Eng., March 24. He had held a cinema license for 42 years, starting as a pianist in days of the silent films.

For many years he was manager of the Super Cinema, Birkenhead, and later opened the Plaza, now Gaumont, in Allerton, Liverpool. He was first manager of the Capitol, Bolton. For the past 21 years he was manager of the Scala cinema, Liverpool.

LENNOX T. CINNAMOND

Lennox T. Cinnamond, 33, manager of San Francisco radio station KSAN, was killed March 29 in a headon auto crash near Palo Alto, Cal. A native of San Francisco, he first joined radio station KYA there. Later he worked for KJBS, Frisco, and KNTV, San Jose, Cal. Last August he was named KSAN manager.

His wife, daughter and son survive.

FLORENCE VEAK

Florence Veak, 54, operator of the Rialto Theatre in Villisca, Ia., was found dead in a rest room of the theatre recently. Coroner Delaine Sellergren said she had taken her life with strychnine sulphate and attributed it to business worries.

She had operated the house for three years for Oky Goodman of Oskaloosa, Ia., and took over the lease March 1.

PAUL BILDT

Paul Bildt, 72, a top German stage and film actor, died March 16 in Berlin. Known throughout several generations of acting in Berlin, he toured Germany in a number of plays.

Bildt, who appeared with the Max Reinhardt Theatre and the Schiller Theatre, played more than 120 film roles. He was last seen in the German film production of "Anastasia."

JOHN J. GLYNN

John J. Glynn, 63, vicepresident and treasurer of Warner Bros. International Corp., foreign subsidiary of Warner Bros. Pictures, died March 30 in New York. Glynn joined Warners in 1929 and was transferred to the foreign subsidiary when it was established in 1944.

Wife, brother and two sisters survive.

PATRICK CROWLEY

Patrick Crowley, 57, bandleader whose outfit was resident band at the Pavilion Ballroom, Ballybunion, Kerry seaside spot, died March 23 in Cork, Ireland.

His stint at the Pavilion was said to have been an alltime record for an Irish terpery.

ADOLFO F. BUSTAMANTE

Adolfo Fernandez Bustamante, 56, playwright, screen writer and director, died of a heart attack March 18 in Mexico City. He was chief of the Mexican capital's amusements supervision department.

His wife and sister survive.

HOWARD STUBBINS

Howard Stubbins, 65, co-owner of the Allied Artists' west coast film distributing franchise for the last 20 years, died April 1 in Los Angeles after a long illness.

Wife and daughter survive.

Mrs. Stephen E. Klefsky, 66, wardrobe mistress for stage and ice shows at Omaha's Ak-Sar-Ben from 1945 to 1955, died in Omaha recently. Survived by husband, two sons and two daughters.

Louis Hallen Grover, 91, known as "The Farmer" on a children's radio program at Edmonton for more than 20 years prior to his retirement in 1945, died March 17 in Vancouver, B.C.

Capt. George W. Young, 68, a member of the Warner Studio plant protection department for 30 years until his retirement in 1954, died March 15 in North Hollywood.

Robert Ray, 57, assistant film director for years, died of a heart attack March 26 in Hollywood. Surviving are his wife and his brother B. B. Ray, film director.

Mrs. Helen Ione Gray, 71, onetime vaude performer known professionally as Helen PaMar, died March 26 in San Francisco. Her sister survives.

Father, 84, of Mrs. Nick Kenny, wife of the N.Y. Mirror radio-tv columnist, died in Sarasota, Fla., March 28.

Irma Wanda Beck, 76, pianist, died March 23 in Dallas. She was a former soloist with the Dallas Symphony Orchestra.

Capt. Carey Harrison Rippeteau, 67, actor and technical advisor known as Carey Harrison, died March 25 in Los Angeles.

Wife, 60, of John P. Brown, manager of the Latchis Theatre, Newport, N. H., died March 24 in Newport.

Adeline Hibard, 95, retired concert pianist, died March 23 in Haverhill, N.H.

Wife, 48, of radio-tv news commentator William Winter, died March 26 in Los Angeles. Her mother and brother also survive.

Brother, 23, of English singer Pauline Lumb, was killed March 24 in an auto crash at Halifax, Eng.

Ellen Rafferty, 66, theatrical landlady at Blackpool, Eng., for some 30 years, died there recently.

Mother, 65, of Irving Levin, prexy of AB-PT Pictures, died March 25 in Hollywood.

Fred Mindlin, 63, salesman for National Screen Service in Chicago, died March 25 in Miami Beach.

Othmar Schoeck, 71, Swiss composer and conductor, died March 8 in Zurich.

Gary Morton-Jones, 28, a Welsh opera singer known professionally as Gary Morton, died March 26 in New York.

Father, 77, of playwright Tennessee Williams, died March 27 in Knoxville, Tenn.

Harry Depp, 71, veteran character actor, died March 31 in Hollywood.

Mother of Herman Fialkoff, N. Y. agent, died March 30 in Brooklyn.

Sydney Urwin, 63, magician, died at Sunderland, Eng., March 22.

Huston-Hecht

Continued from page 2

begin work under Marton or whatever director takes over.

'Nothing To Do With Personalities'

Paris, April 2.

John Huston told Paris Herald Tribune columnist Art Buchwald that he was literally pushed off the direction of "A Farewell to Arms" (20th) by producer David O. Selznick. But he was not "fired" and left the Italo exterior sets on his own volition. Although conceding he couldn't get along with Selznick, Huston said, paradoxically, disagreement had nothing to do with personalities.

Huston declared he got $300,000 for his last pic, but accepted $250,000 from Selznick who maintained it was all he could afford.

Biographic Films

Continued from page 2

had exposure on television. Keaton was deadpanning when the Keystone Kops were a force but he's done some latter-day tv also. Durante is known via all media.

Point here is that there's no arbitrary rule about obscuring the original subjects of biopix. The above-named trio have name value; the problem is in deciding how much play the names should be given and how much attention for the pictures themselves.

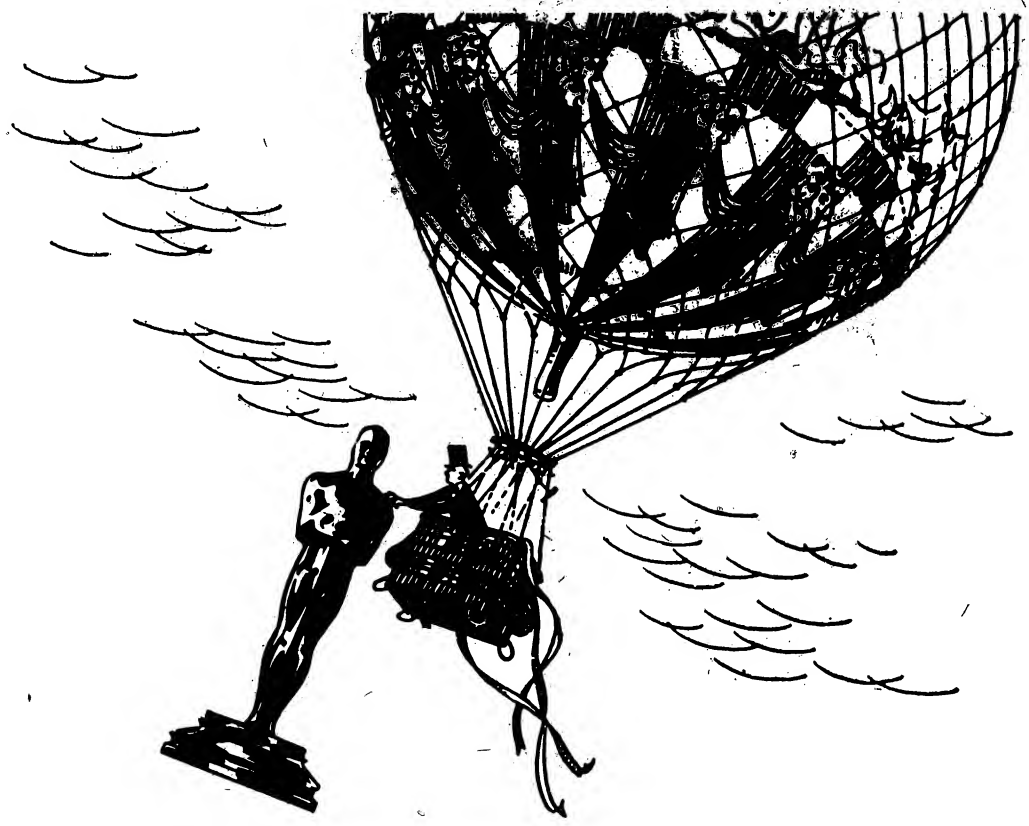
Par went heavy on selling "Eddie Foy and the Seven Little Foys" as just that—a picture about a show business family. It proved profitable.

Theatre Cleanup

Continued from page 1

Equity listed violations in all the houses spotlighted by the union, including the Winter Garden, Shubert, St. James, Imperial, Broadway, Royale, Plymouth and Broadhurst. As yet, Equity hasn't received any report from the health department.

The union plans extending the backstage cleanup drive to Philadelphia, Washington, Boston and other cities where the Shuberts have houses. Frank Maxwell is chairman of the Equity committee handling the matter.



UNITED ARTISTS

Proudly Congratulates

MICHAEL TODD

On Winning

THE ACADEMY AWARD

for

"AROUND THE WORLD IN 80 DAYS"

THE BEST MOTION PICTURE OF 1956

FILMS | VIDEO | TV FILMS | RADIO | MUSIC | STAGE

VARIETY

Published Weekly at 154 West 46th Street, New York 36, N. Y., by Variety, Inc., Annual subscription, $10. Single copies, 25 cents.
Entered as second-class matter December 22, 1905, at the Post Office at New York, N. Y., under the act of March 3, 1879.
COPYRIGHT, 1957, BY VARIETY, INC. ALL RIGHTS RESERVED
Vol. 206 No. 6 NEW YORK, WEDNESDAY, APRIL 10, 1957 PRICE 25 CENTS

ALL SHOW BIZ IN VIDEO WEB

70 More Theatrical Films in '57

Hollywood, April 9.

Sparked by indie activity, film production here is on the upsurge, with this year already 25% ahead of 1956. At present pace, Hollywood may turn out at least 70 more films than last year.

So far indies have made 36 pix as against 25; majors have made 50 against 44.

Save for RKO and Republic, both at standstill, all majors are working harder on production than before.

U.S. Films Still Gaining Abroad; Record $217,000,000 Take in 1956

Earnings trend of American films abroad is still pointing upwards, with 1956 bringing the gross foreign remittances potential to a record $217,000,000, Eric Johnston, president of the Motion Picture Export Assn., said in New York Monday (8).

The figure takes in monies earned, and potentially remittable, but spent on prints, advertising, real estate purchases, etc. It compares with potential transfers of between $212,000,000 and $215,000,000 in 1955.

Noting that some markets had dropped, or were static, Johnston stressed the need to consider the overall picture. "Barring unforeseen events, we should continue to do better abroad, but the increase won't be as rapid as in past years," he noted. "The fact is that there is a growth potential abroad."

In his earnings estimate of $217,000,000 Johnston includes Canada, which he figured to be good for about $30,000,000, including theatre earnings.

As for actual dollar transfers to the U. S., Johnston estimated them at "about $170,000,000."

MPEA prexy, who is leaving for Europe tomorrow (Thurs.), said about 50% of the industry's total

(Continued on page 78)

U.S. Plans Pix, Legit, Opera, Ballet in Own Int'l Expo Showcase

Washington, April 9.

The U.S. is planning an elaborate program of familiar American musicals, straight plays, ballet, opera, modern dance, and other entertainment to be offered at the six-month Brussels International Exposition in 1958. A general outline of the program, laid before the House Appropriations Committee, has just been disclosed.

As part of its exhibit, the government will build a U.S. National Pavilion Theatre. Plans include three musicals, to run a total of nine weeks; 12 weeks of straight plays; two weeks of American opera; two weeks of American ballet; and one week of modern dance.

The Theatre will also offer two live matinees weekly, with motion pictures filling in the other afternoons. In addition, at other audi-

(Continued on page 78)

Van Doren's 5-Yr. NBC-TV Contract At $60,000 Per

Charles Van Doren has been signed to an exclusive five-year contract by NBC. Deal was negotiated via Music Corp. of America, which had previously signed to agent the ex-"Twenty-One" whiz prof.

Van Doren reportedly will receive a minimum of $60,000 per annum under the exclusive contract; a firm three-year commitment and options on the other two years. Thus he's guaranteed $180,000 whatever happens—and he'll continue as a college instructor.

Yank Jazz Boffs Warsaw; Local M.C. Ribs Reds

By ELVIRA T. MARQUIS

Warsaw, April 9.

Ray McKinley and his revived Glenn Miller Orchestra—the first American orchestra of any kind to visit Poland—scored a rolling and rocking and roaring hit with a capacity audience in the concert hall of the Palace of Culture in War-

(Continued on page 87)

H'WOOD FUTURE IN NARTB FOCUS

By GEORGE ROSEN

Chicago, April 9.

This is a broadcasters' convention, but never before was so much at stake for the showmen of America, particularly as relates to the future of the Hollywood filmmakers. Virtually every major item of immediate concern to the nation's broadcasters— and they're out in banner numbers this year for the annual conclave of the National Assn. of Radio-TV Broadcasters — will in some manner, shape or form have a vital bearing on the ultimate destiny of the men who are responsible for the bulk of America's entertainment. That's why this year's NARTB convention transcends in importance a mere broadcasting conclave. Show biz in general—and the electronic aspect of it in particular—rides on many of the decisions to be made.

The Federal Communications Commission, as the Government agency policing the spectrum, is out in full force because so many vital questions concerning future deeds await clarification, and individually and collectively the FCC members are doing double duty in corridor discussion and closed-door huddles as the "pivotal men" among the several thousands jampacking the Conrad Hilton Hotel.

Here, not necessarily in the order of their importance, are the gripping issues confronting not only the nation's broadcasters but perhaps the whole future of entertainment as we now know it:

1.) The sweeping edict handed down by the FCC last Friday (even as the broadcasters were beginning to descend on Chi) voting for an overall investigation of all television and FM frequencies, which will not only put a freeze on any new allocation action, but threatens to throw the whole television industry into its most serious tizzy. The implications are far-reaching, since it could strip the present flushed-with-riches VHF owners of their prized possessions if the De-

(Continued on page 62)

Radio's Bigger Than Ever As Sound Takes 'Spot' Play Away From Sight

Chicago, April 9.

If television has once again taken the spotlight from radio at the current NARTB convention, it's because television's got the problems this year and radio hasn't. Radio last year bounced back to its biggest sales year in its history —local radio, that is—and as the industry moved into Chicago for the convention this week, sound was actually making inroads into sight. Ask any of the "spot" boys.

With this state of affairs, along with the first upbeat signs in network AM in years, the radio end of the business is doing some crowing. Spot radio in the past few months has been taking the play away from spot television. Even network radio with all its problems has pulled down some fat national accounts because they couldn't afford the kind of tv they wanted.

Talk to any experienced operator at the convention who's looking for station properties today, and the odds are he'll prefer a radio station. The initial investment isn't beyond the reach of a single individual, as are virtually all the major tv franchises; the ratio of earnings to volume is way up around 30 to 40% for the better-run operations; staff and personnel problems are easy of solution. But best of all, radio's hotter than it's ever been.

Some operators, in fact, are talking about hiking rates, feeling that

(Continued on page 20)

Sands, Sammy Davis Jr. In 5-Year 500G Pact

Las Vegas, April 9.

Five-year $500,000 contract has been inked between the Sands Hotel and the Will Mastin Trio, starring Sammy Davis Jr., current at the hostelry. It takes effect on conclusion of the current engagement.

Under the terms of the deal negotiated by Jack Entratter for the Sands, the act will play the hotel four weeks annually during the next five years at a flat $25,000 per week.

'Journey' Looks Set for Critics, Pulitzer Prizes

"Long Day's Journey Into Night" is apparently a shoo-in to cop both the Pulitzer and Drama Critics circles prizes this season. The latter will be decided next Tuesday (16) and the Pulitzer announcement is due May 6.

Eugene O'Neill's posthumous, autobiographical drama, currently in its 23d week at the Helen Hayes Theatre, N.Y., drew unanimous critical raves and has done smash business. It costars Fredric March and Florence Eldridge, and features Jason Robards Jr. and Bradford Dillman.

Other prospects for Critics Circle citation are figured to be "Most Happy Fella" (which premiered too late for consideration in last season's balloting) or "Bells Are Ringing" as the best musical, and "Potting Shed" or "Waltz of the Toreadors" as the best foreign play.

Dore Schary Producing Own Play About FDR With Theatre Guild

Dore Schary is turning playwright and Broadway producer. As his initial project since he severed his ties with Metro in December, the former production chief will write a play about Franklin D. Roosevelt and co-produce it with the Theatre Guild. Schary will also produce a film based on the play.

Schary, who stated he was discharged by Metro because of his activities on behalf of the Democratic Party, revealed his plans at a crowded press conference in his suite at the Ritz Towers, N.Y., yesterday (Tues.).

The play, titled "Sunrise at Campobello," is scheduled for opening in New York on Jan. 30, 1958, FDR's birthday. It will deal with a four-year period of the late President's life — 1921 through 1924. Schary said that the play would not be a "political tract," but is intended as "a very powerful human story" dealing with FDR's illness. It will include his being stricken with polio, his initial recovery and return to active life, and will be climaxed by his nomination of Alfred E. Smith for the Presidency in 1924. Schary indicated that he had selected this

(Continued on page 87)

French Are Best Protected (By Law) Literary Talent In Entire World

Paris, April 9.

When the Authors League of America convenes its first "national convention" of authors and dramatists in Manhattan May 6-7-8, the membership may not be generally aware of the fact but American scribes are unprotected babes compared with the cushioned comfort now enjoyed by creative writers in La Belle France.

Authors here did okay in the past but they have now secured the passage in the French National Assembly of a drastic new law which renders them the most highly protected literary talent in all the world. If anything, French film producers are the second class citizens, a switch on the Hollywood situation.

George Marton, a play agent who also acts for 20th Century-Fox in Paris, says American dramatists are to be pitied compared to their French colleagues. He considers Yank writers over-mechanized, over-legalized, over-affiliated but under-safeguarded. The U. S. writer requires an agent, a business manager, a lawyer, a C.P.A. and a psychoanalyst and still is less guarded than French law guards the French writer. Why is the French Society of Authors so much more dynamic than the Authors League of America? Marton does not explain that. The answer may be that French ink-stained wretches are better economists and have not

(Continued on page 20)

Script Preparation Is Spine of Profit

Norman Panama-Melvin Frank Seek Other Writer-Director Teams to Emulate Their Pattern

Writer-producer-director team of Norman Panama and Melvin Frank, which is active in films, legit and tv, aims "to build an organization to operate the way we do." This objective was outlined by Frank in New York last week prior to returning to the Coast after a week's stay in Gotham.

With a two-coast operation bursting with projects, the Panama-Frank outfit has a vital need for writer-director combos inside its own orbit. Pressure for developing such talent, Frank asserted, stems from the fact "that the burden of making films has fallen from the seven major planets to many satellites."

P-F's Parkwood Productions has a four-picture deal with Paramount. First two properties in this package are "The Jayhawkers" and "The Transfer." Not in the quartet is Panama-Frank's musical adaptation of "Li'l Abner," but it will ultimately go to Par probably after Parkwood's four have been completed. In addition, the P-F duo is readying two spectaculars for NBC and shopping for scripts for Broadway's 1958 season.

"Our aim," said Frank, "is to make good pictures at a reasonable price and a big profit. But the backbone of production is the preparation of scripts, and the very core

(Continued on page 79)

TERENCE RATTIGAN: FILM COLONY A PILL

London April 9.

British playwright Terence Rattigan is latest overseas author to issue a blast at Hollywood. In an interview from Paris by Sydney Smith which appeared in the Daily Express here, Rattigan said he's had it. He told Smith that he turned down a $600,000 Hollywood contract to write four screenplays over seven years with the right to choose his own stories.

"Noel Coward told me I was mad to go to Hollywood," Smith reports the playwright as saying. "He said it was much better to let them buy the rights and wreak their own wrongs. Well I am not grudging it. I think one should do it once in a lifetime. But—when this is finished—never again."

Rattigan's remarks are based on his recent six-week visit to Hollywood, his first, to write the screenplay of his legit hit, "Separate Tables," for Hecht-Hill-Lancaster. Rattigan found fault with "Hollywood protocol," Hollywood parties, "interminable story conferences," Hollywood prices, especially for servants, and Hollywood's use of tranquilizers "little pills that keep you working by keeping your temper." Hollywood according to Rattigan, "looks like a tranquil little suburb. But inside it is all one big pent-up emotion."

Bulganin Sez Thanks For 'Good Companions'

London, April 9.

Peter Maurice Music sent a copy of their song "The Good Companions" to Soviet Marshal Bulganin in the hope "that it may help to foster good companionship throughout the world." A thank-you letter from the Kremlin said the song had been passed on to the Music Section of the All-Union Society for Cultural Relations with countries abroad, and added: "We wish to thank you very much for your kind gift and are sending you several works of our Soviet composers."

Number is the title theme of the new Associated British filmusical. Recently copies were sent to leading personalities of the west, including the Queen and Dag Hammerskjold, and is now in the running as a possible for the UNO anthem.

Gillels and Kogan Cue Reopening of Moscow-U.S. Concert Talent Dates

Moscow, April 9.

Reopening of the Moscow-New York cultural front is indicated by the news that Russia has agreed to permit two of its most brilliant concert artists, Gillels and Kogan, to make American tours in the fall. Sol Hurok was asked, by cable, to book them as quickly as possible. For the past six months

(Continued on page 78)

Lord Mayor at Banquet, UJ's Take Up $103,689

Hollywood, April 9.

Total of $372,308 was pledged at kickoff dinner of annual drive of Motion Picture Division of the United Jewish Welfare Fund, $103,689 over last year's launching.

Dinner featured Robert Briscoe, orthodox Jewish Lord Mayor of Dublin, who is now touring the U. S. California Gov. Goodwin Knight and Los Angeles Mayor Norris Poulson also were honor guests. Drive continues through May.

Ike's Scot Castle-in-Ayr A Temporary TV Studio

Ayr, Scotland, April 9.

President Eisenhower's special suite at the clifftop Culzean Castle, near here, will become a tv studio for several nights.

A BBC-tv unit will take cameras inside the castle for a look at historic relics and at the President's suite. While the equipment is set up, the religious dept. of BBC will present three tv shows April 14. A local minister will conduct a fireside act of worship inside the castle. Two other religious programs will be beamed from the castle.

The President's suite, an ornate apartment, is reserved for him during his lifetime by the National Trust for Scotland in recognition of his Army service during the war.

Critic As Boss Stifles Uproar At B. A. Opera

Buenos Aires, April 2.

There will be no opera performances in Argentina's Colon Theatre in this 49th year of its existence. Decision follows conflict between the management, headed by ex-critic Jorge D'Urbano, and the two main musicians' unions, the APO (Asociacion del Profesorado Orquestal) and Sindicato Argentino de Musicos, which led to disbandment of the house orchestra, and elimination of what was a traditional institution.

Colon prestige slipped badly under the Peron regime's fostering of indiscipline and political "in" and this determined d'Urbano, when he took over the Colon management in July, 1956, to demand talent and artistic values.

Discipline in the once-famous orchestra was so relaxed that rehearsals were cut short so that musicians could attend meetings; eminent foreign conductors were left baton in hand, facing an empty pit, well before completion of dress rehearsals.

D'Urbano's attitude had support from critics, subscribers, the National and Municipal authorities, and the country's most eminent conductors and composers. It was felt it was no longer possible to accept dictation from the slovenly

(Continued on page 20)

A Lesson in Public Relations

By DON BYRNE

Last week Ava Gardner arrived at Idlewild amid much secrecy. No, she wouldn't talk to any reporter; no, she would not pose for pictures; no, she wouldn't do anything. Okay.

That night, Miss Gardner returned to board her delayed flight to Mexico City. On checking in at the Air France counter she asked for four berths. She had one ticket. Much trouble. One berth.

A few minutes later Dave Robinson, a bearded veteran of the airports and Associated Press night man at Idlewild, approached Miss Gardner. Did she have anything to say? "No, I have nothing to say—no matter what I tell you you'll only make up what you want to print, anyhow," quoth she.

Mr. Robinson, a man of few words at most times, decided it was time to say a couple. He boarded the aircraft after Miss Gardner, interrupted her argument with several passangers and informed her that she had just slandered him by casting aspersions upon his newsgathering abilities. Much apologies by studio man.

Having said his few words, Mr. Robinson departed. Studio man offers drink to soothe the savage breast. No soap, says Mr. Robinson. Files story.

Result: One lousy hunk of publicity.

It's Dr. Nate Gross

Chicago, April 9.

Chi American columnist Nate Gross will receive a Doctor of Letters honorary degree at the annual commencement exercises of the Franciscan Fathers of Quincy College, Quincy, Ill., on June 2.

It's the oldest Catholic College in the state. Gross starts his 18th year of columning coincidental with the degree.

State Dept. Lifts 1/3 Tab for Symph

Cleveland Orch Six Week Tour Costs $200,000 For Transportation

Cleveland, April 9.

After one more concert at Severance Hall here, conductor George Szell and his 95 musicians in Cleveland Symphony Orchestra are taking off for a six week tour of Europe partly sponsored by the U.S. State Department.

Columbia-recording ensemble will play 40 concerts in 21 countries between May 8 and June 15 with guest-soloists at most of its stands.

Robert Casadesus may play with orchestra at the Bordeaux festival in France May 23 and 24 as piano soloist. Rudolf Serkin is definitely slated as soloist at Basel, Switzerland, May 29 and plans are being made for Artur Rubinstein's first concert in 20 years at Warsaw with the Cleveland troupe June 9 and 10.

Starting May 8 in Brussels, tour of Szell & Co. will be as follows: May 9, Bremen; May 10, London; May 13-14, Madrid; May 16-18, Lisbon; May 20-21, Paris; May 23-24, Bordeaux; May 26-27, Prague; May 28, Stuttgart; May 29, Basel; May 31, Lugano; June 1-5, dates in Italy; June 6-7, Vienna; June 9-10, Warsaw; June 11, Pozman; June 13, Hamburg; June 14, Amsterdam; June 15, Scheveningen. After the trek, most of the musicians will fly home to get ready for summer pops season by symphonic group in civic auditorium beginning July 6.

The U.S. State Dept. is contributing a third of the $200,000 transportation expenses for orchestra's European trek, made under auspices of its international exchange program. Rest of expenses come from orchestra funds and its concert fees.

Harry Brandt Foundation Set Up in Manhattan

Albany, April 9.

Brandt Foundation Inc. has been organized, under the membership corporations law, for charitable purpose of every kind, including the raising of funds for benevolent purposes and to lend money or otherwise voluntarily aid and assist "persons in need who are or have been employed in the motion picture and/or associated industries and fields—all without interest, profit or other charge."

Attached to the certificate filed with the Secretary of State was a declaration by Harry Brandt, residing in Portchester and doing business in Manhattan, that he, on his own behalf and that of the immediate family, had given consent to use of the "Brandt Foundation" name.

Directors are: Joe Ingber, Arthur Sommer, George Goldson, Vivian Gruder and Harry Goldstein.

Supreme Court Justice Walter A. Lynch approved the certificate of incorporation, which Weisman, Celler, Allan Spett & Sheinberg, filed. The same law firm recorded a membership corporation certificate for "William Brandt Foundation."

Since 1928 Founding Of Variety Clubs Outlay For Children Near $39,000,000

New Orleans, April 9.

Approximately 10,000 showmen, members of Variety Clubs International, spent about $3,000,000 during 1956 in varied efforts to aid underprivileged children, Nathan D. Golden of the Dept. of Commerce, Washington, D. C., International Heart chairman, reported to the 21st annual convention at the Roosevelt Hotel here.

According to Golden, about 270,000 individuals were benefited by these welfare activities and an undetermined number of others were indirectly aided. Since Variety clubs were founded in 1928, Golden

(Continued on page 79)

Connie Bennett, Jessel Revues Into Strawhats

Nitery-vaude acts are moving into summer stock. They're being utilized for strawhat touring packages, with one already set and another in the works. Involved as headliners are Constance Bennett and George Jessel.

Miss Bennett is definitely slated to take her nitery act from the bistros to the barns this summer in a revue hinged on her club routine. The offering, which will be tagged "An Evening With Con-

(Continued on page 78)

SUPER FRENCH TALENT 'INVASION' IN GOTHAM

New York, this week, will resemble Paris to a greater degree than ever before. Climaxed by the annual "April in Paris" ball at the Waldorf-Astoria, a larger roster of French entertainers, than in any previous week of the year, is currently in Gotham.

At the Waldorf-Astoria, for example, bill has Juliette Greco and the Chanteurs de Paris featuring Charly Bailly & Andre Varel. The St. Regis has Genevieve; the Pierre debuts Jane Morgan, who spent many years in France, doubling from "Ziegfeld Follies"; the Latin Quarter bill is topped by Dominique. In addition, the Ed Sullivan show on Sunday (7) presented a batch of French imports, undoubtedly to help publicize the ball, proceeds of which go to New York's French Hospital and other Gallic charities abroad.

Event is to get an international flavor as well with the appearances of Beatrice Lillie and Ray Bolger. Others slated to show at

(Continued on page 79)

4/10

VARIETY

Subscription Order Form

Enclosed find check for $

Please send VARIETY for One Year / Two Years

To .....
(Please Print Name)

Street .....

City ..... Zone .... State .....

Regular Subscription Rates

One Year—$10.00 Two Years—$18.00

Canada and Foreign—$1 Additional Per Year

VARIETY Inc.

154 West 46th Street New York 36, N. Y.

VARIETY

Trade Mark Registered

FOUNDED 1905 by SIME SILVERMAN; Published Weekly by VARIETY, INC.
Syd Silverman, President
154 West 46th St., New York 36, N. Y. JUdson 2-2700
Hollywood 28
6404 Sunset Boulevard, HOllywood 9-1141
Washington 4
1292 National Press Building, STerling 3-5445
Chicago 11
612 No. Michigan Ave., DElaware 7-4984
London WC2
8 St. Martins Pl., Trafalgar Sq., Temple Bar 5041

SUBSCRIPTION Annual, $10; Foreign, $11; Single Copies, 25 Cents

ABEL GREEN, Editor

Volume 206 120 Number 6

INDEX

Bills	78	Music	64
Chatter	86	New Acts	79
Circus Review	74	Night Club Reviews	76
Film Reviews	6	Obituaries	87
House Reviews	79	Pictures	3
Inside Legit	84	Radio	25
Inside Music	72	Record Reviews	64
Inside Pictures	10	Frank Scully	85
Inside Radio TV	47	Television	25
International	14	Television Reviews	43
Legitimate	80	TV Films	34
Literati	85	Vaudeville	73

DAILY VARIETY
(Published in Hollywood by Daily Variety Ltd.)
$15 a year. $20 Foreign

'HEAVY' ROLE VEXES DISTRIBS

Yanks, Brazil Exhibs Unite to Fight Admissions Kept Low as Political Gesture to Poorly-Paid Workers

In an action that may well be precedental for Latin America, American distributors in Brazil have joined with local Brazilian exhibitors in Rio de Janeiro in contesting Government-controlled low admission prices at film theatres.

Preliminary action has been filed in four district courts in Rio. The petition charges that the price regulations are discriminatory and asks that there be complete liberation from controls.

Film theatre admissions at the moment are pegged at 18 cr. for "scope" pictures and 12 cr. for regular flat black-and-white product. (A cruzeiro is worth about 1½ cents in the free market.)

In this Brazil is not much different from other Latin American countries, most of which control admissions for "bread-and-circus" political reasons, the cinema being virtually the only entertainment medium within reach of the poorly-paid masses. In fact, the concession to scope pix puts Brazil ahead of several other South-of-the-border markets. The American companies, faced with inflation down the line, have long pressured for higher admissions.

The Rio suit is anchored within the language of the price control regulations which state that the entertainment industry can be controlled "in order to avoid excess profits." Argument is that there are no excess profits. Furthermore, with films being the only commodity thus controlled, the complaint holds that the regulations are discriminatory and that, in any case, the grounds for establishing price control are illegal.

Robert Corkery, the Motion Picture Export Assn. supervisor for Latin America, returned recently from Brazil where he huddled with the company reps on the suit. If the action shows positive result in Rio, it is bound to be effective throughout Brazil. To what extent it could apply also to other Latin American countries remains uncertain inasmuch as the language of control regulations differs.

Norman Maurer Asserts 90% of Hand Cartooning Out in New Animation

Hollywood, April 9.

New animation process, tagged Artiscope, has been developed which eliminates the use of artists and is claimed to turn out animated subjects for one-fifth the present cost.

Invented by Norman Maurer, a Los Angeles artist, it is animation by automation and operates electronically, with up to 90% of all artist hand labor scrapped, according to Maurer, who prexies Illustrated Films Inc., developer and sponsor of process.

A combo line action-animation technique, live action photography is converted into animation action on cells, to get the smoothness and realism of live action in drawings. Process uses only 720 cells per minute as compared to the standard 1440 cells with other processes.

Maurer asserts that process eliminates the animator, assistant animator, in-betweener and inker, requiring only the painter. It is designed for use in both tv spots and theatrical releases.

Seeks Format to Fit Specifications of H-H-L

Hollywood, April 9.

Tom Kane, formerly story editor with Batjac Productions, has been hired by Hecht-Hill-Lancaster Productions to develop a low-budget property for the indie company.

Kane is currently hunting for a story to fit the specifications ordered by HHL.

Brit. Exhibs' Victory—Budget Cuts Pix Taxes, Exempts Sports, Legits

London, April 9.

British exhibitors won a partial victory tonight (Tues.) in their long battle for an admissions tax cut when the Chancellor of the Exchequer presented his budget, showing an $18,200,000 cut in motion picture theatre levies.

The budget also abolishes all taxes on the legit stage and sports events. Overall tax cuts are expected to cost the Government $31,000,000 annually.

The new tax scales go into effect May 5.

The trade, via the All Industry Tax Committee (comprising producers, distributors and exhibitors), had submitted a memorandum to

(Continued on page 20)

Exhibs To Fight Any Toll-TV Test, Vows Stellings

Ernest G. Stellings, president of the Theatre Owners of America, said yesterday (Tues.) in New York that exhibition would fight a test of home-toll video just as vigorously as any ultimate authorization of a pay system. TOA exec's reasoning re *any* trial run was that, in the long run, it might not turn out to be that at all, but—like some wartime measures—might become permanent. Stellings also said:

(1) TOA will invite the other exhibitor organizations to an arbitration meeting in New York May 13. He said he hoped for arbitration to be working within 60 days, but expressed doubt that it would.

(2) Business is being harmed by the almost complete lack of top "A" releases between now and June 1. Business in the South was down by between 10% and 12% in March and April from the first two months of the year. He said exhibitors needed at least two top pictures a month.

(In response, Alex Harrison, general sales manager of 20th-Fox, invited Stellings to "take a look" at the 20th release sked.)

(3) Southern theatremen, including his own Tar Heel circuit in North Carolina, will cut sequences

(Continued on page 87)

Ed Harrison Handling 'Rashomon' as If New

Edward Harrison, independent distributor, has acquired American releasing rights to "Rashomon," which was the first Japanese production to make an impression on the Yank market. Turned out by the Daiei Motion Picture Co. of Japan with Machiko Kyo in the lead, film originally was licensed through RKO but the rights reverted to Daiei when RKO switched its distribution to Universal.

Harrison intends to handle "Rashomon" as though it were a new picture, rather than a reissue. He feels there's a substantially increased awareness of Japanese product since the picture was sold here because of follow-up product from the same source that scored in the U. S. Included are "Gate of Hell," "Ugetsu" and "Street of Shame."

Harrison also figures another plus factor the publicity given Nippon film-makers who have made several good-will visits to the U. S. in the last several years.

ECONOMICS SANE BUT MULL CUTS

Distribution executives are showing increasing irritation over frequent independent charges that distribution costs are way out of line and could be lowered with the proper initiative on the part of the major companies.

The charge, argue the distributors, is false and the assumption that all that's needed is a cut in the number of branches is misleading. It is agreed, however, that effective moves could be made in the direction of joint film handling and mergers of backroom space.

Attitude generally taken by the top distribution execs is that a cut in the number of branch offices inevitably would result in a lowering of the sales volume. "It may be alright to think in those terms of the handful of big grossers that everyone wants, but what about all those smaller pictures?" asked one. "They've still got to be sold and distributed.

Factor of shipping charges in the event of branch eliminations also is mentioned.

Fear of Rivals

But, underneath it all, appears to be a deepseated fear of giving an inch to the competition. Thus, while company 'A' may figure it out that it could drop its branch in Denver or Seattle, it wouldn't make the move unless companies 'B' to 'G' did likewise. Fear, of course, is that—by moving out—it may lose ground to another distrib who is on the spot, contacting the theatres.

There is a feeling that some joint action may evolve from the distribution economics survey undertaken and completed by Booz, Allen & Hamilton, the results of which should be available and in the hands of the companies within a couple of weeks. The only distributors that didn't take part in the survey were Columbia and Republic.

However, as pointed out by Eric A. Johnston, Motion Picture Assn. of America president, film companies have been advised by their lawyers to be on guard against antitrust law violations in any concerted action.

A distribution topper last week

(Continued on page 20)

Wolf Stuff in Ad Copy For 'Bachelor Party' Blows Up New United Artists-Code Fuss

In defiance of the Motion Picture Assn. of America, United Artists is going ahead with a number of picture ads which have not been approved by the Advertising Code. This is operated within the framework of the MPAA.

Involved are layouts for "Bachelor Party," Hecht-Hill-Lancaster production. Copy and artwork focus on a group of males eyeing a shapely femme in one instance. One copy line is, "Let's get the groom a girl."

UA submitted the campaign to the Ad Code and it was returned with recommendations of changes. UA's reply was that the ads are honest reflections of the film, to the extent that quotes were taken from the actual dialog in the picture. No changes will be made, UA decided.

"Bachelor Party" has been given Production Code approval but, according to regulations, a Code seal can be revoked after issuance if ads for a picture do not meet Ad Code standards.

This obviously can lead to another out-in-the-open hassle between UA and MPAA such as the one involving Otto Preminger's "Man with the Golden Arm." Production was passed by the Legion of Decency but denied Code approval.

One of the conditions of obtaining Production Code approval is that the ads for the picture so approved also will be okayed by the Ad Code.

UA spokesman said his company recognizes that the Production Code okay of "Party" might be

(Continued on page 79)

Ginsberg Puts Rock Hudson Unit With 20th Century; No Post-'Giant' WB Deal

Henry Ginsberg is taking his Rock Hudson Productions unit to 20th-Fox. It was assumed the new indie unit might remain at Warner Bros. in light of Hudson's impact in "Giant," independently produced by George Stevens, Edna Ferber and Ginsberg for WB release.

Hudson gave Universal a two-picture extension to facilitate his own indie production activities following Ginsberg's negotiation for his loanout from U for "Giant."

Former production head of Paramount is back on the Coast after a quickie east for the services of his brother, Dr. Charles Ginsberg, who died suddenly of a heart attack last week.

'Egghead' Charge Smeared Prestige, Declares Schary

Dore Schary says his dismissal as Metro production chief "had to do with my being an egghead." He gives this explanation in an upcoming issue of The Reporter magazine in which he sets down "something of what I feel is happening and may happen" in the motion picture industry.

Noting for the "record" that during his years as production head Metro earned a "tidy profit," he says, that when he asked the company for a more explicit explanation for his firing "I was told that I made too many speeches and wrote too many articles, and that my participation in the 1956 Presi-

(Continued on page 78)

'Barney Ross Story' Ads Too Accented on Narcotic Aspect, Thinks MPAA

United Artists and the Motion Picture Assn. of America this week were reported as having a minor hassle over UA's ads for the "Barney Ross Story." Film concerns the former fighter's drug addiction when he was in the Army during World War II.

MPAA's Advertising Code Administration is said to be taking exception to many of the proposed layouts on the contention that there's too much emphasis on the narcotics angles.

Seen as another possible cause of dispute between UA and MPAA is the upcoming "God's Little Acre," adaptation of the controversial Erkine Caldwell novel which Sidney Harmon is producing. Harmon already has disclosed he's refusing to submit the script to the Production Code and will make no special effort to obtain Code approval.

Both situations could have a bearing on UA's position regarding MPAA membership. Invited to rejoin the MPAA ranks, UA has been remaining aloof so far because of disagreement over administration of the Code. An all-out fight over either "Ross Story" or "Little Acres" would obviously render remote the chance of reinstatement in the membership.

John Kerr May Go Into Film of 'South Pacific'

Hollywood, April 9.

John Kerr is sought to play the role of Lieut. Cable in the film version of "South Pacific," to be shot by Rodgers & Hammerstein's South Pacific Productions for 20th-Fox. Bill Tabbert essayed the part on Broadway.

Oscar Hammerstein 2d has okayed Kerr for the role, but negotiations have not been finalized. Kerr does not sing, and his numbers would be dubbed. Film goes on location in late August or early September in Hawaii, with Josh Logan directing.

National Boxoffice Survey

Pre-Easter Bops Biz; 'Commandments' Champ For 10th Week in Row; 'Allison' 2d, '80 Days' 3d

Key city film biz continues on the limp side for the most part this session. Pre-Easter influences coupled with near approach of income deadline are proving too much of a handicap except for the biggest b.o. blockbusters. With Easter coming later than usual (April 21), exhibs must contend with income tax deadline (15) falling during Holy Week.

For 10th week in row, "10 Commandments" (Par) is pacing the field. C. B. DeMille production is being closely pursued, however, by "Heaven Knows, Mr. Allison" (20th). Latter is a very strong second-place winner although on extended-run almost entirely this stanza.

Third position goes to "Around World in 80 Days" (UA), same as last session, with a real promise of going higher as soon as additional playdates start. Mike Todd opus seems assured of capacity biz on initial week in Chi, and will open in Washington and Pittsburgh next round.

"Seven Wonders of World" (Cinerama) is finishing fourth as compared with fifth place last week. "Designing Woman" (M-G), out to any extent this week for first time, is copping fifth spot, with indications of moving higher.

"Tattered Dress" (U) again is winding sixth, same as a week ago. "Attack of Crab Monsters" (AA), a newie generally paired with "Not of This Earth" (AA), is finishing seventh by dint of five sizable playdates.

"Guns of Ft. Petticoat" (Col) is capturing eight money though a bit uneven. "Oklahoma" (Magna) rounds out the Top Nine. "Great Man" (U) and "Fear Strikes Out" (Par) are the two runner-up pix.

Aside from "Funny Face" (Par), still going great guns in second session at the N. Y. Music Hall, new fare does not loom promising. "Zombies of Mora Tau" (Col), mild in Balto, is good in St. Louis and fair in Chi. "Spring Reunion" (UA), thin in L. A., looks sad in Seattle.

"Gun for Coward" (U), so-so in Cleveland, is fair in Buffalo. "River's Edge" (20th) looms good in Denver. "Brave One" (RKO-U), good in Providence and okay in N. Y., is rated smash in Boston.

"Lizzie" (M-G), mild in Philly, is rated slow in N. Y. and Cleveland, and dull in both Boston and Providence. "Full of Life" (Col), good in Pitt, looks tall in Buffalo.

"Shrinking Man" (U), good in L. A., shapes nice in Cincy, "Cinderella" (BV) (reissue), wow in Chi, is big in Louisville and N. Y. "Battle Hymn" (U), big in Toronto, shapes solid in Balto.

(Complete Boxoffice Reports on Pages 8-9)

YANK 'ANTAGONISM' TO BRITISH PRODUCT ILLUSORY, RANK WILL BRAG UP ORIGIN

While definitely aiming for the broad commercial market, Rank Film Distributors of America will make no attempt whatever to hide the fact that it is selling imported pictures. "We'll sell these films as imported and made in Britain. We don't intend to fool the public and we don't have to," Irving Sochin, general sales manager for the new Rank outfit, said in New York last week.

Sochin, fresh from a countrywide tour during which he set up 10 Rank sales offices and hired the necessary personnel (mostly RKO vets), said he was greatly encouraged by his conversations with circuit and independent exhibitors whose reaction will to a large extent determine the success or failure of the Rank venture in the U. S. The theatremen told him they stood ready to book the British product on its merit either as first or as second features.

"There simply exists no feeling of antagonism against British films," Sochin declared. "My conversations with exhibitors lead me to believe that, with the proper films to offer, we stand just as good a chance in today's market as the next fellow. All things being equal, there's no question we'll get a break from the theatres."

Separating the Potentials

Rank's aim will be in two directions. Sochin has 16 features ready for release. Three or four of these belong essentially in the "art" theatre category, from which base they could spread into commercial bookings. Then there are a number of pictures considered to have definite commercial potential, such as "Graf Spee" film, and the rear is brought up by a series of smaller British films which Sochin considers perfect material for lower-half-of-the-bill bookings.

"British films on the whole have a more adult approach. The producers there give the audience credit for a certain intelligence," Sochin opined. "There is no question that these films are much better suited for second feature booking than some American horror film which the audience is forced to sit through in order to see the main feature."

The Rank second features, films in which there are no stars, are seen by Sochin an important part of his lineup. "The circuits tell us they'll cooperate in booking these films," he said. Comment came in response to a query whether the American major distributors didn't tend to force their smaller films onto the circuits along with the big attractions. "Actually, not too many of the majors have enough product to match their big ones with second features," he held.

Convention April 10-13

As to the overall Rank policy, Sochin, who with Kenneth Hargreaves, Rank Film Distributors prexy, will preside over the outfit's first sales powwow in Gotham April 10-13, said the aim would be to get important and extended first-run dates, with the product to be selected carefully for individual engagements. Rank's principal interest will be the key cities, where the largest coin can be had.

"We have some mistakes of the past to guide us," Sochin observed. "For instance, we aren't going to be foolish enough to try and push an art picture into commercial theatres. At the same time, we obviously couldn't survive by just serving the 'art' market."

Sochin felt that one of the great chances for Rank lay in the American distributor tendency to "bunch" releases for the holiday seasons. "In those long, arrid stretches in-between, the theatres are going to welcome our releases very much," he said. "But it's not only that. Exhibitors tell me that the audience is changing. More people, young people especially, have gone to college. They are interested in adult fare, and they enjoy British films.

"I feel quite sure that the time will come when people will feel about British films much as they do about British clothing or other British products. The 'Made in Britain' label is going to catch on with our films."

Noting that National Film Service will handle Rank's billing and shipping, Sochin revealed that a comparison had been made between his setup and that of Walt Disney's Buena Vista. Similarity ends there, "Some 90% of our films are in color, and our pictures aren't yet established in the market," he said. "We have to guard against saddling ourselves with too great costs all around." It's in the context of this thinking that Rank is pioneering in his new kind of regional release pattern, which will save print costs (see separate story).

Sochin seven years ago headed up Universal's special films division. In those days art houses were few and in-between. Later he became assistant to Charles Feldman, U general sales manager, and—later still—he moved over to become head of short subjects and newsreel sales for U.

"We don't expect the exhibitors to be philanthropic about our product," he said. "We feel that, once they see what we have, and what our real potential is, they'll welcome us with open arms."

Sochin said the Sutton Theatre, N. Y., leased by Rank, would be used to kick off several of the Rank films, but not necessary all of them. "We'd be foolish to push a picture into a Sutton that would destroy the character of the house," he observed. Sochin said most of the 16 Rank releases should be out in the field and circulating by June 1.

Sochin's Strategy: Seeks Maximum Bookings With 100 Prints in Rotation

In order to save on print costs, and to achieve maximum penetration, Rank Film Distributors of America will adopt a regional release policy for its pictures, Irving Sochin, general sales manager for the rank agency, said last week.

While out for maximum bookings, Rank will buy no more than 100 prints on its big films. These prints will be moved from area to area, allowing the maximum impact of the local publicity campaign to sink in. "We aren't going to spread them out," Sochin said. "These color prints are expensive, and we can't get burned."

Thus a Rank release will be booked into one key, and then booked around that city, benefiting all the time from the local campaign and the reaction emanating from the first run.

Sochin also said that a close tie would be established with the Rank film distributing outfit in Canada to allow an interchange of prints and publicity material. Canada will use the same titles as the U. S.

First Rank release will be "Reach for the Sky." Rank outfit will prepare special trailers and pressbooks on all of its pix. Agency also may bring over some outstanding British shorts, but Sochin noted the cost factor involved and noted that his company wasn't properly geared to handle a volume of these subjects.

Rank outfit will enter into co-op deals with exhibitors, Sochin said. He stressed the fact that his salesmen were in a position to sell a full 16-picture lineup of films rather than have to push a couple of pictures at a time and talk vaguely about the films to come.

N. Y. to Europe

Glen Burgess
Caleb Ginyard
Miriam Hauser
Ralph D. Hetzel
Griffith Johnson
Eric Johnston
Duncan MacGregor
Kenneth More
Paul Paray
Clyde Riddick
Conrad Salinger
Phil Spitalny
Gyula Trebitsch
Sigi Weissenberg
Thornton Wilder
Orlandus Wilson
Clyde Wright

N. Y. to L. A.

Gail Gabraith
Fanny Holtzmann
Sydney Rubin

Extend 'Full of Life' On Word of Operatic Date For Salvatore Baccaloni

Pittsburgh, April 9.

Squirrel Hill, Stanley Warner "arter," now has Judy Holiday's "Full of Life" in third week, figures to get a break with Salvatore Baccaloni's booking to guest-star here late this month with Pittsburgh Opera Co. in "Barber of Seville."

Ordinarily film, in which Baccaloni has a featured role and registers big, would figure to last fortnight more at the most but with tenor coming to Pittsburgh in "Barber" for two performances April 24-26, Squirrel Hill plans to hang on to the comedy in expectation of benefits accruing from the in-person visit here of singer.

Stanley booking office had no inkling of Baccaloni's commitment with Pittsburgh Opera when it originally set "Full of Life" at Squirrel Hill.

U'S $10,000,000 TO MEET '55 BORROWINGS

Washington, April 9.

Universal has borrowed $10,000,000 under a new credit agreement, dated March 15, 1957, with the First National Bank of Boston and the Guaranty Trust Co. of New York, the company reported to the Securities and Exchange Commission here yesterday (Mon.).

Of the $10,000,000 U informed the SEC, $6,500,000 was employed to liquidate borrowings under the 1955 credit agreement with the same two banks and the remaining $3,500,000 was added to the working capital to be used for general corporate purposes.

The film company also reported a reduction of capital by retiring 1,400 shares of the outstanding 4¼% cumulative preferred stock.

BOXER SUES COLUMBIA

Says Its Publicity Converted Him Into a Derelict

Hollywood, April 9.

Henry Cohen, former boxer who fought under the name of Joe Greb, has filed a $100,000 invasion of privacy suit against Columbia Pictures, charging exploitation of "Harder They Fall," in which he had bit, impugned his good character. He says the studio in publicizing picture "gave out story he was living on handouts" and caused Life mag to print his picture under heading "Real Ring Derelict," giving public the impression he was photographed without his knowledge.

Suit contends Columbia Pictures had no right to invade his privacy by sending out false stories about him.

Hedy Lamarr's U Starrer

Hollywood, April 9.

Hedy Lamarr will star in Universal's "Hideaway House," her first major film role in American pictures since "Samson and Delilah" seven years ago, although she recently appeared briefly in Irwin Allen's "Story of Mankind" for Warners.

"House," an Albert Production, rolls late in April.

L. A. to N. Y.

Fred Astaire
Mildred Cowan
Alfred E. Daff
George H. Englund
Michael Kidd
Nunnally Johnson
James Lebenthal
David Lewis
Harold Mirisch
Conrad Nagel
Edward Nassour
Janis Paige
Jack Palance
Maria Palmer
Roland Reed
Hal Ross
Sol C. Siegel
Randy Wood

Priest: 'Be Proud You're in Film Biz'

San Francisco, April 9.

Msgr. Vincent McCarthy, pastor of St. Patrick's Church, told fourth annual communion-breakfast of Entertainment Industry of Northern California that the motion picture industry is "a very necessary part of American life."

He cited story of Communists haranguing Catholics in China at mass and said:

"Finally, a little voice from the back of the church cried out, 'Don't they look like Laurel and Hardy?' Immediately, laughter was heard from every part of the church."

Priest went on to explain:

"The point here is that motion pictures have become so much a part of nearly every people that it is a part of their emotional life . . . At times we hear people condemn the motion picture industry as very immoral, but let me say for every one off-color or salacious picture . . . there have been many, many others glorifying virtues such as honesty, the sanctity of marriage, the value of the home, a sense of honor." He specifically named "Song of Bernadette."

Then the priest urged, "Be proud that you are connected with the motion picture industry."

Murphy: 'Part of American Way'

Kansas City, April 9.

George Murphy, ex-actor and MGM's peripatetic public relations man, likened the motion picture industry to the teaching profession in the power to influence youth and to exert efforts to uphold the American way. He spoke Thursday (4) evening at the 100th anniversary of the National Education Assn. at the Hotel Muehlebach with about 1,000 teachers, educators and civic leaders present.

Murphy reiterated his oft-emphasized theme of the motion picture as the greatest salesman of the American way of life.

Kansas City Saluting Film Biz

Kansas City, April 9.

The motion picture industry is to have its "day" here May 15. That is the date when the Chamber of Commerce at its regular luncheon at the Hotel Muehlebach will salute the industry.

Industry leaders have asked Elmer C. Rhoden, National president, to return as guest speaker, and received his acceptance last week. Leaders of the industry and interested followers will be guests at the luncheon.

Activity promoting the event is centering around the Motion Picture Assn. headed by Ed Hartman, who is appointing committees and passing out assignments in connection with the event, the first doffing to the industry done by any group here in many months.

'Depth' Study of Public Response; 100-Question Probe Tracing Habits

Film industry has come up with the questions, over 100 of them, on why pictures do or do not draw different strata audiences. Specifically, the queries have been drawn in connection with a "penetration in depth" analysis of the American public.

Opinion Research Corp, of Princeton, N. J., in collaboration with the advertising-publicity directors committee of the Motion Picture Assn. of America, is now out to ascertain the answers to the agreed questions.

As plotted, interviewers are to cover the country to get the A's to this tentative list of Q's:

How many times has the interviewee been to a picture in the last seven days, on an average month, or perhaps a year, what pictures, what's suggested by such phrases as: *"movies that they have been making lately," "some movie stars," "movie advertising," "people who go to the movies every week," "not many moving pictures," "why don't the people who make movies," "even though they don't admit it," "people go to the movies because," "the trouble with the movies these days," "movie censorship."* (The words in quotes simply are to be spoken to the interviewee and the response noted.)

After that bit of business, the respondent is to be asked about seeing films during any particular season, why the preference if there is one as to season, is quality consistent during the year or do good pictures come at certain seasons, last time a film attended, why, what day of week, day or night, what picture (s), who were the stars, how was the picture (s), was identity of picture known before respondent left for the theatre, how was it found out about, why want to see it, go alone or with someone else, how many in the party, identify as to relationship, regular theatre or drive-in, did interviewee hear or read about picture beforehand, what was source of information (specific list is handed to respondent, itemizing ads, reviews, posters, radio or tv star appearances, signs, word of mouth, etc.), which is most reliable source of info re pix, any notice given to ads in papers, mags billboards, radio, tv, etc., which if any of these likely to be misleading or exaggerated, which the most helpful.

To continue: Did respondent ask anyone in last month or two whether a certain film worth see-

(Continued on page 20)

PRINTDOWN '80 DAYS'

Todd Hopes to Exhibit in Iron Curtain Capitals

Washington, April 9.

Mike Todd stated here he will distribute "80 Days" in a "printdown" version abroad, starting with May 2 debut at Cannes Film Festival, followed by May 17 Paris preem, then London and other capitals, including Belgrade, Jugoslavia. He also hopes to go into such Iron Curtain capitals as Prague, Bucharest, etc., even though it "may not pay enough for prints."

Here for last night's "80 Days" benefit opening, Todd visited capitol, where he saw speaker Sam Rayburn of Texas and the California contingent; heard his film kudoed on floor of House of Representatives; received keys to city from district officials; got special passport for his European junket, on which he leaves next Monday (15), and copped citation from American Field Service, sponsors of the preem.

France's Albert Schweitzer, Unique Musician-Doctor, Gets Humanitarian Award

New Orleans, April 9.

Show business' Variety Clubs meeting at the Roosevelt hotel here in international convention reached out to French Equatorial Africa to hand its annual Humanitarian Award (for 1956) to Albert Schweitzer, now 82. The virtuoso on the organ who as a young man gave up fame and ease in European cultural centres to turn medical doctor to disease-ridden African natives is also highly rated among intellectuals as a philosophic writer.

Schweitzer being absent at his jungle hospital where he maintains a 16-hour day still as for 44 years, with occasional furloughs in France, the plaque presented by Chief Barker John H. Rowley of Dallas was accepted by Dr. Emory Ross of N.Y. who heads the Schweitzer Fellowship.

Europe to N. Y.

Norman Elson
Jack Forrester
Roger L. Stevens
Shepard Traube

Louis B. Mayer's Fight to Capture Loew's

—Former Studio Chief Calling the Tomlinson Plays;
—Stanley Meyer Seeks Executive Post In Company;
—Battle for Board Prompts 'Melodramatic' Plotting.

By HY HOLLINGER

Despite all official and outward manifestations of harmony, the intrigue and dissension within the new board of directors of Loew's, Inc. makes Metro's big business film of recent vintage, "Executive Suite," about as tame as "Little Lord Fauntleroy." Constant pressure is being applied by Joseph Tomlinson, the Canadian millionaire who sparked the Loew's upheaval, to unseat the present management and to shift the control to himself, his associate—40-year-old former televiison film producer Stanley Meyer, and Louis B. Mayer, now 70, Metro studio chief for over a quarter of a century.

The Tomlinson group has a hard core of supporters on the board, consisting of directors appointed at the Canadian millionaire's suggestion. Foremost among these is Louis A. Johnson, former Secretary of Defense, who is the Tomlinson group's "floor leader" within the board. So far, however, all the moves of the Tomlinson faction have been successfully parried. Loew's prexy Joseph R. Vogel still enjoys the support of the majority of the board members and in a showdown vote apparently can be sure of obtaining the ballots of seven and possibly eignt members of the 13-man board.

Louis B. Mayer Seen Calling Plays; Stanley Meyer His Courier

It has become clear that Louis B. Mayer is playing a significant and active role in the behind-the-scenes maneuvering. He is thought to be pulling the strings that have prompted the moves of Tomlinson and Meyer. In addition, it has become evident that Stanley Meyer is seeking an important executive post with Loew's, not even excluding the position of president of the company.

A blow-by-blow account of what has taken place (as far as can be ascertained) at Loew's since the so-called "compromise" arrangement—when the management and Tomlinson each named six directors and Ogden R. Reid, president and publisher of the N. Y. Herald Tribune, was selected as the impartial 13th director—will perhaps shed light on the intentions of the Tomlinson group.

Prior to the Feb. 28 stockholders meeting when the new board was presented for election, Stanley Meyer sought the support of Frank Pace Jr. and George L. Killion, directors suggested by the Loew's management, and Reid. He is understood to have made "large promises" in an effort to obtain their votes at the first board meeting which immediately followed the stockholders' session. He wanted their support for the following resolutions which were prepared for submission to the new board of directors:

(1) *To make Louis B. Mayer adviser to the studio at an unspecified weekly salary.*

(2) *Reestablishment of the post of chairman of the board with Tomlinson as chairman;*

(3) *Election of Stanley Meyer as president of Loew's Inc. (with Joe Vogel returning to head the theatre company). Paper work was done by Johnson's law office.*

Tomlinson group applied pressure through various channels in order to influence the votes of the three new directors aforementioned. It's understood that the aid of California oil and political interests were sought to sway the vote of Killion, who is president of American President Lines of San Francisco. Jerry Finkelstein, head of the Tex McCrary public relations firm which has the Herald Tribune as a client, was approached to lend his support in obtaining Reid's vote. At the same time, it's believed that arguments via various industrial forces were marshalled to win over Pace, executive v.p. of General Dynamics and a former Secretary of the Army.

However, Killion, Reid and Pace—the latter being the one who recommended the original compromise with Tomlinson—stood firm. Killion invited Pace and Reid to his hotel room on the morning of the stockholders' and board meetings and the three decided to support Vogel on the theory that he deserved a "fair chance." Meanwhile, one of the Tomlinson "appointees"—believed to be Fred Florence, president of the Republic National Bank of Dallas, is reported to have become personally incensed by the behind-the-scenes efforts "to dump" Vogel in favor of outsider Stanley Meyer.

At the first board meeting, the Tomlinson group continued its efforts to obtain the important seventh vote which would give it control of the company. Again Stanley Meyer couldn't make it. Whereupon Tomlinson group shifted its approach and attempted to gain control of the executive committee. Tomlinson suggested a five-man committee which would include himself, Meyer, Ray Lawson, another Tomlinson "appointee," Reid, and Vogel. The by-laws of the company call for a five-man executive committee unless the board by a two-thirds majority—agrees to expand it. Vogel, however, was able to prevent the appointment of a loaded pro-Tomlinson executive committee and as a result no "cabinet" was named at the first board meeting.

(On the day following the initial board palaver, Tomlinson notified Vogel that he wanted an office in the Loew's homeoffice building. Tomlinson, Stanley Meyer and three lawyers from Johnson's office moved into the board room on the 11th floor of the building. They remained there for about a month during which time they are said to have conducted an organized campaign of harassment by calling Vogel and other company executives numerous times a day demanding various documents, all of which were given to them. They wanted to see payrolls, expense accounts, production records, individual contracts of all executives, contracts with outside producers, and contracts with vendors.)

During this period, Meyer is believed to have been constantly in touch with Louis B. Mayer. At the same time, Ben Javits, who had been Tomlinson's attorney when the latter threatened a proxy fight, bowed out as the Canadian's lawyer, allegedly because he was opposed to the tactics that were being employed. Vogel, meanwhile, brought in Louis Nizer as his attorney and adviser, a move that is said to have incensed Meyer who countered by bringing in Price, Waterhouse to analyze the company's figures. Simultaneously, Tomlinson sent Vogel a barrage of letters blasting the operations of the company. He sent ail mail, special delivery, registered copies to each of the directors.

Removal of Target Issues Key to Present Regime's Tactics

Vogel, who spent his entire tenure in the office staving off a proxy and surveying studio operations, decided to proceed with reforms on his own. Initially, he had hoped to make his moves with the support of a united board, but finding himself confronted by a split group, he set about to implement the plans he had as to what should be done to reorganize the company.

Following the issuance of a questionnaire throughout the company, Vogel brought an end to the nepotism that has long plagued Loew's. He cancelled contracts with outside vendors who were relative of Loew's executives. In addition, he "arranged" for the retirement of Charles C. Moskowitz, v.p. and treasurer and a close associate of former prexy Nicholas M. Schenck long an "enemy" of Louis B. Mayer's. Vogel thus removed many of the "targets" of the opposition group.

At about this time, it became increasingly suspected that Mayer was calling the shots. Word was passed around that the former studio chief and pioneer film man was coming east personally to head the opposition forces. Mayer, however, apparently delayed his trip because it became evident that his group did not have sufficient muscle.

Prior to the monthly board meeting on March 28, Stanley Meyer again "worked" on Killion, Reid and Pace. He invited them individually to a suite at the Sherry-Netherland to show them all sorts of documents he had acquired. Once again the trio failed to shift its allegiance from Vogel. At the same time, Vogel received assurance from William A. Parker, George A. Brownell and John L. Sullivan, three so-called management directors, that they would back him all the way. Thus Vogel had seven of the 13 votes sewed up before the second board meeting.

Stanley Meyer's Private Quest Of Top Job for Himself

Failing to corral sufficient votes for the Mayer-Tomlinson group, Stanley Meyer is then supposed to have attempted to make a separate deal for himself via an emmissary to an associate of Louis Nizer's requesting that he (Meyer) be made head of Loew's television operations. Vogel turned this application for employment down cold.

Johnson and Florence, learning of Meyer's solo effort, did an angry bounce off the ceiling. They called Vogel before the board meeting and asked him if he would agree to place Louis B. Mayer on the board and on the executive committee. Vogel said he always respected Mayer, but couldn't see how he could do it.

At the board meeting, the question of the appointment of an executive committee again came up. Vogel said he would be glad to have Tomlinson on the committee because he was the largest single stockholder of the company. He suggested, therefore, that the committee be made up of Tomlinson, Pace, Killion, Reid, and himself. At this point, Johnson suggested that there be no executive committee and that Vogel should assume "all the power" and then check his actions with the board. Vogel declined to accept such an arrangement.

Tomlinson refused to serve on the five-man bloc and, as a result, a four-man executive committee consisting of Vogel, Reid, Pace and Killion was named. None of these men, of course, could be labeled a pro-Tomlinson-Mayer man.

That's where the Loew's situation seemingly stands at this date. What will happen in the future is, of course, a matter of conjecture. As long as Vogel continues his efforts to reorganize the company and bring it back to its former stature, it's expected that his supporters on the board will remain loyal. The next steps of the Tomlinson-Mayer group are being observed carefully by the Loew's management team. Perhaps the next monthly board meeting will give an additional indication of its aims. The opposition board members, it's understood, are staunch friends of Louis B. Mayer's. They include Johnson, Florence, and K. T. Keller, former board chairman of the Chrysler Corp. (Keller was the only director who did not attend the board meeting two weeks ago.) These three, together with Tomlinson, Meyer and Ray Lawson, represent the Tomlinson-Mayer faction on the board.

With Venice Rules Unpopular (In U. S.) Cannes Festival Salient This Year

By FRED HIFT

With Venice still hedging on its regulations, the international film festival at Cannes is emerging as the most important single film event in Europe. American attendance this year is seen topping any prior year, with virtually all the important U. S. indie importers and distributors to be represented.

The Motion Picture Export Assn. last week made known its choices for the fest. The one "official" entry will be Paramount's "Funny Face." In addition, Cannes is inviting United Artists' "Bachelor Party" and the Allied Artists film, "Friendly Persuasion." Mike Todd's "Around the World in 80 Days" will be screened out of competition.

Among the other films that had been considered by the MPEA selection committee were Metro's "Teahouse of the August Moon," RKO's "The Young Stranger" and Warner Bros.' "Spirit of St. Louis." It is from these "nominations" that Cannes picked its two choices for invites.

At Stakes

Showing a picture in competition in Cannes means an extra import permit for France for the distributor and free remittance of the chosen film's earnings. Actually, Cannes has established a fixed figure against which future income from any of these entries is applied.

"Friendly Persuasion" is distributed in Europe by Metro. According to an M-G spokesman, the extra permit will go to Allied Artists which distributes in France via a franchise arrangement.

The Cannes festival starts May 2 and runs through May 17. Advance reports received by the indies in N. Y. indicate that an unusually interesting array of product will be screened at the festival. Rising interest in foreign films in the U. S. is sharpening the competion for the outstanding French, Italian, Japanese and other productions with an American market potential.

Question has arisen whether the West Germans will enter any films at Cannes in the light of the invite that has gone to the East Germans. It's believed that the problem will be straightened out. The tentative West German entry is "Rose Berndt" with Maria Schell and Raff Vallone.

Meanwhile, such changes in regulations as have come through from Venice have not swayed the decision of the American companies to skip Venice participation again this year. There is nothing to keep individual U. S. distributors from entering pix at Venice, however.

SKOURAS' DEBUT AS ACTOR

20th's Big Trailer to Be Seen At Roxy May 8

The big, 90-minute 20th-Fox product "trailer," featuring sequences from upcoming pictures and talks by producers and home-office executives including prexy Spyros P. Skouras, will be shown to exhibitors and the press at the Roxy Theatre May 8.

Eventually, the product resume is to be unveiled in all exchange centers for theatremen and the press, and it will be shown also in key centers abroad.

Howard Pine Back at U; Bill Thomas Goes It Solo

Hollywood, April 9.

Pine-Thomas production unit has finally been dissolved after almost 17 years, following Howard Pine's return to a producer berth at Universal. He left U 18 months ago, following the death of his father William Pine, to go into partnership with William Thomas and keep the P-T unit alive.

Thomas will continue in production on his own and has purchased "The Calendar Epic" by Jane Kubeck and "Key Witness" by Frank Kane as his initial properties.

Pine-Thomas unit, with Howard Pine, produced "The Big Caper" and "Bailout at 43,000" for United Artists release and completed a pair of telefilm pilots, "Johnny Pilgrim" and "Outposts," which are now being shown to agencies.

Yates Stays at Republic's Helm; Future Budget Limit: $125,000; May Release New ABPT-Par Films

Herbert J. Yates, who for some time has been the subject of much trade speculation, last Wednesday (3) was reelected president of Republic Pictures following a meeting of stockholders in New York where he made it clear there are to be no radical departures from Rep policy.

The accent on television is to continue, said Yates, this taking the form of tv production, laboratory work and the rental of studio space to tv producers. Theatrical production is to be limited to pictures costing a maximum of $125,000 each, the prez noting Rep is not in a position to compete with the expensive entries turned out on other lots.

He disclosed the present theatrical backlog, representing an investment of about $8,000,000, will mean a loss to the company upon liquidation. He reported further that Rep is to engage in the distribution of outside product. Although he named no names, it's understood a deal is being plotted for Rep to handle the release of American Broadcasting-Paramount Theatres pictures.

Chief exec said economies effected within the company last summer are resulting in an annual saving of $4,000,000. Concerning the trade speculation, he said he has no intention of disposing of his controlling stock interest in Rep, at least for the present, and he will remain in the driver's seat at least until the company is in a stronger position.

COUNCILS TAG 3 PIX

'80 Days' (Again), 'Persuasion' and DeMille Pue for Honors

Three pictures have been selected for special honors at the annual conference of the Federation of Motion Picture Councils in New York April 11 and 12. Titles are "Around the World in 80 Days," "Friendly Persuasion" and "The Ten Commandments."

Selection is based on preview reports received by the awards committee from member councils in the major cities of the U.S.

Unreleased feature picked for presentation at the conference is 20th-Fox's "Boy on a Dolphin."

This Could Be the Night
(C'SCOPE—SONGS—DANCE)

Solid romantic comedy recommended for all and has strong word-of-mouth to aid selling.

Hollywood, April 9.

Metro release of Joe Pasternak production. Stars Jean Simmons, Paul Douglas, Anthony Franciosa; features Julie Wilson, Neile Adams, Joan Blondell, J. Carrol Naish, Ray Anthony and orch. Directed by Robert Wise. Screenplay, Isobel Lennart; from short stories by Cordelia Baird Gross; camera, Russell Harlan; editor, George Boemler; musical supervision and song, "Hustlin' Newsgal," George Stoll; title song, Nicholas Brodszky, Sammy Cahn; musical numbers staged by Jack Baker. Previewed April 3, '57. Running time, **104 MINS.**

Anne Leeds	Jean Simmons
Rocco	Paul Douglas
Tony Armotti	Anthony Franciosa
Ivy Corlane	Julie Wilson
Patsy St. Clair	Neile Adams
Crystal	Joan Blondell
Leon	J. Carrol Naish
Husseln Mohammed	Rafael Campos
Mrs. Shea	ZaSu Pitts
Stowe Devlin	Tom Helmore
Waxie London	Murvyn Vye
Ziggy Dawit	Vaughn Taylor
Mr. Shea	Frank Ferguson
Bruce Cameron	William Ogden Joyce
Mr. Hallerby	James Todd
Music	Ray Anthony Orchestra

As to "This Could Be the Night," once the customer is in, the word-of-mouth praise should be strong because the entertainment is most rewarding, but title and cast lineup hint at nothing out of the ordinary so Metro may have a selling job to make patrons turn out. It is a film that exhibitors can push with a money-back recommendation.

Joe Pasternak, nearing the end of his long Metro association of light, engaging filmfare touched with music, comedy and romance, is in good production form, even though this latest offering is in plain black-and-white CinemaScope without the gaudily-colored, lavish decor that usually marked his presentations. The tints are not missed; neither are big production numbers nor other eye-bedazzlements that are almost a Pasternak trademark. Actually, they are here, too, but only as backdrops sketchily seen while the uninvolved plotting unfolds under the masterly direction by Robert Wise. Socko scripting by Isobel Lennart, sharply, sometimes racily, dialoged, makes the characters easily understood and entertaining.

The plot derived from a series of short stories by Cordelia Baird Gross is a simple affair, up to a point. Jean Simmons is terrific as a clean, pure, but not necessarily naive, grade-school teacher in New York, fresh from New England and Smith College, gets a part-time job as secretary at a night club. Owners are Paul Douglas, ex-bootlegger, and Anthony Franciosa, an after-hours Casanova. The humor, and not a little heart, spring from the efforts of these and other worldly club characters to shelter her and keep the facts of life from being too bruising. When Douglas calls her a "broad" everyone understands he means "lady" and when Franciosa bawls her out, you know he's protecting her standing as a girl who has had no hits, runs or errors.

Douglas scores a success with his crude, but goodhearted, character and there is the assurance of a promising film career for Franciosa, so well does he handle his rakish role. In fact, he will make a lasting impression on femme viewers.

Performance standouts continue right down the cast lineup. Julie Wilson, on whom most of the tune chores fall, is great as a sexed-up torch singer who belts with hit quality such tunes as the title number, "I'm Gonna Live Till I Die," "Taking a Chance on Love," "Sadie Green," and "I Got It Bad" while Ray Anthony and his orch provide potent backing. Storywise, she shares, too, particularly in finding someone to do the algebra lessons for busboy Rafael Campos. Latter is very fine in his part, as are Joan Blondell, terrific as the ex-burlesque queen and mother of dancer Neile Adams; J. Carrol Naish, club cook; Tom Helmore, customer who cooks his own and eats it in the office; Murvyn Vye, gangster; Vaughn Taylor, cynical columnist; William Ogden Joyce, teacher with a yen for Miss Simmons; ZaSu Pitts, Frank Ferguson and others.

Along with Miss Wilson, particular mention goes to Neile Adams, dancer held to her terpsichore by her mother but who yearns for a stove and cook book. She's great in dancing and singing George Stoll's "Hustlin' Newsgal," a number that strips down as far as the Production Code allows to show off a round and fully-packed figure, and is good in the comedy demands of her part. Anthony and his orch put the right beat to "When the Saints Go Marching In," "Trumpet Boogie," "Now, Baby, Now" and the other tunes.

From the background bits of business contributed by the Lennart script and Wise's direction, film draws an earthy, aware-of-life, sauciness that will spark knowing chuckles and these touches abound throughout. General excellence in every department contributes to the entertainment, with mention going to Russell Harlan's topflight photography, Stoll's musical supervision, the staging of the musical numbers by Jack Baker, editing, are direction, sound and other assists. *Brog.*

Yangtse Incident
(BRITISH)

Expertly made filmization of Amethyst's break-through of Red China Blockade; a smash for home market, and possibilities for the U.S.

London, April 2.

British Lion release of a Wilcox-Neagle Production. Stars Richard Todd. Directed by Michael Anderson. Screenplay, Eric Ambler; camera, Gerry Turpin; editor, Basil Warren; music, Leighton Lucas. At Rialto Theatre, London. Running time, **113 MINS.**

Lieut. Com. Kerans	Richard Todd
Leading Seaman Frank	William Hartnell
Colonel Peng	Akim Tamiroff
Lieut. Weston	Donald Huston
Capt. Kuo Tai	Keye Luke
Miss Charlotte Dunlap	Sophie Stewart
Flight Lieut. Fearnley	Robert Urquhart
Lieut. Hett	James Kenney
Lieut. Strain	Richard Leech
Lieut. Berger	Michael Brill
Petty Officer McCarthy	Barry Foster
Commissioned Gunner	Thomas Heathcote
Seaman Walker	Sam Kydd
Williams	Ewen Solon
Seaman Martin	Brian Smith
Seaman Roberts	John Charlesworth
Surgeon Lieut. Alderton	Gordon Whiting
British Ambassador	Basil Dignam
Vice-Admiral	Ralph Truman
Commander-in-Chief Far East	Cyril Luckham

In the last few years British producers have earned a high reputation with a series of films reconstructing epic incidents of the last war. "Yangtse Incident," though a postwar story, attains the same stirring quality and has the makings of smash b.o. in the domestic market. In view of its background, the Civil War in China, it may well turn out to be a worthy contender for boxoffice honors in the U.S.

Story of "Yangtse Incident" is the story of the Amethyst, which, battered though not beaten, broke the Chinese Communist blockade and rejoined the British fleet. The hazardous nature of the event, which quickly made history, is amply demonstrated in this Herbert Wilcox-Neagle production.

The Amethyst is shown sailing up the Yangtse, headed for Nanking on a lawful mission delivering supplies to the British Embassy. Suddenly, without warning, the Red shore batteries open fire and the frigate, after a heavy engagement, is grounded in the mud with many of the crew either killed or wounded and the vessel itself badly knocked about. An attempt to bring needed aid and medical supplies is beaten off by Red artillery and the wounded, sent ashore by the ship's boats, are also a target for the Chinese guns.

Next phase describes the political stage of the negotiations between the British naval commander and the Red colonel, who tries to make propaganda capital out of the incident. But all his attempts to persuade the British to issue an apology for "unprovoked aggression" are resolutely turned down and both sides play a waiting game until the British commander decides to run for it. Under cover of darkness, it's full steam ahead down the Yangtse. Despite the barrage of artillery, the boat gets to the open sea and protection of a superior escort vessel.

Vivid battle scenes have been magnificently handled. All of them look like the real thing and are the action keynote of the production. The on-board scenes are genuine enough too, as the Amethyst was reprieved from the breaker's yard to allow Wilcox to use it in the film. Human interest angles, never the strongest point in such yarns, are carefully interpolated, but there's very little in the way of light relief.

It's a tribute to Michael Anderson's direction that he succeeds in maintaining the tension although the outcome has no suspense angle to it. There's a high standard of acting by an all-round cast, led by Richard Todd as the commander who takes over after the captain is killed in the first engagement. He makes a sturdy, impressive contribution. William Hartnell puts more shading into his part as the leading seaman.

Akim Tamiroff makes a distinguished heavy of the Chinese colonel. Donald Huston gives a sincere study. Technically the film is above average and the credit to Commander Kerans, as technical adviser, may be a clear indication of the authenticity of treatment. *Myro.*

Kronos
(REGALSCOPE)

Expertly-made science-fictioneer, with special emphasis upon special effects; good prospects for exploitation market.

Hollywood, April 9.

Twentieth-Fox release of a Kurt Neumann production, produced in association with Jack Rabin, Irving Block, Louis DeWitt. Stars Jeff Morrow, Barbara Lawrence, John Emery; features George O'Hanlon, Morris Ankrum, Kenneth Alton, John Parrish. Directed by Neumann. Screenplay, Lawrence Louis Goldman, from a story by Irving Block; camera, Karl Struss; special effects, Rabin, Block, DeWitt; editor, Jodie Copelan; music, Paul Sawtell, Bert Shefter. Previewed April 1, '57. Running time, **78 MINS.**

Les	Jeff Morrow
Vera	Barbara Lawrence
Eliot	John Emery
Culver	George O'Hanlon
Dr. Stern	Morris Ankrum
McCrary	Kenneth Alton
General Perry	John Parrish
Manuel	Jose Gonzales
Pilot	Richard Harrison
Nurse	Marjorie Stapp
General	Robert Shayne
Weather Operator	Donald Elmer
Sergeant	Gordon Mills
Guard	John Halloran

"Kronos" is a well-made, moderate budget science-fictioner which boasts quality special effects that would do credit to a much higher-budgetted film than this Regal production for 20th-Fox release. Feature shapes up as a strong entry for the exploitation market, where it will be packaged by 20th with another Regal output, "She Devil."

Produced and directed by Kurt Neumann in association with Jack Rabin, Irving Block and Louis DeWitt, who designed and created the special effects which give eerie overtones to pic's unfoldment, the Lawrence Louis Goldman script tells of the efforts of a people from outer space to capture Earth's energy. To do this, they send an accumulator to Earth, which is directed in its movement by the head of a great American lab, whose brain has been seized by a higher intelligence from space—and he is forced to work its will. Feature takes its title from the accumulator, a huge metal cube-shaped figure 100 feet high, which is dubbed Kronos, after the mythological god of evil, and which nothing seemingly can destroy.

Jeff Morrow heads cast as a scientist who has charted the course of the asteroid which has transported the accumulator to Earth, his efforts finally responsible for its ultimate destruction. His role is convincingly played and John Emery is convincing as the lab head forced by the outer-space intelligence to direct the monster as it sucks up power and energy. Barbara Lawrence is in strictly for distaff interest, but pretty, George O'Hanlon delivers as another scientist and Morris Ankrum is a doctor killed by Emery when he learns lab head's secret.

Neumann's general handling of subject is high-class and he gets top assistance from technical departments. Outstanding here are Karl Struss' camera work, Theobold Holsopple's production design, Jodie Copelan's editing, sound by James Mobley and an effective music score by Paul Sawtell and Bert Shefter. *Whit.*

International Police
(BRITISH—C'SCOPE)

Fast moving action meller, showing work of Interpol in tracking down international dope peddling gang; sturdy possibilities.

London, April 2.

Columbia release of a Warwick (Irving Allen-Albert R. Broccoli) production. Stars Victor Mature, Anita Ekberg, Trevor Howard. Directed by John Gilling. Screenplay, Jan Paxton; camera, Ted Moore. Stars Pavey; editor, Richard Best; music, Richard Bennett. At Odeon Theatre, Leicester Square, London. Running time, **92 MINS.**

Charles Sturgis	Victor Mature
Gina Broger	Anita Ekberg
Frank McNally	Trevor Howard
Amalio	Bonar Colleano
Breckner	Andre Morell
Varolli	Martin Benson
Helen Allison	Dorothy Alison
Captain Baris	Peter Illing
Fayala	Eric Pohlman
Curtis	Sidney Tafler
Salko	Alec Mango
Murphy	Lionel Murton
Bartender	Danny Green
Singer	Yana
Joe	Sidney James

The worldwide ramifications of Interpol, the international policing organization, provides the background for this fast-moving action melodrama. Victor Mature, Anita Ekberg and Trevor Howard take good care of the marquee values. With its obvious exploitation angles, the pic should be a sturdy b.o. contender.

A monochrome production in CinemaScope, "International Police" offers a Cook's tour with its locales, which range from London to N.Y. and Rome to Athens. The emphasis is on movement and the storyline is deliberately geared to insure ample incident. The back alleys of Rome and Athens provide a sinister setting for the subject matter.

Mature is a member of the FBI's narcotics bureau, who's assigned to work with Interpol in tracking down a gang of dope peddlers. For him it's in the nature of a personal revenge as his sister was strangled to death by the unknown gang leader. Howard is the villain, who usually succeeds in keeping one jump ahead of the law, ruthlessly using Miss Ekberg as his courier, after she's been involved in a shooting. Mature's chase starts in London and takes him all over Europe before he eventually catches up with the wanted man on the New York docks.

A foreword to the film by Sir Ronald Howe, a former British chief of Interpol, explains the operations of the service as "the longest arm of the law." And the subsequent action describes how the forces of all nations work together and exchange information to make crime an even more hazardous operation.

Mature plays it straight as the relentless pursuer, but he doesn't go in for the kid glove treatment. Miss Ekberg also plays it straight, but on a single, sad key. Howard, for his part, admirably suggests the ruthless sinister villain with a cultural accent.

Bonar Colleano gives a lively study of the police informer turned amateur sleuth. Remainder of cast help keep the action rolling. Yana has a solo number in a night club scene in which her looks are more impressive than her vocalistics. John Gilling's direction sustains the lively pace. Other technical qualities are up to standard. *Myro.*

Shoot-Out at Medicine Bend
(SONG)

A thee-and-thouing Quaker by day, Randolph Scott is a dispenser of rough justice at night in this okay actioner for the outdoor market.

Hollywood, April 9.

Warner Bros. release of Richard Whorf production. Stars Randolph Scott, James Craig, Angie Dickinson; features Dani Crayne, James Garner, Gordon Jones, Trevor Bardette, Don Beddoe, Myron Healey, John Alderson, Harry Harvey Sr., Robert Warwick. Directed by Richard L. Barc. Screenplay, John Tucker Battle, D. D. Beauchamp; camera, Carl Guthrie; editor, Clarence Kolster; music, Roy Webb; song, "Kiss Me Quick," Ray Heindorf, Wayne Shanklin. Previewed March 26, '57. Running time, **86 MINS.**

Cap Devlin	Randolph Scott
Clark	James Craig
Priscilla	Angie Dickinson
Nell	Dani Crayne
Maitland	James Garner
Clegg	Gordon Jones
Sheriff	Trevor Bardette
Mayor	Don Beddoe
Sanders	Myron Healey
Walters	John Alderson
King	Harry Harvey Sr.
Brother Abraham	Robert Warwick

Randolph Scott masquerades as a thee-and-thouing Quaker during the day, dispensing range justice at night in this okay actioner for the outdoor market. It's in austere black-and-white, as contrasted to Scott's usual tinted entries, but the western action plays off handily for release intentions.

Scott and a couple of buddies, just out of the Union Army, lose their complete outfits to some thieves, get new garments from friendly Quakers and use the peaceful garb to scout out the skullduggery being practiced in Medicine Bend by James Craig, greedy town tycoon who sells bad ammunition to settlers, gyps them in his general store and gets what's left in his saloon. However, the climactic battle finds Scott, his buddies and the surprisingly belligerent Quakers too much for Craig and his gang so law and order come to the range after some solid outdoor dramatics that will please the western fan.

Scott is good as the hero, as are James Garner and Gordon Jones as his sidekicks. A couple of distaff cuties, Angie Dickinson and Dani Crayne, beautify the western setting, pairing with Scott and Garner, respectively, for the fadeout clinch. Additionally, Miss Crayne pertly handles "Kiss Me Quick," a catchy tune by Ray Heindorf and Wayne Shanklin. Craig is okay as a typical oater heavy, aided in the dirty work by Myron Healey and John Alderson. Others working satisfactorily under Richard L. Bare's action-minded direction include Trevor Bardette, Don Beddoe, Harry Harvey Sr. and Robert Warwick.

Richard Whorf's production has all the necessary outdoor values, less color, and the screenplay by John Tucker Battle and D. D. Beauchamp manages to freshen standard material right well. Lensing by Carl Guthrie, editing and other technical factors are good assists, as is the music by Roy Webb. *Brog.*

She Devil

Fly serum cures woman but ruins her character. Modestly entertaining science-fiction thriller for exploitation packaging.

Hollywood, April 3.

20th-Fox release of Kurt Neumann (Regal) production, directed by Neumann. Stars Mari Blanchard, Jack Kelly, Albert Dekker; features John Archer, Fay Baker, Blossom Rock, Paul Cavanagh. Screenplay, Carroll Young and Neumann; from "The Adaptive Ultimate" by John Jessel; camera, Karl Struss; editor, Carl Pierson; music, Paul Sawtell, Bert Shefter. Previewed April 1, '57. Running time, **77 MINS.**

Dr. Bach	Albert Dekker
Dr. Scott	Jack Kelly
Kyra	Mari Blanchard
Hannah	Blossom Rock
Kendall	John Archer
Mrs. Kendall	Fay Baker
Sugar Daddy	Paul Cavanagh
Floor Manager	George Baxter
Nurse	Helen Jay
Red Head	Joan Bradshaw
Interne	Tod Griffin

Story content qualifies "She Devil" for the science-fiction league although only a few thrill points are reached during the uneven, 77-minute unfoldment. The title and the presence of Mari Blanchard in the title role, however, provide exploitation angles that make it an okay mate for teaming with "Kronos," another Regal Films science-fictioner which 20th-Fox is releasing.

A serum derived from fruit flies, "nature's most adaptive insect," is developed by a biochemist in his search for a cure for disease. The serum is tried on a hopelessly ill TB patient, who miraculously recovers, but with some unorthodox personality and physical changes. The gal can't be injured and she can change her coloring in an instant from brunette to blonde. Miss Blanchard, the patient, uses her newly-found powers to get ahead in the world. First she kills the wife of wealthy John Archer and then marries him. Later, she removes the husband. By this time Jack Kelly, the biochemist, and his sponsor, Albert Dekker, are sick of what they have fashioned and trick her into an operation that returns her to the tubercular state and death.

Kurt Neumann, who produced and directed for Regal from the script he wrote with Carroll Young, fails to generate much of a chiller atmosphere for the melodramatics and the screenplay is rather talky. Miss Blanchard is obviously alluring, while Kelly and Dekker are adequate to the demands of their top roles. Archer, Fay Baker, Blossom Rock, Paul Cavanagh and others are up to requirements. *Brog.*

Susana y Yo
(Susanna and Me)
(SPANISH)

Madrid, April 2.

C.E.A. release of Benito Perojo production. Stars Abbe Lane and Jorge Riviere; features Juan Jose Menedez, Mary Lamar, Guadalupe Munoz Sampedro, Felix Fernandez, Lidia Alfonsi, Xavier Cugat and orch. Directed by Enrique Cahen Salaberry. Story and screenplay, Augustin Laguilhoat; camera (Eastmancolor), Alejandro Ulloa; music, Francis Lopez. Running time, **90 MINS.**

Talent from three continents join together for this first Spain try at modern musical comedy. Abbe Lane and Xavier Cugat from the U.S. have never before been screened in such ungraceful musical posture. Director Salaberry and star Jorge Riviere came all the way from Argentina to no avail. Production lacks any semblance to Hollywood musicals although Miss Lane shines through clouds singing and swinging "Arrivederci Roma" and two Cha-Cha-Chas. Cugat's piano accompanies an opening chanson but otherwise he stiffly fronts a raggy-looking local combo, and the chorus that couldn't get within 1,000 kilometers of the Waldorf. Color photography is uneven and rarely favors Miss Lane.

Story has staid college prof (Riviere) in love with a belle of the boites (Miss Lane). Prof's distaff progenies spend classroom hours trying for stranglehold on his heart which complicates main love affair. Chanteuse lives with a fortune-telling aunt and gently distracted inventor uncle, replicas from "Man Who Came To Dinner." Plot lengthens and thins out as auntie's magic lotion makes the girl a man in the professor's image. Thereafter double identity uses up mucho footage in hackneyed routines. Although Riviere tries hard in difficult role, script defeats in limiting screen time of eye-filling Lane whose appearances were trimmed by censor.

Felix Fernandez is outstanding as supporting uncle. Italo Lidia Alfonsi looks good as Miss Lane's friend. Francis Lopez tunes are pleasant in primitive score. Hollywood choreography and music-scoring knowhow could have cued this production for U.S. market interest. As preemed, film is strictly for local and South American screens. *Werb.*

LOEW CIRCUIT'S AMUS. PARK

New York Sound Track

Mike Frankovich, chief barker of the London Variety Club, relates that two-year-old cancer victim George Lewis is still under treatment in the States and hope hasn't run out yet. Child was regarded as incurable in Britain and the Variety Club moved into operation, providing the money for the trip here and all expenses. London unit of Variety was started by **C. J. Latta** and **Bob Wolff** six years ago and has since become one of the most active of all tents.

George Sidney was in for a real quickie, arriving early Saturday (30) and winging back to the Coast the same night. He simply wanted to show a rough print of "Jeanne Eagels" to Col brass at the homeoffice.

Harry Novak back to his Paris base as Continental sales chief for Columbia; **John McNabb**, his treasurer abroad and supervisor on coproduction matters, returned the week earlier. **Mike Berger**, Far East supervisor, returns to his Tokyo hq via London and a Continental vacation. All had come to New York for sales huddles with **Lacy W. Kastner**, prez of Col International . . . Quite a show biz hegira to Chicago for the **John Balaban** services.

MPEA's **Robert Corkery** off to the Coast with the ambassadors of the Latin American republics who'll be in San Francisco to observe Pan-America Week . . . **Harry Brandt** going to the Cannes film fest . . . Deal for Continental Distributing (**Frank Kassler-Walter Reade Jr.**) to acquire "Gervaise" appears wrapped up . . . French star **Francoise Arnoul** bravely went through a round of receptions in Gotham last week while still suffering from the after-effects of severe air-sickness on the flight over. Airport reception of the French stars brought over by the French Film Office went off on schedule despite a snowstorm. Only the helicopter ride had to be cancelled.

Embassy Theatres prexy **Norman Elsom** back from a European trip where he examined forthcoming French, Italian and British product. Elsom arrived in time for the premiere of "The Young Stranger" at his Guild Theatre in Rockefeller Center . . . Stanley Warner called in its zone managers and film buyers for a Gotham conclave last week. **Harry Kalmine** and **Samuel Rosen** addressed the meeting . . . **Solters, O'Rourke** and **Sabinson** doing special promotional work for the Hecht-Hill-Lancaster organization for the past year . . . **Alfred E. Daff** in from the Coast for conferences with Universal homeoffice executives . . . **John Wayne**, winding up "Legend of the Lost" in Rome, headed for London with stopovers in Switzerland and Germany to hunt location sites for his next film, "The Hangman and the Judge," to be made by his own Batjac company . . . **Sol Siegel**, armed with a new indie deal with Metro, in from the Coast with **Michael Kidd**, who will direct "Merry Andres," starring **Danny Kaye** . . . "Battle Hell," which was chosen by the British film industry as its entry in the Cannes film festival, will be released shortly in the U. S. by Distributors Corp. of America. Film, produced by **Herbert Wilcox**, was known as "Yangtze Incident" in England.

Warner Bros. has **Pearl Buck's** upcoming novel, "Letter from Peking" . . . **George Golitzin** succeeds **Gilbert Kurland** as U general production manager, latter swinging over to Hecht-Hill-Lancaster in same capacity . . . **Be Be Allan** to Hollywood for a featured role in **Jed Harris'** "The Mad Ball" at Columbia Pictures . . . Paramount tees off four top pix within next 30 days, including **Hal Wallis'** "Obsession," **Perlberg-Seaton's** "Teacher's Pet," **Alfred Hitchcock's** "From Amongst the Dead" and **Don Hartman's** "Desire Under the Elms."

Mike Todd on "Person to Person" and discussing the effects on him of his new fame and fortune: "My friends let me talk too much. Every time I see half a grapefruit I make a speech." And **Elizabeth Taylor**, same show, re the subject of being married to Todd: "He's the nicest person I've ever lived with."

Ralph Hetzel, exec v.p. of the MPEA, and **Griffith Johnson**, v.p., off tomorrow (Thurs.) for Europe and the big MPEA shindig in Rome over which **Eric Johnston** will preside.

The evening prior to his committing suicide in Cairo, Canada's Ambassador to Egypt, **E. Herbert Norman**, saw a Japanese film, "Mask of Destiny," described as "a brooding classic on Oriental fatalism" . . . British star **Kenneth More** thought he had a very satisfactory interview on the "Tonight" tv show until he found out he had forgotten to mention the name of the film he'd come to exploit: "Reach for the Sky."

Julian Martin has opened a N. Y. studio for production of films and telepix.

Myth or Man, Robert Rich Still Missing

His Award May Be Cancelled Because of Mystery On Little Writer Who Wasn't There

Hollywood, April 9.

Board of Governors of the Academy of Motion Picture Arts meets tomorrow (10) in an effort to decide what to do about Robert Rich, the faceless Oscar winner who may have had more publicity than any screenwriter in the history of the industry. Myth or man, Rich is still among the missing, his identity as much of a mystery as it was 10 days ago when the Academy suddenly discovered that the winner of its "Best" Motion Picture Story award (for "The Brave One") was completely unknown in Hollywood.

Just what action the governors will take or can is still open to question. Members of the board privately admit there seems to be no ready answer to the dilemma. And the King Brothers, producers of the Award winning film, reported they have still been unable to locate Rich to have him come to Hollywood and end the confusion as to his identity. Presumably, if Rich is not found quickly, the Academy will either vacate the award or give it to the writer whose entry had the second highest number of votes in the annual sweepstakes.

Further complicating the situation was the fact that the King Brothers "haven't been able to find" the original story written by Rich from which Harry Franklin and Merrill G. White wrote the final screenplay. Frank King said he recalled the original was in the form of an outline "about five or six pages long."

Meanwhile, cranks, practical jokers and others continued to lay claim to the honor of being Rich. One such claimant reported from San Francisco that he was the nephew and heir of Rich who died

(Continued on page 11)

Vista Execs Hit Chicago

Chicago, April 9.

Buena Vista execs from New York are due here tomorrow (Wed.) to address the Disney distribs' two-day sales meeting.

Irving Ludwig, domestic sales manager, and Jesse Chinich, western division sales manager, are skedded for appearance along with Harris Dudelson, midwest supervisor from Chicago; Irving Spanier, regional auditor, and sales reps from Chicago, Milwaukee, and Indianapolis.

PALISADES AS DIVERSIFICATION

Loew's Theatres is negotiating to purchase Palisades Park, the amusement center on the New Jersey side of the Hudson across from 125th Street in New York. The move is in keeping with the desire of Loew's Theatres to diversify its interests when it breaks away completely from Loew's Inc. The theatre chain's topper, Leopold Friedman, has been holding a series of talks with Jack and Irving Rosenthal, operators of Palisades Park. Under the terms of the deal being discussed, it's understood that the Rosenthals would continue the management of the Park.

If an agreement is reached between Loew's Theatres and the Rosenthals, it would mark the completion of a unique cycle. Palisades Park has an important connection with the film industry and with Loew's in particular. The Park, founded by Nicholas and Joe Schenck, served as the pair's introduction to late Marcus Loew and their eventual integration into the Loew's-Metro empire. In addition to the Schencks, Eddie Mannix, M-G studio executive, and Charles C. Moskowitz, who is retiring as v.p. and treasurer of Loew's Inc., were associated with the Schencks in the operation of Palisades Park. The Schencks relinquished all interests in the Palisades some 20 years ago when they sold it to the Rosenthals.

Should Loew's Theatres acquire Palisades Park, it will be the second of the formerly-affiliated theatre chains that will have an interest in an amusement park. American Broadcasting-Paramount Theatres has a one-third interest in Disneyland on the Coast.

As part of its acquisition of Palisades Park, Loew's Theatres is also contemplating the erection of a new drive-in theatre on or near the site.

Al Daff Sees New Stars Among Upbeat Results of More Features

General trend of the major film companies to increase their production schedules for the 1957-58 season was termed "a good omen for the future" by Alfred E. Daff, Universal's executive v.p. Perhaps the most significant anticipated result of the product upbeat, according to Daff, will be the development of personalities "who will become boxoffice if placed in the right stories."

It's Daff's theory that the increase in production will force the majors to employ and develop new performers since it will be too expensive to rely wholly on the "small core of boxoffice names." The U executive, in New York for one of his periodic homeoffice conferences, stated that "one of the weaknesses we're suffering from" is the dependence on a few b.o. names. He doesn't blame the talent for demanding high salaries or percentage terms, but he emphasizes that the cost of making pictures with these personalities has skyrocketed beyond reason. "The industry cannot make pictures with a limited number of personalities," he declared. "It's up to the industry to develop a sufficient number of new personalities who will be important at the boxoffice."

Since the film companies will not

(Continued on page 20)

Roger Hurlock of Alaska Producing L'Amour Novel Of Cherokees' Forced Move

Hollywood, April 9.

Louis L'Amour's new novel, "The Trail of Tears," due to be published next fall, has been acquired by Roger Hurlock of Juneau, Alaska, former exhibitor and a stockholder in Allied Artists. Hurlock plans to produce the tome as an indie in the fall. "Tears" is an historical novel about the forced removal of Cherokee Indians by the U.S. Army from the Carolinas to the west in 1840.

Series of clauses in L'Amour's contract gives him "substantial" cash guarantees and "thereafter entitles him to share percentage-wise, and with no ceiling, in the value of his completed novel as a film property as of the time it goes into production, and influenced largely by the degree of public response to the novel as such," it was disclosed by Hurlock, currently a real estate man, rancher and investor in Alaska.

L'Amour does not have any gross participation cut, Hurlock feeling such an arrangement would hinder his lining up a co-producer. Emphasizing he believed in amply paying the writer, Hurlock commented: ". . . Has anyone ever really proven that creative work flourishes best in drafty garrets? Some of our top stars, directors, and producers are turning out superb artistic successes, betimes living in mighty comfortable circumstances. Authors can, too."

Deal was negotiated by James Weinberg of AA's legal staff and Mauri Grashin agency, latter repping the writer.

'The Rumor' (1 Is To Be Fired) Haunts Novel About N.Y Film Publicity

By GENE ARNEEL

"Wall to Wall Trap" is an invitation to a guessing game. Morton Freedgood, quondam author and press agent, has plotted, laboriously, a fictional story about distasteful people on maneuvers in the advertising-publicity end of the picture business.

Several of the chacacters appear but thinly camouflaged executives in the business who are known or, at least, could be guessed at. Thus, some trade interest, nay, curiosity. The author never spells out the identities by staying exclusively with the facts. As a matter of fact, it's fiction all the way, according to the jacket copy. But there's enough of the real-life accent sketched in the novel as to make the guesswork easy. The fictional descriptives that are added are from below the belt.

The homeoffice of Above All Pictures is clearly suggestive of the Paramount Building on Times Square. The activity on the 16th floor is red herring; Par people operate on floors other than the 16th. But if the Par Bldg. is to be assumed, the logical next step is to assume the who's who among the occupants.

The characters are a frightened and conniving lot, motivated by the desire to keep a fancy paying job or to build personal power. To destroy another for personal triumph is a case of the end justifying the means. It's against this background that Ted, otherwise not named, tells his story in first person. He's the publicity director confronting The Rumor. The Rumor is that Ted is being fired by the new ad-pub chief, latter wanting one of his own men for the job.

There,'s too, Willie, who had been ad-pub director but had quit to join a Network, otherwise undescribed. Willie is all knowing and ever present and, in the guise of benevolence, maneuvers to build an army of men beholden to him. "Willie's Boys" are a special breed trapped in indebtedness to him.

Ted tries to remain aloof from Willie but as The Rumor turns to fact—he's fired—he joins Willie's army by taking a network job.

Intermeshed are a mostly shabby assortment of sideline characters: pressagents looking to gain favor with the boss; an aging actress who pays for romantic services; a famed actor, strictly a phoney; a film company elder statesman who is continued on the job, it's suggested, so that he may return money he borrowed from the outfit; the company president whose son became pre-maritally involved with a smalltown girl and then marries her despite his father's desire to do otherwise, an illiterate-sounding production head who's a Coca-Cola addict, and so on.

The Simon & Schuster book (243 pp., $3.50) reflects throughout the author's great affection for fancy words and sometimes colorful and sometimes cliche phraseology. But neither his story nor his characters have genuine substance and it's not before long that monotony results for the reader.

All MPPA Officers 'In'

All incumbent officers of the Motion Picture Assn. of America were reelected in New York Monday (8). MPAA's annual membership meet also elected directors.

Because several board members were in Chicago, attending funeral services for John Balaban, the MPAA advertising and publicity directors' biz building program wasn't taken up Monday. It's on the agenda for a meeting tomorrow (Thurs).

Loew's State On Hard Tix Policy?

Another Broadway house may shift to a hard-ticket policy with an upcoming picture. Loew's State is contemplating a shift to a reserved-seat, two-a-day program if it acquires Metro's "Raintree County." The 3,315-seat-house, however, may eliminate a considerable number of balcony seats for its two-a-day showings. It's considered unwise to operate on a hard-ticket basis with so many seats.

Addition of Loew's State to two-a-day runs will give Broadway a total of four theatres operating under this system. Houses include the Warner with Cinerama's "Seven Wonders of the World," the Rivoli with Mike Todd's "Around the World in 80 Days," and the Criterion with Paramount's "10 Commandments."

Briefs From The Lots

Hollywood, April 9.

Shirley Jones with **Pat Boone** in an untitled music which rolls June 3 as latter's second film for 20th-Fox . . . **Tom Kane**, formerly story editor with Batjac Productions, joined Hecht-Hill-Lancaster to develop a low budget property for the indie firm . . . "Mr. Lonesome," a novel by **Howard Rigsby**, purchased by **Robert Stabler's** Filmaster Productions . . . **Paul Ford** in "The Missouri Traveler," which C. V. Whitney Production puts before the cameras April 29 . . . Columbia set **Karen Steele** for the second femme lead in "Decision at Sundown," which stars **Randolph Scott** and **Valerie French**.

Delbert Mann, who directed "Marty," set again by Hecht-Hill-Lancaster to repeat on "Separate Tables" . . . **Glenn Ford** will star in "Sheep Man" next for Metro, from a book by **James Edward Grant** . . . 20th-Fox bought "Colors of the Day," novel by **Romain Gary**, French consul general in Los Angeles . . . "Tammy and the Bachelor" new title for U's "Tammy" . . . producer **Arthur Freed** leaves for Paris this month to confab with **Maurice Chevalier** on upcoming star role in Metro's "Gigi" . . . "Death Rides This Trail," mag story by **Steve Frazee**, acquired by U and handed to **Paul D. King** and **Joe Stone** to script . . . former Sunset Stage Studios has been purchased by group of which **David S. Garber**, former general manager of Kling Studios, is prexy and will change name to CoBer Studios, for both theatrical and tv film production.

L.A. Lags Albeit 'Monsters' Rugged $62,000; 'Ft. Petticoat' Okay $55,500, 'Dress' 50G, '80 Days' Whopping 27G

Los Angeles, April 9.

A couple of arty entries and one science-fiction combo are rating good wicket trade here currently but other new entrants this week are far from satisfactory. Combo of "Attack of Crab Monsters" and "Not of This Earth" shapes neat $10,000 at the State plus $52,000 in two nabes and nine ozoners.

"Riffi" looms nifty $8,500 in opening Four Star week. "Invitation To Dance" looks fairly good $8,000 at Fox Beverly. "Guns of Ft. Petticoat" is slow $16,000 in three first-runs but $39,500 in seven drive-ins. "Tattered Dress" looks mild $17,000 or near in three first-runs albeit $33,000 in one nabe and seven ozoners.

"Spring Reunion" shapes thin $9,000 in three situations. "Around World in 80 Days" is best of the hardticket pix with near-capacity frame.

Estimates for This Week

Fox Beverly (FWC) (1,334; $1.25-$1.50) — "Invitation to Dance" (M-G) Fair $8,000. Last week, sub-run.

Four Star (UATC) (868; $1-$1.50) —"Riffi" (Indie). Nifty $8,500. Last week, with Warner Downtown, "Lost Continent" (Lopert), $8,000.

Warner Downtown, Wiltern, Hollywood (SW-FWC) (1,757; 2,344; 756; 80-$1.25) — "Tattered Dress" (U) and "Death of Scoundrel" (RKO-U). Mild $17,000 or near. Last week, in other units.

Downtown Paramount, Egyptian, Uptown (ABPT-UATC-FWC) (3,300; 1,503; 1,715; 85-$1.80)—"Guns of Ft. Petticoat" (Col) and "Last Man To Hang" (Col). Slow $16,000. Last week, D't. Para, "Giant" (WB), $4,700; Egyptian, "Paris Does Strange Things" (WB) (2d wk), $5,400.

State (UATC) (2,404; 80-$1.25)—"Attack of Crab Monsters" (AA) and "Not of This Earth" (AA). Neat $10,000. Last week, in unit.

Orpheum, Hawaii, Ritz (Metropolitan-G&S-FWC) "Spring Reunion" (UA) and "Fury At Showdown" (UA). Thin $9,000. Last week, Orpheum with Hollywood,

(Continued on page 22)

'War' Great $20,000, Det.; 'Designing' Bangup 15G, 'Allison' Solid 14G, 3d

Detroit, April 9.

Uneven biz is in prospect for downtown houses this week. "Men in War" looks great at the Palms. "Designing Woman" is sharp at the Adams. "Paris Does Strange Things" shapes slow at the Michigan; "Last Badmen" is below average at the Broadway-Capitol. "Around World in 80 Days" spins merrily in its 15th trip at the United Artists. "10 Commandments" is socko in 20th round at the Madison. "Great Man" looks fine at the Krim.

Estimates for This Week

Fox (Fox-Detroit) (5,000; 90-$1.25)—"Heaven Knows, Mr. Allison" (20th) and "Storm Rider" (20th) (3d wk). Good $14,000. Last week, $17,000.

Michigan (United Detroit) (4,000; 90-$1.25)—"Paris Does Strange Things" (WB) and "Woman's Devotion" (Rep). Slow $10,000. Last week, "Full of Life" (Col) and "3 for Jamie Dawn" (AA), $12,000.

Palms (UD) (2,961; 90-$1.25)—"Men in War" (UA) and "Duel at Apache Wells" (Rep). Great $20,000. Last week, "Rainmaker" (Par) and "Yaqui Drums" (AA), $10,000.

Madison (UD) (1,900; $1.25-$2.75)—"10 Commandments" (Par) (20th wk). Smash $20,000. Last week, same.

Broadway-Capitol (UD) (3,500; 90-$1.25)—"Last Badmen" (AA) and "Chain Evidence" (AA). Slow $9,000. Last week, "Voodoo Island" (UA) and "Pharaoh's Curse" (UA), ditto.

United Artists (UA) (1,668; $1.25-$3)—"Around World in 80 Days" (UA) (15th wk). Swell $25,000. Last week, $24,000.

Adams (Balaban) (1,700; 90-$1.25) — "Designing Woman" (M-G). Sharp $15.000. Last week, "Slander" (M-G) and "Great American Pastime" (M-G), $7,500.

Music Hall (SW-Cinerama) (1,205; $1.50-$2.65) — "Seven Wonders" (Cinerama) (43d wk). Strong $21,600. Last week, same.

Krim (Krim) (1,000; $1.25) — "Great Man" (U). Fine $10,000. Last week, "Oedipus Rex" (Indie) (2d wk), $5,000.

Broadway Grosses

Estimated Total Gross

This Week $524,800
(Based on 25 theatres)

Last Year $633,100
(Based on 23 theatres)

'Hymn' Rousing $12,000 in Balto

Baltimore, April 9.

Lenten lethargy is still gripping pix grosses here this week. However, "Battle Hymn" is fancy at the Mayfair while longrunning "Around World In 80 Days" at the Film Centre and "10 Commandments" at the New are pleasing. Remainder of current list is mostly on limp side. Second week for "Giant" on return date is only oke at Stanley. Second stanza of "Heaven Knows, Mr. Allison" at the Century is still terrific.

Estimates for This Week

Century (Fruchtman) (3,100; 50-$1.25)—"Heaven Knows, Mr. Allison" (20th) (2d wk). Still nice at $9,000 following $15,000 opener.

Cinema (Schwaber) (460; 50-$1.25)—"Silent World" (Indie) (4th wk). Slim $1,500 same as last week.

Film Centre (Rappaport) (890; $1.50-$2.50)—"Around World 80 Days" (UA) (16th wk). Still sturdy at $12,000 after $11,000 last week.

Five West (Schwaber) (460; 50-$1.25) — "Baby And Battleship" (Indie) (5th wk). Modest $2,000 after $2,500 last week.

Hippodrome (Rappaport) (2,100; 50-$1)—"Zombies of Mora Tau" (Col) and "Man Who Turned To Stone" (Col). Mild $6,000. Last week, "Guns of Ft. Petticoat" (U), $4,000.

Mayfair (Hicks) (980; 50-$1.25)—"Battle Hymn" (U). Smash $12,000 or near. Last week, "Incredible Shrinking Man" (U) (2d wk), $4,500.

New (Fruchtman) (1,600; $1.25-$2.25)—"10 Commandments" (Par) (16th wk). Still okay at $9,000 after $10,000 last week.

Playhouse (Schwaber) (410; 50-$1.25)—"Richard II" (Indie) (4th wk). Fairish $2,500 after $3,000 in third.

Stanley (SW) (3,200; 50-$1.25) — "Giant" (WB) (2d wk). Oke $6,000 after $8,500 opener.

Town (Rappaport) (1,400; 50-$1) —"Tall T" (Col). Slow $4,000. Last week, "10,000 Bedrooms" (M-G), $6,500.

'Allison' Sockeroo 14G, Seattle; 'Woman' 10G

Seattle, April 9.

Most newcomers this round are doing okay. "Heaven Knows, Mr. Allison" looks great at Coliseum. "Designing Woman" is big at Music Hall. "Cinerama Holiday" is pushing to a great take in 34th session at the Paramount. "Oklahoma" still is excellent in 23d week at Blue Mouse.

Estimates for This Week

Blue Mouse (Hamrick) (800; $1.50-$2) — "Oklahoma" (Magna) (23d wk). Excellent $7,000. Last week, $6,500.

Coliseum (Evergreen) (1,874; 95-$1.25)—"Heaven Knows, Mr. Allison" (20th). Great $14,000. Last week, "Delinquents" (UA), $7,200.

Fifth Avenue (Evergreen) (2,500; $1.50-$2.30)—"10 Commandments" (Par) (7th wk). Headed for great $11,000 or near. Last week, $11,700.

Music Box (Hamrick) (850; 90-$1.25)—"Silent World" (Col). Okay $5,000. Last week, "Barretts Wimpole Street" (M-G), $2,500.

Music Hall (Hamrick) (2,200; 90-$1.25)—"Designing Woman" (M-G) and "Big Boodle" (UA). Big $10,000 or near. Last week, "10,000 Bedrooms" (M-G) and "3 Steps to Danger" (UA), $5,800.

Orpheum (Hamrick) (2,700; 90-$1.25)—"Spring Reunion" (UA) and "Crime of Passion" (UA). Sad $3,500 in 5 days. Last week, "Voodoo Island" (UA) and "Pharoah's Curse" (UA), $6,300.

Paramount (SW-Cinerama) 1,282; $1.20-$2.65)—"This Is Cinerama" (Cinerama) (34th wk). Great $13,500. Last week, $10,800.

'Allison' Lively $10,000 Tops Prov.

Providence, April 9.

Majestic has boff Lenten fare in "Heaven Knows, Mr. Allison" to lead the city. Other stands, though just fair, are satisfied as usual Lenten doldrums are later than usual this year. State is slow with "Lizzie." "The Brave One" looks nice at Albee. Strand is fairly good playing "Attack of Crab Monsters."

Estimates for This Week

Albee (RKO) (2,200; 65-80)—"Brave One" (RKO-U) and "Kelly and Me" (U). Good $7,500. Last week, "Notorious Mister Cory" (U) and "Huk" (RKO), $6,500.

Majestic (S-W) (2,200; 65-80)—"Heaven Knows, Mr. Allison" (20th) and "The Dark Wave" (20th). Most active spot in town, big $10,000. Last week, "Giant" (WB) (reissue), $7,500.

State (Loew) (3,200; 65-80)—"Lizzie" (M-G) and "Scandal, Inc." (Rep). Slow $7,500. Last week, "Edge of City" (M-G) and "Hot Summer Night" (M-G), $8,000.

Strand (Silverman) (2,200; 65-80)—"Attack of Crab Monsters" (AA) and "Not of this Earth" (AA). Fairly good $7,000, but delinquents attracted to combo damaged theatre. Last week, "Guns of Ft. Petticoat" (Col) and "Yaqui Drums" (AA), $5,000 in 6 days.

Cincy Okay; 'Shrinking' Fast $9,000, 'Allison' 11G, 'Wonders' 14G, 44th

Key City Grosses

Estimated Total Gross

This Week $2,569,276
(Based on 23 cities and 255 theatres, chiefly first runs, including N. Y.)

Total Gross Same Week

Last Year $2,807,500
(Based on 24 cities and 231 theatres.)

'Designing' Pitt Ace, Lusty 171/2G

Pittsburgh, April 9.

Big noise downtown this week is "Designing Woman" at Penn, and it should stay. Pleasant surprise also is dualer, "Attack of the Crab Monsters" and "Not of This Earth" at Stanley. "Heaven Knows, Mr. Allison" continuing to hold up big in third stanza at Harris. Stays a fourth round. Only other new one in Golden Triangle is "River's Edge" at Fulton and doing very little. Long-runners, "10 Commandments" at Warner, "Full of Life" at Squirrel Hill and "Wee Geordie" at Guild, are all solid.

Estimates for This Week

Fulton (Shea) (1,700; 65-99)—"River's Edge" (20th). Collected poor set of notices and getting nowhere at $6,500 or less. Management now thinks it made a mistake in not keeping "Battle Hymn" (U), which hit over $7,000 last (5th) week.

Guild (Green) (500; 85-99)—"Wee Geordie" (Arthur) (12th wk). Becomes first picture to stay more than 11 weeks here. It has topped everything in both money and length of run. Holding to better than $2,100, same as last week. On that level pic should be around for awhile.

Harris (Harris) (2,165; 80-$1.25) —"Heaven Knows, Mr. Allison" (20th) (3d wk). Still going strong and figures to get $11,000 this session. Run being interrupted tomorrow night (Wed.) for Greek benefit preem of "Boy On Dolphin" (20th). That picture opens April 19, "Allison" continues until then. Last week, $14,000.

Penn (UA) (3,300; 80-$1.25)—"Designing Woman" (M-G). Crix all liked it and big weekend insures at least $17,500, big and best here in some time; will stick. Last week, "10,000 Bedrooms" (M-G), $7,500.

Squirrel Hill (SW) (900; 85-99)—"Full of Life" (Col) (3d wk). Tremendous Saturday and Sunday business keeping this one in high gear and looks solid $5,000. Last week, $5,400.

Stanley (SW) (3,800; 65-99)—"Attack of Crab Monsters" (AA) and "Not of This Earth" (AA). Management had to rush in these two horror pix at last minute when "Untamed Youth" (WB) was pulled. They're doing surprisingly well at $12,000 in nine days. Unusually good here, where grosses have been very sad of late. Last week, return of "Giant" (WB), disappointed at $8,000.

Warner (SW) (1,500; $1.25-$2.50) —"10 Commandments" (Par) (4th wk). Continues to build and it looks smash $21,500. Last week, $21,000.

'80 DAYS' SMASH 20G, BUFF; 'LIFE' LOUD 11G

Buffalo, April 9.

Big news here currently is launching of "Around World in 80 Days," which is great at Century. "Designing Woman" shapes nifty at the Buffalo while "Heaven Knows, Mr. Allison" looms big in third Paramount round. "Full of Life" looks lofty at Center.

Estimates for This Week

Buffalo (Loew) (3,000; 60-85) — "Designing Woman" (M-G) and "Running Target" (UA). Nifty $13,000. Last week, "10,000 Bedrooms" (M-G) and "Hot Summer Night" (M-G), $11,000.

Paramount (Par) (3,000; 60-85)—"Heaven Knows, Mr. Allison" (20th) and "Calling Homicide" (AA) (3d wk). Big $12,000. Last week, $15,000.

Center (Par) (2,000; 60-85) — "Full of Life" (Col) and "Utah Blaine" (Indie). Bangup $11,000.

(Continued on page 22)

Cincinnati, April 9.

Downtown biz shapes favorably this week in face of Easter shopping and bad weather stretch. Two new bills, "Shrinking Man" at Palace and "Mister Cory" at Keith's are doing okay, especially the former. "Heaven Knows, Mr. Allison" looms good for second week at Albee. Two-a-day "Seven Wonders of World" and "10 Commandments" maintain satisfactory longtime strength. "Wonders" is classed as big at Capitol in 44th round.

Estimates for This Week

Albee (RKO) (3,100; 90-$1.25)—"Heaven Knows, Mr. Allison" (20th) (2d wk). Good $11,000 after $17,000 bow.

Capitol (SW-Cinerama) (1,376; $1.20-$2.65)—"Seven Wonders of World" (Cinerama) (44th wk). Renewal of special showings for juves lifting to big $14,000. Last week, $13,000.

Grand (RKO) (1,400; $1.25-$2.25) —"10 Commandments" (Par) (16th wk). Pleasing $10,000. Last week, $10,500.

Keith's (Shor) (1,500; 75-$1.25)—"Mister Cory" (U). Oke $6,500. Last week, "Great Man" (U), $6,000.

Palace (RKO) (2,600; 75-$1.10)—"Shrinking Man" (U). Nice $9,000 or near. Last week, "River's Edge" (20th), $7,500.

'Allison' Lofty $9,000, K.C.; 'Designing' Fancy 10G, 'Gun' Modest 8G

Kansas City, April 9.

Better week is on the books with better product quality helping. "Designing Woman" at the Midland looks good while "Heaven Knows, Mr. Allison" at the Uptown is socko. Both likely will hold. "Fear Strikes Out" at Paramount and "Gun for a Coward" in three Fox Midwest first-runs are both sluggish. "Garden of Eden" second week in the Glen and "Wee Geordie" fifth week in the Kimo are strong. "Magnificent Seven" at Rockhill is good. "10 Commandments" continues sturdy at the Roxy while "Cinerama Holiday" is fancy at the Missouri. Weather was unusually cold in forepart of week.

Estimates for This Week

Glen (Dickinson) (750; 90)—"Garden of Eden" (Indie) (2d wk). Nifty $2,500; holds. Last week, $4,000.

Kimo (Dickinson) (504; 75-90)—"Wee Geordie" (Indie) (5th wk). Oke $1,000. Last week, $1,400.

Leawood Drive - In, Shawnee Drive-In, Dickinson (Dickinson) (1,000 cars, 1,000 cars, 750; 75)—"Beast of Hollow Mountain" (UA) and "Shadow of Fear" (UA). Light $5,000. Last week, "Shadow on Window" (Col) and "Gamma People" (Col), same.

Midland (Loew) (3,560; 75-90)—"Designing Woman" (M-G) and "Hot Summer Night" (M-G). Fairly good $10,000, and best in weeks. Prices raised from 80c to 90c top.

(Continued on page 22)

'Designing' Brisk $15,000, Cleve.; '10 C's' 12G, 21st

Cleveland, April 9.

Biz was sluggish here even before heavy unspringlike snowstorms complicated matters over the weekend. New pix are not getting far although "Designing Woman" shapes good at State. "Rock, Pretty Baby" looks so-so at Hipp while "Lizzie" is slow at Stillman. However, "10 Commandments" still is solid in 21st week at the Ohio.

Estimates for This Week

Allen (S-W) (3,000; 70-$1)—"Not of This Earth" (AA) and "Attack of Crab Monsters" (AA). Modest $13,500. Last week, "Giant" (WB) (reissue), $13,000.

Hipp (Telem't) (3,700; 70-$1) — "Rock Pretty Baby" (U) and "Gun For a Coward (U). So-so $9,000 or better. Last week, "River's Edge" (20th), $10,000.

Ohio (Loew) (1,244; $1.25-$2.40) —"10 Commandments" (Par) (21st wk). Solid $12,000. Last week, $12,200.

Palace (SW-Cinerama) (1,485; $1.25-$2.40) — "This Is Cinerama" (Cinerama) (21st wk). Good $14,500. Last week, $17,000.

State (Loew) (3,500; 70-90) — "Designing Woman" (M-G). Good $15,000. Last week "True Story of Jesse James" (20th), $10,000.

Stillman (Loew) (2,700; 70-90)—"Lizzie" (M-G). Slow $5,000. Last week, "Brave One" (RKO-U), $7,000.

Bliz Bops Mpls. But 'King'-'Friendly' Bright $7,000; 'Wonders' 18G, 35th

Minneapolis, April 9.

Winter's sudden return with a vengeance over the weekend and lack of anything spectacular in the way of new fare are Loop boxoffice handicaps. Heavy snowfall and near-blizzards discouraged downtown travel. One of leading houses, the State, has "The King and I" and "Friendly Persuasion" back on a twin bill for excellent returns. Two of the three other theatres with fresh entries also are offering dual features of questionable boxoffice value. "Guns of Ft. Petticoat," at RKO Orpheum, shapes very mild.

However, it appears that a picture in its 35th week, "Seven Wonders of World," again will lead the whole field, it being socko at Century. "10 Commandments" in its seventh stanza is okay at Lyric. "Heaven Knows, Mr. Allison" in its third session still looms neat at Radio City, an unusually longrun at this house.

Estimates for This Week

Century (SW-Cinerama) (1,150; $1.75-$2.65) — "Seven Wonders" (Cinerama) (35th wk). Continues city leader. Terrif $18,000. Last week, $17,000, both weeks being helped by many out-of-towners.

Gopher (Berger) (1,000; 85-90)—"Lizzie" (M-G) and "Edge of City" (M-G). Light $3,000. Last week, "Iron Petticoat" (M-G) (2d wk), $4,500.

Lyric (Par) (1,000; $1.25-$2.25)—"10 Commandments" (Par) (7th wk). Very good $9,000. Last week, $8,000.

Radio City (Par) (4,100; 85-90)—"Heaven Knows, Mr. Allison" (20th) (3d wk). Has made an excellent boxoffice showing here. Third week will be limited to four days to get house back to a Thursday opening. Lively $6,000. Last week, $11,000.

RKO Orpheum (RKO) (2,800; 75-90)—"Guns of Ft. Petticoat" (Col). Mild $8,000. Last week, "Paris Does Strange Things" (WB), $6,000.

RKO Pan (RKO) (1,800; 75-90)—"Cry in Night" (WB) and "Steel Jungle" (WB). Tepid $4,000. Last week, "Shrinking Man" (U) (3d wk), $3,500.

State (Par) (2,300; 85-90)—"King and I" (M-G) and "Friendly Persuasion" (AA) (2d runs). For second successive week has brought back pictures previously seen in Loop in order to take advantage of Academy hoopla. Fine $7,000. Last week, "Rebel Without Cause" (WB) and "East of Eden" (WB) (reissues), $8,500.

World (Mann) (400; 85-$1.25)—"Albert Schweitzer" (Indie) (2d wk). Has done much better than anticipated. Great $5,000. Last week, $4,500.

New Pix Perk Chi; '80 Days' Capacity, 'Cinderella' Sock $18,000, 'Paris' NG 14G, 'Allison' Big 28G, '10 C's' 35G

Chicago, April 9.

Opening of Todd's Cinestage with "Around World in 80 Days" tossed more fuel into Chicago's still active roadshow furnace. First three performances were capacity $8,076 in addition to a sellout benefit preview last Thursday (4). Only other hot entry is "Cinderella," out on reissue heading for smash $18,000 at the Loop.

"Four Girls in Town" at the Esquire looks okay $8,000. Roosevelt double bill, "Naked Paradise" and "Flesh and Spurr," shapes sock $18,600, also in opening round.

"Paris Does Strange Things" looms far from great with $14,000 in first frame at United Artists. The Grand shapes adequate $9,000 with "Man Who Turned to Stone" and "Zombies of Mora Tau." "Yaqui Drums" and "No Place to Hide" are quiet at the Monroe with $4,500.

Second round films find the going rougher with "Tattered Dress" easing off at the State-Lake and "Designing Woman" softer at the Chicago. "Heaven Knows, Mr. Allison" is doing a sock third session at the Oriental but "Wings of Eagles" is tiring in fourth at the Woods.

"10 Commandments" at the McVickers and "Seven Wonders of World" at the Palace are rounding out their 20th and 16th weeks respectively, both still being smash.

Estimates for This Week

Carnegie (H&E Balaban) (480; 95)—"Tears for Simon" (Rank). Heavy $2,100. Last week, on subsequent-runs.

Chicago (B&K) (3,900; 90-$1.50)—"Designing Woman" (M-G) (2d wk). Par $16,000. Last week, $24,000.

Esquire (H&E Balaban) (1,400; $1.25)—"Four Girls In Town" (U). Okay $8,000. Last week, on subsequent-run.

Grand (Indie) (1,200; 90-$1.25)—"Man Who Turned To Stone" (Col)

(Continued on page 22)

'War' Loud 14G, Toronto; 'Allison' Wow 23G, 2d; 'Hymn' Big $10,000, 3d

Toronto, April 9.

With biz good despite Lent, only newcomers are "Men in War" and "Smiley." First shapes big while "Smiley" is light. "Heaven Knows, Mr. Allison" is still topping the town in second stanaz with sock money. Also big and topping the previous week's gross is "Battle Hymn" in third frame. "True Story of Jesse James," in second stanza, is also good. Such standbys as "Oklahoma" in 50th frame and "10 Commandments" in 20th week are showing little weekly changes.

Estimates for This Week

Carlton, Colony, Fairlawn (Rank) (2,518; 839; 1,165; 60-$1)—"Heaven Knows, Mr. Allison" (20th) (2d wk). Sock $23,000. Last week, $28,000.

Century, Downtown, Glendale, Midtown, Oakwood, Odeon, Scarboro, State (Taylor) (1,358; 1,054; 995; 1,089; 1,393; 755; 694; 698; 50-75)—"Guns of Ft. Petticoat" (Col) and "Shadow on Window" (Col). Oke $20,000. Last week "Istanbul" (U) and "Please Murder Me" (Astral) $17,500.

Christie, Hyland (Rank) (877; 1,357; $1)—"Moulin Rouge" (UA) (reissue). Fine $7,000. Last week, "Great Man" (U) (3d wk), $5,000.

Hollywood, Palace, Runnymede (FP) (1,709; 1,486; 1,385; 60-75)—"Smiley" (20th). Light $8,000. Last week, "Paris Does Strange Things" (WB), $10,000.

Imperial (FP) (3,344; 60-$1.10)—"True Story Jesse James" (20th) (2d wk). Oke $10,000. Last week, $14,000.

International (Taylor) (557; $1)—"Green Man" (IFD) (3d wk). Good $4,000. Last week, $4,500.

Loew's (Loew) (2,098; 60-$1)—"Men In War" (UA). Big $14,000. Last week, "Battle Hymn" (U) (2d wk), $9,000 at 75-$1.25.

Tivoli (FP) (995; $1.50-$2)—"Oklahoma" (Magna) (50th wk). Steady $9,000. Last week, same.

Towne (Taylor) (1,080; $1)—"Invitation To Dance" (M-G) (3d wk). Nice $4,000. Last week, $4,500.

University (FP) (1,536; $1.75-$2.50)—"10 Commandments" (Par) (20th wk). Up to fancy $9,500. Last week, $9,000.

Uptown (Loew) (2,098; 75-$1.25)—"Battle Hymn" (U) (3d wk). Fine jump to big $10,000. Last week, $8,500.

Estimates Are Net

Film gross estimates as reported herewith from the various key cities, are net; i.e., without usual tax. Distributors share on net take, when playing percentage, hence the estimated figures are net income.

The parenthetic admission prices, however, as indicated, include the U. S. amusement tax.

'Allison' Mighty $30,000 in Philly

Philadelphia, April 9.

Combination of rain and Lent is depressing receipts at most first-runs here this session. An exception is "Heaven Knows, Mr. Allison," which looms wow at the Fox, and is way out ahead of nearest new competitors. "Paris Does Strange Things" shapes tepid at Goldman. "Ansastia" looms solid in 15th stanza at the Trans-Lux. "Around World in 80 Days" is rated terrific in 15th week at Midtown.

Estimates for This Week

Arcadia (S&S) (526; 99-$1.80)—"Rainmaker" (Par) (4th wk). Slow $8,000. Last week, $9,500.

Boyd (SW-Cinerama) (1,430; $1.25-$2.60) — "Seven Wonders" (Cinerama) (50th wk). So-so $7,600. Last week, $10,500.

Fox (20th) (2,250; 55-$1.80)—"Heaven Knows, Mr. Allison" (20th). Wow $30,000. Last week, "Shrinking Man" (U) (2d wk), $10,000.

Goldman (Goldman) (1,250; 65-$1.35) — "Paris Does Strange Things" (WB). Tepid $8,000 or near. Last week, "Tattered Dress" (U) (2d wk), $9,000.

Green Hill (Serena) (750; 75-$1.25) (closed Sundays)—"Baby and Battleship" (Indie) (6th wk). Thin $2,000. Last week, $2,300.

Mastbaum (SW) (4,370; 90-$1.49)—"Guns at Ft. Petticoat" (Col). Drab $11,000. Last week, "Attack of Crab Monsters" (AA) and "Not of This Earth" (AA), $14,000.

Midtown (Goldman) (1,000; $2-$2.75) — "Around World" (UA) (15th wk). Terrific $19,000. Last week, $20,000.

Randolph (Goldman) (2,250; $1.40-$2.75)—"10 Commandments" (Par) (20th wk). Fine $18,000. Last week, $20,000.

Stanley (SW) (2,900; 99-$1.49)—"Hit and Run" (UA) and "Delinquents" (UA). Poor $9,500. Last week, "Giant" (WB) (reissue), $7,000.

Stanton (SW) (1,483; 99-$1.49)—"Quiet Man" (Rep) (reissue). NSH $1,000. Last week, "Wicked As They Come" (Col) and "Utah Blaine" (Col), $7,300.

Studio (Goldberg) (400; 94-$1.49)—"La Strada" (T-L) (4th wk). Good $4,800. Last week, $5,300.

Trans-Lux (T-L) (500; 99-$1.80)—"Anastasia" (20th) (15th wk). Solid $8,500. Last week, $10,500.

Viking (Sley) (1,000; 75-$1.40)—"Lizzie" (M-G). Mild $7,400. Last week, "Three Brave Men" (20th) (2d wk), $6,000.

World (Pathe) (499; 99-$1.49)—"Gold of Naples" (DCA) (3d wk). Good $3,500. Last week, $4,000.

'DESIGNING' HEFTY 14G, ST. L.; 'JOY' NEAT 10G

St. Louis, April 9.

"Designing Woman" is leader of new films this frame with solid takings at Loew's. "Bundle of Joy" shapes bangup in first week at Esquire. "10 Commandments" still is rolling up hefty grosses. "Great Man" is arty theatre topper with a big second round at Shady Oak. Rain, sleet and snow engulfed the city Monday (8) morning.

Estimates for This Week

Ambassador (SW-Cinerama) (1,400; $1.20-$2.40) — "Seven Wonders Of World" (Cinerama) (51st wk). Nice $7,000. Last week, $7,500.

Esquire (Indie) (1,400; 75-90)—"Bundle of Joy" (RKO-U). Neat $10,000 or near. Last week, "Full of Life" (Col) (4th wk), $6,000.

Fox (Arthur) (5,000; 75-90)—"Heaven Knows Mr. Allison"

(Continued on page 22)

'DRESS' HOT $10,000, OMAHA; '10 C'S' BIG 9½G

Omaha, April 9.

Good weekend weather boosted biz at downtown first-runs this week despite the fact there are only two new entries. "Tattered Dress" is topping the field at the Orpheum, being rated smooth. "Revolt at Fort Laramie" is good at the Brandeis. In the h.o. bracket, "10 Commandments" is still okay at the Omaha in sixth stanza. "10,000 Bedrooms" is okay in second week at State.

Estimates for This Week

Brandeis (RKO) (1,100; 75-90)—"Revolt at Ft. Laramie" (UA) and "Men Sherwood Forest" (Indie). Good $3,500. Last week, "Man Who Turned to Stone" (Col) and "Zombies Mora Tau" (Col), $3,000.

Omaha (Tristates) (2,066; $1.25-$2) — "10 Commandments" (Par) (6th wk). Brisk $9,500. Last week, $11,000.

Orpheum (Tristates) (2,980; 75-90) — "Tattered Dress" (U) and "Storm Rider" (20th). Smash $10,000. Last week, "Heaven Knows, Mr. Allison" (20th) (2d wk), $8,000 for 8 days.

State (Goldberg) (850; 75-90) — "10,000 Bedrooms" (M-G) (2d wk). Respectable $4,000. Last week, $5,500.

'Brave' Boffo 21G, Hub; 'Edge' $9,000

Boston, April 9.

With falling grosses currently and Holy Week upcoming, outlook here is very spotty. Little new product again is no help. "Lizzie" shapes dull at the State and Orpheum. "Brave One" is smash at the Memorial, and biggest thing in town. "Edge of City" is good at the Pilgrim. "Heaven Knows, Mr. Allison" is holding nicely in third round at the Metropolitan. "10 Commandments" looks fancy in 21st week at the Astor while "Seven Wonders of World" is sock in 33d week at the Boston. "Wee Geordie" is rated big in fourth at the Exeter.

Estimates for This Week

Astor (B&Q) (1,372; $1.90-$2.75)—"10 Commandments" (Par) (21st wk). Fancy $17,000. Last week, ditto.

Beacon Hill (Beacon Hill) (678; 90-$1.25)—"Lady Chatterley's Lover" (Indie) (3d wk). Oke $7,300. Last week, same.

Boston (SW-Cinerama) (1,354; $1.25-$2.65) — "Seven Wonders" (Cinerama) (33d wk). Great $18,000. Last week, $18,700.

Exeter (Indie) (1,200; 60-$1.25)—"Wee Geordie" (Indie) (5th wk). Fourth week ended Saturday (6) was big $8,000. Last week, $9,000.

Fenway (NET) (1,373; 60-$1.10)—"Picnic" (Col) and "To Catch Thief" (Par). Oke $4,000 on return dates. Last week, "Giant," (WB), same, also on return engagement.

Kenmore (Indie) (700; 85-$1.25)—"Proud And Beautiful" (Indie) (5th wk). Oke $3,000. Last week, $4,000.

Memorial (RKO) (3,000; 60-90)—"Brave One" (RKO-U) and "Kelly And Me" (U). Smash $21,000 or over. Last week, "Tattered Dress" (U) and "Gun Man Down" (UA), $18,000.

Metropolitan (NET) (4,357; 90-$1.25)—"Heaven Knows, Mr. Allison" (20th) (3d wk). Nice $15,000. Last week, $23,000.

Paramount (NET) (1,700; 60-$1.10)—"Picnic" (Col) and "To Catch A Thief" (Par). Mild $8,000 on return dates. Last week, "Giant" (WB), $12,000, also return date.

Pilgrim (ATC) (1,000; 65-95)—"Edge of City" (M-G) and "Hot Summer Night" (M-G). Good $9,000. Last week, "Zombies of Mora Tau" (Col) and "Man Who Turned to Stone" (Col) (2d wk), $5,000.

Saxon (Saxon) (1,100; $1.50-$2.20)—"Oklahoma" (Magna) (2d wk). Fill-in got lean $4,000. Last week, $6,000. "Around World In 80 Days" (UA) opens for benefit performance Wednesday (10) and starts officially April 20. "Oklahoma" here in interim.

Orpheum (Loew) (2,900; 90-$1.25)—"Lizzie" (M-G) and "Guns At Ft. Petticoat" (Col). Mild $10,000. Last week, "10,000 Bedrooms" (M-G) and "Daniel Boone Trail Blazer" (Rep), same.

State (Loew) (3,600; 90-$1.25)—"Lizzie" (M-G) and "Guns At Ft. Petticoat" (Col). Dull $5,000. Last week, "10,000 Bedrooms" (M-G) and "Boone Trail Blazer" (Rep), ditto.

B'way Still Lays Pre-Easter Egg; 'Face' Fast 160G, 2d, 'Bedrooms' Noiseless 11½G, 'Lizzie' Lazy 9G

Broadway continues gripped by the pre-Easter doldrums in the current stanza. The fact that Easter comes so late this year (April 21), of course, brings the Federal and state income tax deadlines during Holy Week which is proving no help. And frontline exhibitors are moaning over unusually weak product now generally available. There are some strong spots in the lineup of Broadway first-runs but not many.

Standout, of course, is the Music Hall where the second session of "Funny Face" and annual Easter stageshow is heading for a great $160,000. Saturday's gross soared to the biggest figure for a four-show Saturday at the Hall. Also still big is "Heaven Knows, Mr. Allison" with stageshow at the Roxy where $54,000 looms for the fourth stanza, minus the night being lost tonight (Wed.) for a benefit showing of "Boy on Dolphin."

"10,000 Bedrooms" hit a light $11,500 opening round at the State. "Lizzie" is heading for a drab $9,000 or close in first week at the Mayfair. "Buster Keaton Story" is set for opening April 17 at the latter house.

"Bachelor Party" opened yesterday (Tues.) after a preview on Monday at the Victoria. "Lost Continent" dipped to $12,200 in fourth frame at house but continues on at Fine Arts, where fancy $10,300 in fourth round. "Men in War" fell to lean $13,000 in third week at the Capitol. "Paris Does Strange Things" looms light $18,000 in current (2d) week at Paramount.

"Man Afraid" with vaudeville looks to hit fine $17,000 at the Palace, being helped by an unusually big weekend. Duncan Sisters head the vaude with "River's Edge," opening tomorrow (Thurs.), final vaudfilm bill before Liberace and allvaude show opens April 20.

Two-a-day still are holding strongly. "Around World in 80 Days" held at capacity $37,100 in 25th session at the Rivoli. "10 Commandments" pushed to great $47,500 in current (22d) week at the Criterion. "Seven Wonders of World" held with socko $36,700 in 52d round at the Warner, starting its second year Sunday (7) at this house.

Estimates for This Week

Astor (City Inv.) (1,300; 75-$2)—"Brave One" (RKO-U) (3d-final wk). Current week finishing tomorrow (Thurs.) looks like okay $12,000 in 8 days. Second regular week was $12,500. "Strange One" (Col) opens with midnight benefit April 11, with regular run starting Friday (12).

Little Carnegie (L. Carnegie) (550; $1.25-$1.80)—"Royal Affair in Versailles" (Times) (5th-final wk). This week ending Thursday (11) looks like fair $5,100. Fourth was $7,200. "Nana" (Times) opens April 12.

Baronet (Reade) (430; $1.25-$1.80)—"Bizarre, Bizarre" (Indie) (reissue) 6 days, split with "Harvest" (Indie) (reissue), 4 days. The 10 days of two oldies was okay $4,100. Last week, "Antoine and Antoinette" (Indie) (reissue), $3,400.

Capitol (Loew) (4,820; $1-$2.50)—"Men in War" (UA) (4th-final wk). Stays only four days of this week, with third round ended Monday (8) landing lean $13,000. The second was $20,000. "12 Angry Men" (UA) opens April 13.

Criterion (Moss) (1,671; $1.80-$3.30)—"10 Commandments" (Par) (22d wk). This session ending tomorrow (Thurs.) likely will hit great $47,500 for 15 shows. The 21st week was $46,000 for same number of shows. Stays on indef. Last Friday was biggest such day since third week of run.

Fine Arts (Davis) (468; 90-$1.80)—"Lost Continent" (Lopert) (5th wk). Fourth session finished Sunday (7) was rousing $10,300. Third was $11,900. Stays on indef.

55th St. Playhouse (E-F) (300; $1.25-$1.80)—"On Bowery" (Indie) (4th wk). Third week finished Sunday (7) was sturdy $5,300. Second was $6,700. Continues for some time.

Globe (Brandt) (1,500; 70-$1.50)—"True Story of Jesse James" (20th) (3d-final wk). Current round ending tomorrow (Thurs.) looks to reach okay $6,500. Second week was $8,000. "Tarzan and Lost Safari" (M-G) opens Friday (12).

Guild (Guild) (450; $1-$1.75)—"Young Stranger" (RKO-U). Opened Monday (8) after preem Sunday (7) night. In ahead, "Albert Schweitzer" (Indie) (11th wk-6 days), good $6,000, but after very nice extended-run.

Mayfair (Brandt) (1,736; 79-$1.80)—"Lizzie" (M-G). First stanza ending today (Wed.) looks to reach dull $9,000 or close. Holding. In ahead, "Tattered Dress" (U) (3d wk), $8,500. "Buster Keaton Story" (Par) announced to open April 17.

Normandie (Trans-Lux) (592; 95-$1.80)—"Cinderella" (BV) (reissue) (7th wk). Current round ending today (Wed.) looks like fine $6,500. Sixth was $7,000. "If All the Guys" (BV) opens April 22.

Palace (RKO) (1,700; 50-$1.60)—"Man Afraid" (U) with vaudeville. Week ending today (Wed.) looks to land solid $17,000. Last week, "Big Caper" (UA) and vaude, $16,000. "River's Edge" (20th) with Duncan Sisters heading vaude comes in tomorrow (Thurs.). Liberace and allvaude bill opens April 20.

Paramount (AB-PT) (3,665; $1-$2)—"Paris Does Strange Things" (WB) (2d wk). This round finishing up tomorrow (Thurs.) looks to hold with slow $18,000 or near. First week was $25,500. Holds until "Abandon Ship" (Col) opens April 17.

Paris (Pathe Cinema) (568; 90-$1.80)—"Gold of Naples" (DCA) (9th wk). The eighth session winding Sunday (7) was big $10,500. The seventh week was $12,000. Continues on.

Radio City Music Hall (Rockefellers) (6,200; 95-$2.85)—"Funny Face" (Par) with Easter stageshow (2d wk). Current week ending today (Wed.) looks to hold with great $160,000. Saturday, with $34,200, was biggest 4-show Saturday ever at Hall. First round was $165,000. Stays indef. Reserved seats for next week and Easter week have been sold out for some time.

Rivoli (UAT) (1,545; $1.25-$3.50)—"Around World" (UA) (26th wk). The 25th week ended last night (Tues.) was capacity $37,100 for 11 shows. The 24th week was the same for 11 shows. Stays on indefinitely.

Plaza (Brecher) (525; $1.50-$2)—"Lust For Life" (M-G) (30th wk). The 29th frame completed Monday (8) was fancy $8,600. The 28th week was $9,000. Continues on.

Roxy (Nat'l. Th.) (5,717; $1.25-$2.50)—"Heaven Knows, Mr. Allison" (20th) with stageshow (4th wk). This week ending tomorrow (Thurs.) looks to hit big $54,000, which is minus Wednesday (10) night when "Boy on Dolphin" (20th) was used for benefit showing. "Mr. Allison" and same stageshow resumes April 11. Third week was $75,000. "Boy on Dol-

(Continued on page 22)

'Designing' Tall $12,000, L'ville; 'Cindy' Big 16G, 'Kelly' 6G, 'Boodle' 5G

Louisville, April 9.

Biz is steady this session, with rain and windy weather blamed for slowdown Thursday (4). Storm warnings on radio and tv really crimped all downtown biz, patrons being conspicuous by their absence. Return of "Cinderella" at the Rialto shapes big while Loew's "Designing Woman" is lofty. Other houses are just so-so, with "Kelly and Me," best with okay take at the Kentucky.

Estimates for This Week

Brown (Fourth Ave.-U.A.) (1,000; $1.25-$2)—"10 Commandments" (Par) (7th wk). Good $7,000. Last week, $8,000.

Kentucky (Switow) (1,000; 50-85)—"Kelly and Me" (U) and "Broken Star" (Col). Okay $6,000. Last week, "Friendly Persuasion" (AA), $7,000.

Loew's (United Artists) (3,000; 50-85)—"Designing Woman" (M-G). Tall $12,000. Last week, "10,000 Bedrooms" (M-G) and "Wicked As Come" (Col), $5,500.

Mary Anderson (People's) (1,000; 50-85)—"Big Boodle" (UA) and "Brass Legend" (UA). Fair $5,000. Last week, "Rebel Without Cause" (WB) and "East of Eden" (WB) (2d wk) (reissues), $7,000.

Rialto (Fourth Avenue) (3,000; 50-85) — "Cinderella" (BV) (reissue) and "Dull at Apache Wells" (Rep). Matinees had lines in two directions. Aiming for big $16,000. Last week, "King and I" (20th) and "Anastasia" (20th), $10,000 on return date.

'Comforting' to Discover Hollywood's Headaches Like Reich's—Trebitsch

More active exchange of ideas and information on the technical and production level between Hollywood and the German industry was advocated in Manhattan Monday (8) by Gyula Trebitsch, production head of the German Real Film Studios. Trebitsch had been on the Coast where he had been a guest of the Academy of Motion Picture Arts & Sciences.

"It came almost as a relief to me to find that Hollywood has exactly the same problems as we do," noted Trebitsch, who's on his first trip to the States. "As a matter of fact, in almost all technical phases, we in Germany—and particularly at Real Film—are virtually on a par quality-wise with our colleagues in America. The only place where we lag behind is in back-projection techniques."

While on the Coast, Trebitsch, partnered in Real Film with Walter Koppel, negotiated with the Mitchell camera outfit for the purchase of a rear-projection unit for the Real studios. He said the studios in Hollywood had thrown open their doors widely for him and for Robert Fehrmann, chief of Real Film's sound department. "The experience has been invaluable for us," he noted.

Real Film, repped in the U. S. by Munio Podhorzer's United German Film Enterprises, functions both as a producer and as a rental studio. There are six stages and ultra-modern equipment, including a special setup for location shooting. Real Film itself makes five a year, but 15 features annually are turned out on the lot itself. Trebitsch said this was close to capacity.

Trebitsch said that, while in Hollywood, he had started negotiations for possible American production at his studios. The German exec was invited by the Academy since Real Film's "Hauptmann von Koepenick" was one of the nominated foreign films.

As for the future of the German film in the U. S., Trebitsch opined that it was only possible to succeed with "typical" productions, "films that could only be made in Germany." He said the German industry was watching with considerable interest the success of "The Devil's General," a Real Film picture which is due to bow at the World Theatre, N. Y., April 15.

Trebitsch, who returns to Germany Friday (12), summed up his impressions thisaway: "I've been in the film business for 25 years, starting as an usher in Hungary to learn the business from the bottom up. Somehow, I never got to the United States. It always sounded so far away and the tales of Hollywood were awe-inspiring. Now that I've been here, I know that many of the tales we hear in Europe are as tall as the buildings in New York. And I also know that Hollywood isn't half as far away as I thought. In fact, when you come to examine our common problems, you discover that we are actually very close together."

BRYNNER-LITVAK SET OWN 1958 FEATURE

Hollywood, April 9.

Anatole Litvak and Yul Brynner have closed a deal with Paramount to release "Two Different Worlds" which will be made under their Byla Productions banner with Brynner starred, and Litvak to direct in Istanbul and Paris in summer of 1958.

Duo will first do "The Journey," under Alby Productions pennant for Metro release. Prior to lanching latter next January, Brynner will do "Brothers Karamazov" for Metro, and "Buccaneer" for Paramount.

Berger Own Landlord

Minneapolis, April 9.

Circuit owner Bennie Berger has bought the building in which his 1,000-seat loop first-run Gopher is located. Purchase price was undisclosed.

Two years ago he took a long-term lease renewal on the theatre and expended a considerable sum in improving it.

TEST PLAYER OPTION

Possibly Precedental Case Filed For Luana Patten

Hollywood, April 9.

Declaratory relief suit which might serve as test of validity of studio option agreements has been filed in Superior Court by Luana Patten against Universal Pictures. She asks court determine validity, and legality of pact she signed last summer. Complaint contends she originally had deal to do "Crazy Love" (finally released as "Rock, Pretty Baby") at $650 per week, during shooting studio asked her to sign option for future services with a seven year contract attached. She signed, subsequently went to Disney for another film, then was told U had exercised its option.

She is currently under suspension for refusing to discuss a film role. Complaint charges she was minor when she signed and contract never was approved by court and she didn't have advice of counsel.

Key point is contention there was no consideration given her in return for signing option agreement.

Northwest Allied Blisters WB On 60% for 'Giant'

Minneapolis, April 9.

While North Central Allied supposedly has been transformed from a militant to a "peaceful" organization with the election of Ted Mann as president to succeed Bennie Berger, it still finds itself in the position of "fighting" Warner Bros.

At last week's convention a resolution was adopted attacking the film company because of its 60% must and no review terms for "Giant" even in the smaller situations.

Exhibitors in this and other territories are being urged by body "to close ranks in a determined effort to cut Warner Bros. and 'Giant' down to size."

Efforts Not 'Best,' Berkshire Says in Suit Versus RKO On 'The Brain Machine'

RKO Pictures failed to use its best efforts in distributing the British-made "The Brain Machine," Berkshire Pictures Corp. charged last week in a $750,000 breach of contract suit brought in N. Y. Federal Court. Action stems from a five-year pact which Berkshire and RKO entered into on Dec. 1, 1955 granting the defendant exclusive distribution rights in the U. S.

Berkshire also asks a mandatory injunction to stop RKO from attempting to sublease "Machine" to other distributors since the agreement calls for RKO alone to handle the picture. Complaint, filed by Fitelson & Mayers, additionally claims that RKO misappropriated some $50,000 of the producer's share of the gross by making certain "wrongful" deductions for advertising, etc. Produced by Alec Snowden, film was written and directed by Ken Hughes.

Jock Lawrence P.R. Rep To Int'l Finance Bank

Washington, April 9.

Jock Lawrence, former publicist for Samuel Goldwyn, AMPP, and J. Arthur Rank, has been appointed special information consultant of the International Finance Corp., an independent affiliate of the World Bank. Organization was formed last July by the U.S. and 47 other nations to promote loans to backward nations.

Lawrence also operates a public relations firm in New York.

Harvard Club Harmony Powwow on Arbitration

Agreement was reached Monday (8) by representatives of distribution and exhibition to attempt once again to formulate an arbitration and conciliation system.

Following a meeting at the Harvard Club in New York, presided over by Motion Picture Assn. of America prexy Eric Johnston, a tentative date of May 13 was set for the holding of the initial specific arbitration discussions.

Organizing meeting was attended by Julius Gordon, Allied States Assn. president; Ernest G. Stellings, Theatre Owners of America topper; Abe Montagne, Columbia sales chief; Charles M. Reagan, Metro sales topper; George Weltner, Paramount world-wide sales manager; Robert J. Rubin, Paramount v.p., and Ralph Hetzel, MPAA v.p.

John Balaban, 62, B. & K. President, Dies in Chicago

Chicago, April 9.

John Balaban, president of the Balaban & Katz circuit and director of the parent American Broadcasting-Paramount Theatres, died of a heart attack in his apartment here Thursday morning (4). He was 62. Although it was not generally known because of his typically cheerful demeanor, his health had not been up to par the past several weeks.

He was known affectionately as "Mr. John" by the B&K staffers. His stewardship of the 45-house Chicago chain and his advice and counsel in the affairs of the AB-PT top echelon were marked by a unique yet unobtrusive "family spirit" that earned him a loyalty far beyond the usual employer-employee amenities.

Although he always maintained a close tab on the day-to-day operations of the circuit, in recent years Balaban gave much of his time to civic and philanthropic ventures, particularly the Cerebral Palsy Assn. of which he was Illinois chairman.

Decree Split Brothers

Balaban was made president of B&K in 1940 shortly before the circuit became a United Paramount subsid as a result of the government-edicted divorcement of Paramount's production and exhibition units. Beside the corporate splitup, the consent decree also was the professional crossroads for John and Barney Balaban, with the latter remaining as president of Paramount Pictures.

Prior to that the two brothers had been business associates since 1908 when they and brother A. J., former Roxy general manager now retired, launched their first theatre on Chicago's West Side. Sam Katz joined forces with the Balaban freres in 1917 and the B&K circuit came into being with the construction of the Central Park Theatre, the first in a long line of B&K "palaces" and the first to be artificially cooled.

Barney Leaves Chi

In 1925 controlling interest in the expanding Windy City chain was bought by Famous Players-Paramount. During the 1936 Paramount reorganization, Barney was offered the presidency and left Chicago permanently, with John helming the hometown operation. Katz departed four years earlier to go into film production.

John Balaban, somewhat to the dismay of his film friends, was an early television enthusiast and played a key role in B&K's pioneering move into video via WBKB which started telecasting in 1939 as Chicago's first station. Subsequently WBKB became a highly profitable operation which Balaban always took a keen interest in. The experience gained at the local station undoubtedly had a bearing on the eventual merger of ABC (radio and tv) with United Paramount.

Besides brother Barney and A. J., he is survived by two other brothers, Harry and Elmer, owners of the H&E Balaban Theatre Corp. He also leaves his wife, Bertha, a daughter, Mrs. Ida Scully, and a son, William, in tv production on the Coast.

Inside Stuff—Pictures

Buster Keaton believes he's a "name"—but because of television. Now 61, Keaton was one of the most outstanding of the screen's comics of early days. He recalls that his two reelers sometimes brought in greater film rentals than features on the same bill and for this reason he switched to making features. But that was long ago and, the pantomimic said in New York this week, the youngsters of today know him only because of his appearances on the Ed Sullivan and Gary Moore shows and a film series which he lensed.

Keaton is now back in the picture business via "The Buster Keaton Story," biopic just completed at Paramount. He sold the rights for $50,000 and is about to hit the road to bally the property. Donald O'Connor plays the Keaton part.

A squawk by the Boston Globe to producer Leland Hayward over the deletion of the Boston sequence from the Lindbergh film, "Spirit of St. Louis," has resulted in its restoration on Tuesday (2). It cost $10,000 last year to photograph the brief scene which shows the Lindbergh plane going over Boston, South Boston and Nantasket, the Globe said, and the sequence will be retained for showings all over the country.

Deletion of the Hub sequence was noted by Dan O'Brien, Sunday editor of the Boston Globe, who had Majorie Adams, Globe film critic, contact Hayward in Philadelphia immediately. The Globe's postion on the matter was explained in the story the newspaper ran on Wednesday (3), headed "Hub Backin 'Lindy' Film After Protest by Globe."

Gloria Kreiger, young operatic singer under contract to Columbia for the past four years, appears finally set to make her screen bow. Col execs for the contract period to date have had her studying, testing and auditioning (paying her a small weekly salary all the while), in the hope she'll emerge as another Grace Moore. That is, they've been fashioning her as a genuine vocalistic talent, rather than just cheesecake.

Miss Kreiger is to appear in either "Serenade to a Star" or "Plain and Fancy," whichever of the two appears most suitable to her upon completion of the scripts. Both films are to be made by the new Joe Pasternak-Sam Katz unit at Col.

Lowbudgeters in CinemaScope and black-and-white, currently being turned out for 20th-Fox release by Regal Films, aren't being recorded for stereophonic sound.

It's a departure for 20th which, in the past, has stuck the stereo sound even though only a comparatively small number of houses—around 3,300—are equipped to feature it.

According to a 20th exec, the smaller films will again be recorded in stereo sound "when the subsequents equip to run the magoptical prints." These are 20th's new prints on which four magnetic and an optical track are combined. The sprocket holes are smaller and the exhibitor must change his sprockets to conform.

A pro-segregation organization in Arlington, Va., outside Washington, has been seeking to bar showings of the film, "Island in the Sun" on racial grounds. The "Defenders of State Sovereignty and Individual Liberties" have called on the Defense Dept. to keep the 20th-Fox film out of theatres in installations of the armed services. They are also turning the heat on theatres in the Arlington area. Film stars Harry Belafonte. A local official of the "Defenders" admitted he hadn't seen the picture but was guided by reports from officials of the State Defenders' organization.

Still photographs of the interior of Old Bailey #1, the most famous courtroom in the world, have been shot for the first time by a unit for "Witness for the Prosecution," which Arthur Hornblow Jr., will produce. Hornblow has contracted Alexander Trauner, art director of Billy Wilder's "Love in the Afternoon," and he will be brought to the U.S. for the assignment. He'll use the stills to recreate the famed courtroom, where all major British murder trials are held, for scenes in the United Artists release which stars Tyrone Power, Marlene Dietrich and Charles Laughton.

Hank Werba, this journal's reporter in Madrid, has for the past several weeks kept up a running analysis of America's most difficult film market impasse (Denmark having at least token compromise) culminating in last issue's page 3 streamer, "Yank Civil War in Spain." In the light of the importance of the situation and the space given the story in these columns it is curious to have Werba disclose that only one story, a tentative anti-MPEA piece, has been published in Spain itself.

Technical crew of Columbia's "The Mad Ball," who normally get no screen credit or publicity, are getting some dubious distinction in the picture. Director Richard Quine, deciding that the men behind the camera have too long been anonymous, is using their names in his film. They'll appear in a scene in which the camera rests on a series of "wanted posters"—and the names used list makeup man Dave Grayson as a forger; assistant director Pat Corletto as a bigamist; and cameraman Buddy Lawton as an armed robber.

A Houston typewriter merchant, backed by oil and business interests, says he's going into production of a series of westerns, to be filmed locally. With New York actor-writer, Lee Ryan, the new indie—Tom Payne—has formed Horizon Film Productions. He plans to use local talent and to shoot the films in the hill country around Kerrville, some 175 miles from here. He claims to have 30 plots all ready to be shot.

He doesn't have distribution or stars set, but, says Payne, "I'm not worried. I've got all the money I need to do the job."

Bobby Boyd, 23-year-old Chickasaw Indian chief, has acquired an option to tv-pix rights of Glenn Balch's novel "Indian Paint," and plans to lens the theatrical feature in Oklahoma this summer. Tome, which treats on Indian life, would be filmed as part of Oklahoma's 50th st tehood anni doings.

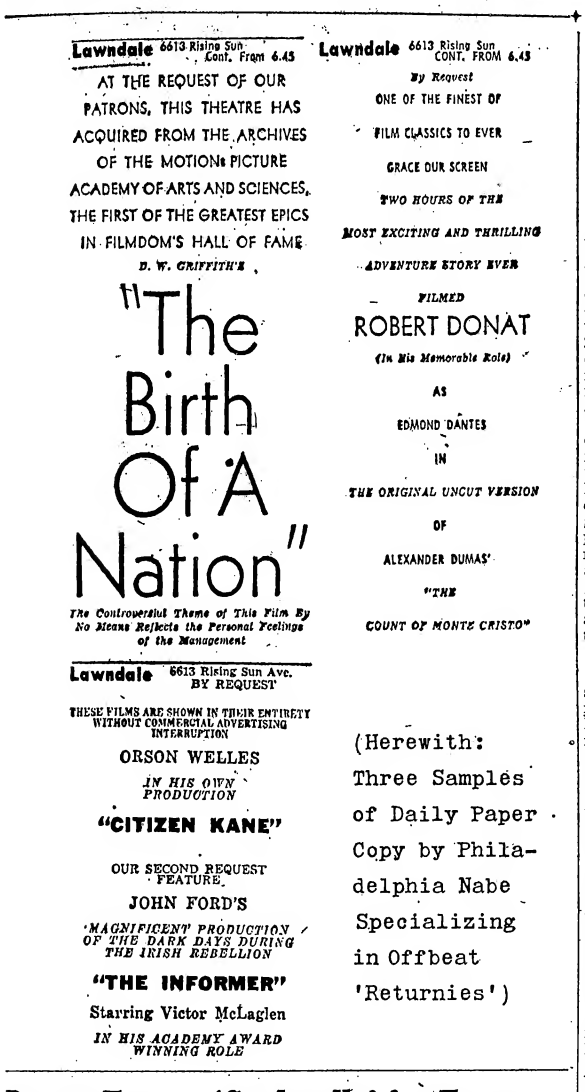
Boyd is currently dickering release and possible co-production but may lens under his own Chickasaw Productions banner. Telepix treatment may follow feature filming.

Outdoor scenes of the forthcoming 20th Century-Fox film of "Peyton Place," based on the novel written by Mrs. Grace Metalious, estranged wife of a former school headmaster in Gilmanton, New Hampshire, are likely to be shot in area. Mark Robson, the director, and Jack Smith, art director, inspected location last week. The world premiere of the film may also be held in Laconia, N. H., it was disclosed.

The Steingut-Hatfield bill which proposed that all places of public assembly in New York State be equipped with "an automatic, independent secondary source of power for illumination" has failed to pass. Objections were three: (1) possible affect upon American Legion and Grangehalls; (2) the cost involved; (3) the permissible types of secondary power source.

Mounting success of Bing Crosby's Capitol disking of the title tune from "Man on Fire," has cued a switch in Metro's plans for the song in the film produced by Sol C. Siegel. Originally, Crosby was not slated to be heard singing in the picture. In view of the disk impact, however, Metro will use the Capitol recording behind the main title credits of the film in which Crosby stars.

SILENTS AMONG 'REQUEST' PIX



(Herewith: Three Samples of Daily Paper Copy by Philadelphia Nabe Specializing in Offbeat 'Returnies')

THEATRE 14 DAYS BEHIND CH. 10

By ROBERT J. LANDRY

Philadelphia, April 9.

Among film exhibitors in the United States today there is an urgent quest for a "survival format" against film competition on the one side and television competition on the other. In the instance of the Lawndale Theatre, formerly a 28-day run neighborhood in a bidding situation, salvation has been found in an "all-request" policy requests even including really antique silent features.

Stanton H. Friedman, who operates the house (and the Harrison in West Chester, Pa.) states that "due to economic conditions the Lawndale was closed all but Fridays, Saturdays and Sundays and gave up its run. I then began experimenting with offbeat, art-type films." At one point house tried an exclusive policy of German product but that flivved. "The theatre began clicking when I put an ad in the papers asking people to send me their requests."

Back To 'Nation'

To Friedman's surprise a considerable number of requests were for silents and with that in mind he obtained a print of D. W. Griffith's 1915 12-reel silent epic, "Birth of a Nation." He played to standees Jan. 25-26-27 and repeated it for another three days Feb. 1-2-3. He also found a box-office click in Douglas Fairbanks, pere, whose "Iron Mask" drew well.

Friedman would book more silents but has found the task of tracing prints calls for detective work. He has been warned against possible infringement of copyright since some of the few prints still circulating have been illegally dubbed.

Public requests in the silent field are preponderantly for old items from Charles Chaplin, Doug Fairbanks, Griffith and the The Sheik of Araby that was, Rudolf Valentino.

Exhibitor muses that television's surge of pre-1948 vaulties (with sound and dialog, of course) has created a taste for yesteryear stuff. Because of his latching onto not-quite-forgotten features, a quip has gone the round of Philadelphia's Film Row to the effect that *"The Lawndale Theatre plays* 14 *days behind Channel* 10."

Himself the son of an exhibitor, showman Friedman, who is 29, depends upon special art work in front of his house plus directory ads of which the accompanying reproductions are samples.

In the course of his research into the silent print market, Friedman has been informed by VARIETY, which in turn got the clue from Henry Hart of the National Board of Review, that the most knowledgable authorities on silents today are William K. Everson of Biograph TV in Manhattan and John E. Hampton who operates Silent Movies in Los Angeles.

Czechs, East Germans Not Receptive; No USIA Currency Convertibility For Yank Distribs Dealing There

It now appears that the Motion Picture Export Assn. will have to conclude film deals with Czechoslovakia and East Germany without benefit of currency convertibility guarantees.

The only country within the Red orbit where such a deal looks to be approved is Poland.

Under the convertibility guarantee program set up by the U. S. Government's Information Agency, local coin is picked up by the USIA and its equivalent paid out in dollars in New York at a favorable rate. Such an arrangement exists in Yugoslavia, in Turkey and in Indo-China.

However, the deals are conditioned on the approval of the local governments concerned, and such approval does not appear to be forthcoming with Czechoslovakia and East Germany. For the film companies, a convertibility guarantee contract means automatically a better price for their pictures since the Eastern Europeans obviously would be willing to pay more in local currency than out of their scant dollar reserves.

Where the guarantee arrangements are worked out, the USIA reserves the right to pass on films sent into the respective countries.

KING BROS. PAY OFF

Privately End Suit by Nassours Charging 'Brave One' A Lift

Hollywood, April 9.

An out of court settlement has been reached in $750,000 suit brought against King Bros. by Nassour Bros. who charged "Brave One" was lifted from "Emilio And Bull," written by Paul Rader, which Nassours showed Kings six years ago during discussions regarding possible production.

Details of settlement not available at press time but believed sizable.

Mythical Robert

Continued from page 7

sometime between writing the story and last week—whether from shock at winning the award was not stated. In any event, the "heir" announced he was en route to Los Angeles to claim the Oscar. Thus far, there have been as many claimants as there were, years ago, stragglers who insisted they were the original Charlie Ross, kidnapped in 1874. It has been definitely established, however, that Rich is not Charlie Ross. Nor is he Shakespeare or even Francis Bacon. To reports that he was one of Hollywood's colony of writers blacklisted in the wake of the Red Probe there has been a flat denial from Albert Maltz and a refusal to affirm or deny from both Dalton Trumbo and Paul Jarrico.

A new angle was injected by director Fred Zinnemann who contends that, in his opinion, the real author is the late Robert Flaherty, prize-winning director of documentaries and shorts who produced such films as "Nanook of the North," "Man of Aran," "The Plough That Broke the Plains," "Elephant Boy" and "Louisiana Story." Zinnemann says "The Brave One" is uncannily similar in concept, narrative and mood to a story told him in 1931 by Flaherty when he was working with him in Germany. Flaherty, Zinnemann, says, wrote the story in 1928 and called it "Benito and the Bull." It was subsequently bought by Orson Welles who had some camera work done on it by Floyd Crosby and had signed Norman Foster to direct. Zinnemann contends he has seen some of the Crosby footage which intensifies his belief. He has written Flaherty's widow, Frances, who, he believes, has a copy of the original outline, and is sending it to the Academy.

Commercial Tone To Mark Miami's Foreign Film Fair

A definite accent on the commercial rather than the artistic aspect of films is planned for the expanded Foreign Film Fair which Theatre Owners of America is planning for its Miami convention next November.

TOA and the independent distributors met in Gotham last week to discuss plans for the fair. TOA at its Gotham convention last year arranged a similar showing of selected imports. This year it's planned to widen the scope of the event into what some already call a "little Cannes."

Various opinions were voiced at the indie powwow with the TOA staff. One suggestion to limit the number of entries to four, was discarded. There'll probably be between 10 and 14 films shown at Miami. Importers will nominate their choices and a special screening committee will pick the final entries, as was done last year.

Arthur L. Mayer, who is on the committee appointed to work with TOA on formulating rules and plans for the fest, said the intent was definitely not to show the "best" from each country, but rather to present product which the commercial houses might find intriguing. Attempt will be made to choose a representative list in which all major producing companies will be repped.

With Mayer on the indie committee are George Roth, v.p. of Trans-Lux Distributing Co., and Felix Bilgrey of Times Film Corp.

An attempt may be made to bring some foreign stars to Miami. The product to be shown within the frame of the Fair will consist of unreleased features. Some felt that pix already in release, and available, should be entered. This, however, was voted down.

Buena Favors 'Cinderella' for Easter; Some Exhibs Piqued Over 'Westward'

Walt Disney's Buena Vista is the latest distributor to arouse the ire of exhibitors. Beef against the Disney org centers on its refusal to make "Westward Ho" available for Easter Week showings. Although the picture chalked up only so-so returns during initial big city engagements, theatremen consider it a natural for subsequent-run and smalltown bookings during Easter Week. It's appeal, they feel, is directed at the young trade.

A number of theatres which had the picture on availability during Easter Week were notified by Buena Vista that the film will not be delivered. Reason offered by the Disney company is that the release of "Westward Ho" during the Easter period might interfere with the first-run reissue of "Cinderella" during the same stanza. Buena Vista's thinking is that "Westward Ho" subsequent-run and smalltown dates might siphon off business from important bookings of "Cinderella."

Extent of the bitterness against the Disney company is manifested by the fact that the situation has been placed on the agenda for discussion and action at regional meetings of various Allied States Assn. units.

B'way Year of 'Wonders'

"Seven Wonders of the World," third picture in the Cinerama process, chalks up a year's run on Broadway today (Wed.) at the Warners Theatre.

All three Cinerama productions have played more than a year on Broadway for a total run of four and half years. Now showing in 14 cities, "Seven Wonders" will continue at the Warner until later this year when it will be replaced by Lowell Thomas' new production, "Search for Paradise."

MEZZ-FOR-MILK PREEM OF 'PRINCE' AT HALL

Free Milk Fund for Babies Inc. will be the beneficiary of the "The Prince and the Showgirl" premiere at Radio City Music Hall in June.

Entire mezzanine of the Hall will be reserved by Warner Bros., with benefit ticket holders to attend a champagne supper-dance at the Waldorf following the preem.

Seeks 25-Year Franchise To Pipe Shows Into Homes

Baytown, Tex., April 9.

Howard Brunson, Baytown and La Porte area theatre owner, has applied for a 25-year franchise here to operate a "piped" television entertainment system into homes. The system is called "Tele-Movie."

The proposal would guarantee 13 movies a month at a rate of about $9.50 per month to subscribers hooked onto a coaxial cable handled like present utilities from distribution systems on poles on the city's streets.

Brunson, partner with East Texas Theatres Inc. at Beaumont operates five theatres in the area, including three here, one at La Porte and one in Channelview.

The Baytown city council, if favorable, would have to approve the proposal at three separate meetings. It would become effective 60 days after the final reading, according to George Chandler, local city attorney.

Japanese Issuing 189 Licenses

Japan, for the year started April 1, will retain the number of film import licenses at the same level as the prior year, but trouble looms with respect to print imports.

The Japanese have decided to again issue 166 licenses, of which 122 are "global" permits and the rest apply to the non-dollar area. Distribution of the permits will again be made by the Japanese Government, but on a formula that differs slightly from the earlier version.

Under this year's setup, the Japanese will throw 70% of the weight to the number of licenses received by any one company last year, and 30% to respective distributor earnings. In 1956-57, these two considerations were given equal weight.

As for remittances, they are being maintained at former levels, i.e., 22% of the gross for companies with franchises and showing a distributor share of 60% or more and 25% for those with less than 60%.

In addition to the 166 "normal" licenses, Tokyo will issue eight as a "superior quality" bonus, and 15 to the Japanese exporters in bonus form.

The five-year restriction on the age of pictures is being retained.

So is the limitation on prints. For the moment, no company can import into Japan more than 12 prints on any one film. If the negative is shipped into Japan, and the prints are manufactured there, a concession is made, but the number for prints allowed for use within Japan is still limited.

Technicolor 12½c Divvy

Technicolor board of directors in N.Y. Monday (8) declared a dividend of 12½c per share on the common stock payable April 30, 1957, to stockholders of record April 16, 1957.

Current total of Techni shares outstanding is 2,035,571.

THE INDUSTRY'S NEW ALL-T

NEW YORK
LOS ANGELES
CLEVELAND
CHICAGO
PHILADELPHIA
BOSTON
WASHINGTON
DETROIT
TORONTO
MONTREAL
MIAMI
MIAMI BEACH
BALTIMORE
BUFFALO
CINCINNATI
INDIANAPOLIS
PALM BEACH
NEW ORLEANS
ATLANTA
DAYTONA BEACH
JACKSONVILLE
ORLANDO
ST. PETERSBURG
TAMPA
DENVER
KANSAS CITY, MO.
KANSAS CITY, KANS.
DALLAS
EL PASO
FORT WORTH
HOUSTON
SAN ANTONIO
LOUISVILLE
LAKELAND
SAN DIEGO

CECIL

THE TEN C

THE COMBINED FIRST

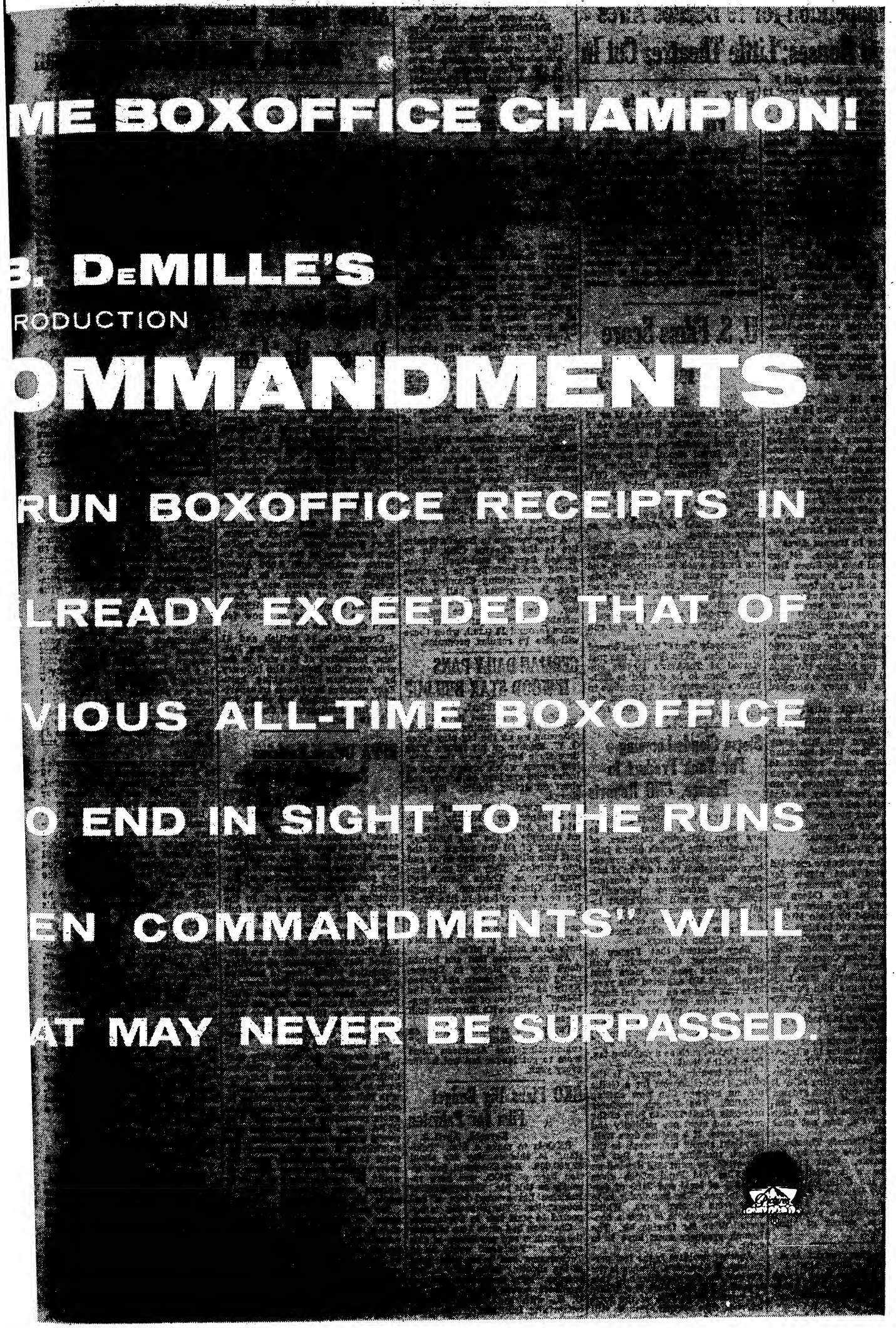
THESE CITIES HAVE

THE INDUSTRY'S PR

CHAMPION. THERE IS

AND GROSSES "THE

REACH. . .RECORDS T


ME BOXOFFICE CHAMPION!
B. DeMILLE'S
RODUCTION
OMMANDMENTS
RUN BOXOFFICE RECEIPTS IN
LREADY EXCEEDED THAT OF
VIOUS ALL-TIME BOXOFFICE
O END IN SIGHT TO THE RUNS
EN COMMANDMENTS" WILL
AT MAY NEVER BE SURPASSED.

Big Competition for 19 Buenos Aires Legit Houses; Little Theatres Cut In

Buenos Aires, April 2.

Competition for Buenos Aires' 19 legit theatres has been more than usually strong this year as legit is the local thespers' sole means of livelihood because film production is at a virtual stand-still. Taking all factors into consideration, prospects look dim for many professional shows. Competition from international films is particularly tough since film admissions are still lower than the price of a cup of coffee with an abundance of the world's best film entertainment available.

In addition, vet actors here face the growing challenge of the "Independent" theatres, which are regarded as more enterprising in choice of plays and casting. In fact, they have started the vogue for smaller intime theatres, usually less than 100 seats, which contrast with the big barn-like theatres sought by the old time actors. The indies are spreading out through the suburbs now and have pulled into their small theatres many thousands of the younger generation.

Next April 18, the "Independents" are to participate in a legit festival in Rosario (the country's second largest city), with the Argentine Producers Assn. offering three cash prizes, gold medals and a month's contract in a Rosario theatre. Some of the indie groups are rated politically dangerous as tending to extreme left-wing views. Soviet Russia's diplomatic rep here has shown acute awareness of this and actively encuorages it, with offers of tours to Soviet Russia, etc.

Strawhatter In Buenos Aires

The Summer Theatre, set up with Municipal help by Boyce Diaz Ulloque on a public square, has done so well that the performances in the tent are to continue throughout the fall (weather permitting) with Moliere's "Anfitrion." Ulloque plans a Greek amphitheatre to produce Sophocles' "Electra," and has found a site with 4,000 seats and plenty of parking space. It is just off the highway (Avenida General Paz) which circles the city, giving access to many suburban patrons.

Professional legit activity was slight throughout the summer, except for companies touring the provinces. These ran into some trouble when they tried restoring matinees since casts refused to work two performances a day even at higher wages. Matinees were eliminated in Peron's day, so that thespers could take more radio, film and TV work by day. Players refuse to give up any of what they term "the social conquests."

Many 'First Nights'

The next few weeks are crowded with scheduled first nights for most companies. Francisco Petrone opens at the Odeon in O'Neill's "Long Day's Journey Into Night," translated by Leon Mirlas. The Casino, converted to films during the summer, is reverting to legit for night shows when Inda Ledesma and Carlos Cores open in "The Evil Runs," by French author Jacques Audiberti. Miss Ledesma made her name with Petrone last year in "Cat on a Hot Tin Roof," and some crix fear she is taking too big a step in heading her own company so soon.

Narciso Ibanez Menta opened on March 15 at the Comico in a translation of Jean Anouilh's "Ornifle," with his son, Narciso Menta Serrador, playing a supporting role. It has been getting very high grosses. "A Hatful of Rain" (Gazzo), produced at the Empire by the Alcon Oneto-Passano Co., has not gone over very well.

The National Comedy Theatre is to be directed this year by Armando Discepolo. First production will be a translation of "Murder in the Cathedral," followed by "The Dossiers" (Los Expedientes), a satire on bureaucracy by young native playwright Marcos Denevi, author of "Rosaura a las Diez."

Palacio Tops Mex Tourist Assn.

Mexico City, April 2.

Lucas de Palacio, local travel-hotel impresario, is the newly elected prexy of the Mexican Tourist Assn.

ATN is a major private tourism organization.

Dublin Theatre Cuts Prices for Youngsters

Dublin, April 2.

Complaints that theatre-going is too costly for youngsters are being met by Gaiety Theatre here making five rows of parterre (back stalls) or 119 seats available each night at 30c against usual $1 price.

Seats will not be reserved but are sold each night on a first come, first served basis. Initial week's trial, with "Anastasia" as attraction, showed good results. Manager Phil O'Kelly says that by competing with cinema prices it is hoped to encourage thearte-going among teen-agers.

U. S. Films Score In Israeli Keys

Tel Aviv, April 2.

While it usually took up 12 or 15 months in former times to see a foreign picture in the Near East, it is now possible to see American pix in Israel almost at the same time as preemed in London or Paris. "Written on Wind" (U), "Don't Knock the Rock" (Col), "Baby Doll" (WB) and other new films already have run in Jerusalem, Haifa and Tel Aviv while "Anastasia" (20th) is slated for an early showing.

Greatest current hits are "King and I" (20th), with a record-breaking fourth week in Jerusalem, and after long run in Haifa; "Oklahoma" (Magna), in third week on first run here; Italian "La Strada" in fourth week on first-run here, and "20,000 Leagues Under Sea" (BV), in third week of first-run here.

"Sincerely Yours" has just bowed in this city. "The Shrike" has just started at Tel-Aviv's largest cinema. Soon to be opened is 20th-Fox's own house which promises to become the Near East's largest cinema. It is nearing completion near Tel Aviv's busiest center.

Storm Clouds Looming For Yank Product In France, CNC Reports

Paris, April 9.

Although the national Centre National De La Cinematographie has been releasing statistics, of late, giving the French film a fairly healthy status, some sources here maintain it is an artificial balance. The problems of overproduction, exorbitant production costs and the still insufficient local and foreign income, could suddenly lead to a film crisis here similar to the one which recently hit the Italian industry.

They contend that France is overproducing disastrously, with 129 pix last year (29 more than usual), and 120 expected this year. This may lead to an eventual flooding of outlets, and may also backfire and make the U.S. film the scapegoat. Any internal difficulties usually lead to attempts to cut American film quotas or add additional taxes, such as a dubbing tax, to help the local industry.

Main trouble, of course, is the rising production cost for a Gallic pic, an average film now costing $500,000. The French producer gets only about 18% to 20% of the gross, and must pay publicity and print costs. If a picture does well, he might almost make costs in the French speaking market But for any profit, he must still depend on the Film Aid Fund which gives him 8% of local and 21% of foreign income. The remainder is to come from foreign spots. Which explains why there is such a concerted drive for foreign biz. The French producer must have it to exist.

Another problem is the low percentage of filmgoing. France is the weakest on the Continent in this respect. It's true that the Gallic pic takes almost 50% of the total internal film grosses, but it still needs a big boost in film attendance in France.

Scot Cinema's Profit 40c

Aberdeen, Scot., April 9.

Exhibitors here haven't far to go for an argument against the Entertainment Tax. Poor attendance is alarming them at the village cinema in Oldmeldrum, near here. The profit at a recent performance amounted to 40c.

Members of the village council run the cinema and take turns at the boxoffice and as ushers.

Israeli Legit Perking; 'Diary' and 'Sergeants' Among U.S. Shows Done

Tel Aviv, April 2.

After a comparative lull, the Israeli theatre season is at its height, and a record number of new plays have been produced during the last few weeks. The Habimah Theatre, after drawing large audiences for its production of "The Diary of Anne Frank," has just come out with O'Neill's "Anna Christie."

The Ohel Theatre, still playing to capacity houses with its musical comedy "5 : 5" (the musical numbers from which are pop hits in Israel), has produced the Swiss play "The Tavern" and has also revived its earlier production of Shakespeare's "Merry Wives of Windsor."

The Chamber Theatre had three important premieres at its two houses within two weeks. They were Shaw's "Don Juan in Hell," produced in lecture platform style; the comedy "No Time for Sergeants," and a mixed bag of Shakespeare excerpts presented by the group's top actors Joseph Millo and Orna Porat.

A new venture in Israel's theatre life is the Theatre Club, to be opened here in mid-April. Conceived and built by the directors of the enterprising Chamber Theatre, it comprises a hall seating 150, with stage, a restaurant and bar. The Club will be open to members nightly after performances (around 11 p.m.), when there will also be regular programs.

GERMAN DAILY PANS H'WOOD STAR BUILDUP

Frankfurt, April 9.

The German press gave Hollywoodites a big panning this week, following up on the big play given O. W. Fischer on his return .This time their burn is over the celluloid screen which makes stars of ladies who are long on beauty and short on acting ability. So they charge.

The important Frankfurt Rundschau paper ran a lengthy editorial citing Anita Ekberg as the newest example of the "big buildup," speaking of all the vamps of the past who slinked through films and into oblivion. They cited such personalities as Theda Bara, Poli Negri, Gloria Swanson, through the new sex contenders like Marilyn Monroe, Mamie Van Doren, Sheree North, Kim Novak, and now Ekberg, even quoting the last-named as saying that she has more body than mind to offer.

Article stresses that sex bombs don't rate so highly in Europe, citing Audrey Hepburn and Grace Kelly as "representatives of the H-line" being two of the most popular U. S. stars with European audiences.

Paper also articled a piece on "How Long Should a Movie Be," commenting that American films seem to get longer but not better every year.

RKO Plans Big Budget Film for Pakistan

Karachi, April 2.

RKO is to make a film, "Pakistan," in this country for about $2,500,000. Bob Chapman, production exec of RKO, was here recently on this pic. Government of Pakistan has assured him of full cooperation. The shooting is expected to start late in September.

Chapman had come here to study the customs and conditions of this country. "Pakistan" would be in Technirama and color with most of the shooting to be done in this country. Fifty technicians and cast members would come from the U. S., with the biggest number comprising Pakistani artistes. The RKO unit would be set up at Lahore, the second city of Pakistan.

Steve Parker Gaining Acceptance As Yank Film Producer in Japan

Tokyo, April 2.

By demonstrating a willingness to give as well as take, Steve Parker may be on his way to gaining picture production conditions in this country that have eluded some of the more heralded Americans. Parker, executive producer of Atlas International Films, has three pictures scheduled with Japanese locations. All are to be joint-produced with Daiei.

First to roll will be "Manjiro," based on the book by Dr. Hisakaza Kaneko of Rikkyo University. Story concerns a Japanese fisherman's son who gets shipwrecked, is picked up by an American whaling vessel and taken to New Bedford. He learns American ways and eventually returns to his homeland to assist in making Japan friendly to foreigners. The property was acquired by Parker about a year ago. He is dickering with United Artists for distribution rights.

Parker, husband of actress Shirley McLaine, has been laying the groundwork here for months. In fact he and his wife are both so enchanted with Japan that their daughter, now six months old, was named Sachiko.

The young producer has "Imperial Hotel," a three-part omnibus revolving around the famed Frank Lloyd Wright's Tokyo structure, and a comedy about film production Japan slated to follow.

Fernandel, Lancaster Set

For the second named venture, Parker has Fernandel and Burt Lancaster already inked. Miss McLaine is now a very hot cinema property, having starred in Oscar-winning "Around the World in 80 Days" and is skedded to go into the coveted title role of "Marjorie Morningstar," followed by the filmization of the Broadway hit, "The Matchmaker."

Parker is now putting the finishing touches on the second documentary shorts for the Japanese government. Second of the pair, "Onsen" (Bathhouse), is the first western production to be invited to a Southeast Asian Film Festival. His first documentary is "Geisha." and was partially filmed in Kyodo's legendary Gion geisha district where foreigners are usually taboo. The documentaries will receive global distribution, being done in Japanese, English, French and Spanish.

Parker said he became interested in making pictures here about 18 months ago. At that time, he added, U. S. majors wouldn't listen. For his production, Parker will use only a bare minimum of American personnel. In addition to cast members, he intends to bring only a co-director, a production manager and a unit manager over. He will use a Japanese co-director. "You need one," he said, "to get the proper effect of the period."

He will use the same crew he used on the documentaries for his features.

"The Japanese make great pictures," he said. "Combining U. S. technical skill and Japanese artistry, you have to get a winner. This will give them a chance to participate on a global level—take their films out of the arty houses."

He said he has found Japanese he can trust and is letting them handle the money — everything "You can't come in here as the eternal rich American any more and push them around. I've tried to become friendly and now they ask me what I want."

"Manjiro" was condensed in the March issue of the Readers Digest. Screen play has been completed and the writers have been given a financial interest in the venture.

'Peace' to $800,000 In First 10 Italo Dates

Rome, April 2.

"War and Peace" (Par) in 10 playdates in 10 first-run cities, has grossed $800,000 or more than the total of any other film in the history of Italy. Previous record-holder was "Bread, Love and Jealousy" ("Frisky" in U. S. release), Gina Lollobrigida starrer which grossed $544,000 in 1954-55 for first and all other runs.

Indications now are that "Trapeze" (UA) will top this figure when all returns are in.

2 Italo Directors Passing Up 'Arms'

Rome, April 2.

Piero Germi and Alessandro Blasetti have issued statements this week indicating that they turned down offers from David O. Selznick to direct "A Farewell to Arms." Shooting finishes this week at Misurina location in the Dolomites under Andrew Marton, originally designated as second unit director, and continues at Udine, where the company will be stationed for five weeks before returning here.

Company of 210 actors, headed by Jennifer Jones, Rock Hudson, Kurt Kasznar and Vittorio DeSica has been busy in the mountain location working with 2,000 Alpine troops and reservists in battle scenes. The shooting was done at an altitude of 8,000 feet above Misurina where on some nights as much as 40 inches of snow fell even during late March.

Crew totals 14 British and 11 Americans. The others are Italians, indicative of the shot in the arm given the Italian film industry by American film-making here. Four cameras have been transported to the mountain top which was an actual battleground during the 1914-18 war.

BFPA Delays Revision Suggestions on Quota Till Study of ECM

London, April 9.

Because of the "great importance" attached by British producers to the proposed European Common Market, the policy committee of the British Film Producers Assn. has postponed formulating its detailed recommendations for the revision of the Quota Act. In the first place, it wants to make a full study of the implications of ECM.

In the event of Europe becoming a free trade area for all commodities, films included, there is a likelihood that the pattern of existing legislation would have to undergo a full transformation. Sir Henry L. French, head of the British Film Producers Assn., pointed out that, in return for lifting of their barriers, the picture industries of Europe would doubtless want something tangible in return.

He foresaw the possibility that the French, German and other industries would claim that their exports to Britain should rank equally with Britain's native production. In other words, they might demand a quota protection of their own. The BFPA prexy anticipated that this would present acute problems for exhibitors. It was one matter for them to comply with a quota to show English-speaking films; it would be another story if theatre owners were expected to fill a quota for subtitled pix.

He saw the situation as undergoing a gradual, but consistent, change by virtue of the growing volume of co-production among the European countries. The BFPA, he revealed, was under constant pressure from Continental film makers to join with them in production, but this had been resisted because of the quota difficulties. There was, however, a growing trend towards financial participation in European productions.

Flames Again Destroy Tokyo's Famed Meiji-za

Tokyo, April 9.

The Meiji-za, one of Tokyo's oldest and best known theatres, was almost completely destroyed in pre-dawn fire last week. Firemen believe a short circuit caused the blaze.

The house, built in 1873, was a landmark to theatregoers. It gained its fame for traditional kabuki plays, but in recent years had become popular as the center of contemporary drama.

The theatre has been burned five times. It was destroyed in March, 1945, during World War II, and rebuilt in November, 1950.

Eady Fund Made Statutory, NFFC Okayed by British Govt.; Quota as Is

By HAROLD MYERS

London, April 9.

New Films Bill, which has gone through the complete Parliamentary procedure in just over three months, has regularized the future of the National Film Finance Corp. and has given statutory authority to the Eady Fund. It has not attempted to deal with the controversial Film Quota issue. That will have to be the subject of separate legislation not later than 1960.

The government's original intention of prolonging the existing Films Act for a further 10-year span was snafued after protests from all sections of the industry and from Opposition members of Parliament. As a result, Board of Trade prexy Sir David Eccles, in bowing to the pressure, has told Parliament that he'll be canvassing trade opinion on the subject of a new Quota Bill, probably this fall.

In the meantime, and before the statutory Eady Fund becomes operative next October, the BOT prexy will have to introduce special regulations before Parliament, defining, among other things, the type of British pic entitled to share in the Eady distribution. Insiders believe that he'll keep to the existing definition and leave any changes until the new legislation is ready.

The bill had its final session in the House of Commons last Tuesday (2) when it passed its Report Stage and an unopposed third reading. In view of the fact, however, that certain amendments have been approved by the Commons, the bill has, under normal procedure, returned to the House of Lords for confirmation.

In the Commons session, the House divided only once on an amendment dealing with the future of the National Film Finance Corp. There was a government amendment permitting the eventual sale of the Films Bank to a British company, but the Opposition wanted the transfer to be impossible without the written consent of the BOT. The government got its majority by 229 to 189.

In the ensuing third reading debate, the Minister pointed out that the government was trying to give 10 years' stability to British producers. There might be technical changes in the way pictures are made and shown, but he was confident the industry would adapt itself. It was felt that British films did not get a fair showing overseas, but there was no use wringing one's hands over it, he observed. What was needed was the right article and vigorous salesmanship.

VAST CATHAY OUTFIT SWINGS TO PIX PROD.

Singapore, April 2.

With some 50 first-run theatres already under its control, the Cathay Organization is moving into the production wing of the film industry. Outfit will open two studios at nearby Siglap early in May. These facilities are geared not only to turn out films in Chinese and Malayan for the Cathay chain but also are intended for use by overseas producers who may be interested in Singapore "location" shooting.

Cathay, incidentally, has built and acquired some 15 theatres in the last 25 months and will open another house late this month in Sandakan, British North Borneo. Headed by Loke Wan Tho, the circuit operates in Singapore, Malaya, Sarawak, Borneo and Brunei.

'Adults Only' Rating For 'Baby' in Japan

Tokyo, April 9.

"Baby Doll" (WB), slated for release here later this month, was judged "for adults only" by the Motion Picture Board of Ethics. A spokesman said the pic was placed in that category because its theme, the love relations of a 19-year-old girl, could cause misunderstanding among minors.

The ruling has only the force of a recommendation. But, in effect, theatre owners are pledged to observe it by displaying a sign advising those under 18 years of age not to enter unless accompanied by adults.

Spain Crix Pass Up U.S. Pix in Awards

Madrid, April 2.

The 12th annual Circle of Cinema Writers' dinner voted "Tarde de Toros" (Afternoon At The Bullfight) the best picture of 1956. Runner-up selections were "Calabuch" and "Calle Mayor" (Main Street).

Scarcity of U.S. product in Spain last year, resulting from the Motion Picture Export Assn. embargo of Spanish market, found Hollywood without representation in the best foreign film category for the first time in history of writers' circle. The French entry, "The Renegade," won the nod. Strongest award applause of the evening went to American actress Betsy Blair for her standout performance in Bardem's "Calle Mayor."

Scot Fest. Faces Money Troubles

Edinburgh, April 9.

Important changes in the structure of the International Film Festival here are on their way. The appointment of a director looks to be the first step.

Major difficulty confronting the fest is the shortage of coin. Earlier this year, an application for a British treasury grant was nixed, and the festival organizers must now go elsewhere for financial aid.

It is felt here that much greater support should come from the British film industry, both in funds and participation. Increased public support is also likely to be sought.

A special Film Festival center is planned for the 1958 junket, with fully-equipped cinema. The Edinburgh Film Festival, now rated by some as a rival to Cannes and Venice, tees-off Aug. 18.

GI's Want More Than Sweater Girls; Now Ask For Real Entertainment

Tokyo, April 2.

Arriving with his eleventh "Operation Starlift" show since 1951, this time starring Jane Russell, Los Angeles disk jockey Johnny Grant said: "GI audiences are a lot tougher than when I first did them,"

He told VARIETY: "At one time, all a girl had to do was come out in a sweater. Now they're educated in entertainment, mostly because of tv. They've seen good acts, ballet and drama. They're conditioned to a better grade of entertainment. And another thing, they won't laugh at smut. If they do, it's an embarrassed laugh. The GI wants to see girls and above all else he wants to laugh. He wants to hear topical jokes—about his chow and about his general."

Grant usually goes to Korea during the Christmas holiday and during his summer vacation. Previous "Starlifts" have brought such satisfiers to the tired GI as Debbie Reynolds, Piper Laurie, Mala Powers, Terry Moore, Rita Moreno and Patricia Neal. The troupes fill out with singers and dancers and vet comedians.

Before each trip, Grant huddles with Bob Hope and the latter's cross-indexed joke file. This trip, Grant spent six hours with Hope arming himself with a new bag of laughgetters.

Expressing the hope that the USO will solve its financial problems and get back in the business, Grant said, "The boys need 'em."

Talks at Mike 51 Hours

Mexico City, April 2.

Talking at the mike continously for 51 hours earned Gilberto Soria, young announcer for radio station "Voice of the Pacific" at Hermosillo, capital city in the state of Sonora, national fame. And the town's Lions Club, obtained $16,000 in donations to buy Salk serum.

Soria collapsed when he had completed his chore for charity.

Harry Gordon Left Only $8,682 in Will

Glasgow, April 2.

Harry Gordon, leading Scot comedian for nearly 30 years, left only $8,682 in his will, lodged with the sheriff's office here. In his will, under the name of Alexander Ross Gordon, the comedian wrote: "I leave all I possess to my devoted and darling wife, with the exception of $3,000 to David and $3,000 to Daphne" (his son and daughter).

Comedian, 63, is understood to have provided for his family via trust funds. He averaged more than $600 a week in pantomime and summer shows for many years.

Kazuo Hasegawa Rates $100,000 Annual Stipend As Daiei Studio Top Star

Kazuo Hasegawa, Japan's leading actor, doesn't know about working on any kind of percentage basis such as is done by top Hollywood players. But he's strictly upper-bracket, anyway.

Hasegawa, on a visit to New York this week, revealed he receives a payoff of $100,000 a year for making four to five pictures. Each is budgeted at $150,000 to $200,000. And while that 100G per annum would be considered small change by Hollywood's current standards, Japan's native economics reveal otherwise. For example, a young man out of college never goes to work for more than $50 per month.

Hasegawa is in the States to study the widescreen techniques. Japan finally met with success in fashioning films for the American market but this was by the old standards, he commented. "Now we are confronted with the widescreen problem," he added.

Under contract to the Daiei Motion Picture Co. of Japan, Hasegawa is to make his first bigscreen (VistaVision) picture shortly. This is to be a costume film concerning some Nippon history of 200 years ago.

Modern stories would not be successful in America "because they are the same as you have only poorer," said the actor. "The strangeness of Japanese history and mythology is its appeal. Daily life in Japan is not attractive."

Japanese film-going public has an element of strangeness, too, Hasegawa indicated. American pictures are rated high because the people leave the theatre feeling good. On the other hand, Japanese pictures are sad. But why don't Japanese producers turn to less tearful themes? "Because," replied Hasegawa, "Our people like to weep. They go to the Japanese pictures to cry—they expect it."

Hasegawa from the age of six to 18 appeared with his father on the kabuki stage. When he turned 18 he switched to films. That was 30 years ago. At 48 his appearance is remarkably young. Asked to what he attributed this, he had a fast answer: "Max Factor."

Pakistan Censors Tab 3 Yank Pix Unsuitable

Karachi, April 2.

The censor boards of Pakistan have banned three American films as unsuitable for exhibition. Karachi Board of Film Censors declared that United Artists' "The Killer" (UA) to be unsuited for public exhibition in Karachi, federal capital of Pakistan, on the grounds that it gives new ideas of robbery and murders. West Pakistan Censor Board found Allied Artists' film, "Short Grass" (AA) to be unfit for public screening. Same board also declared "I Died A Thousand Times" (WB) unsuitable for the public. Grounds for banning these films was that the youth of the country is liable to be perverted by the theme.

"I Died" had been earlier passed by the Karachi censors and was shown in the federal capital. This is the only instance where a film passed for general exhibition by one board has been declared unsuitable by another. There being three such boards in the country, a film certified by one board has to be certified again by the other boards before it can be exhibited in the areas which come under the jurisdiction of the respective boards. This is applied also to local films.

H.O.s Pacing West End; 'Anastasia' Stout $10,000, 6th Wk., 'Doctor' Big 10½G, 4th, 'Holiday' $14,500, 60th

London, April 2.

Holdovers were again the leaders in last week's returns from West End first-run theatres. "Anastasia," in its sixth Carlton week, hit a socko $10,000. The British-made "Doctor At Large" also was big at $10,500 in fourth frame at Leicester Square Theatre. "Cinerama Holiday," in its 60th Casino session, was great $14,500.

Among the newer entries, "Their Secret Affair" hit a fairly good $9,500 at the Warner. "10,000 Bedrooms" was rated an average $12,000 at the Empire.

"The Monte Carlo Story" was barely modest at $4,500 in opening round at the London Pavilion. "High Tide at Noon" was set for a light $4,000 in its first Gaumont stanza.

Estimates for Last Week

Astoria (CMA) (1,650; 42-70) — "Time Without Pity" (Col) and "Guns of Port Petticoat" (Col) (2d wk). Neat $4,500. Opening week, $5,000.

Carlton (20th) (1,128; 70-$1.70)— "Anastasia" (20th) (6th wk). Stout $10,000. Last week $11,600. "Sea Wife" (20th) follows on April 4.

Casino ,Indie) (1,337; 70-$2.15)— "Cinerama Holiday" (Robin) (60th wk). Sturdy $14,500 for this long-run champ.

Empire (M-G) (3,099; 55-$1.70)— "10,000 Bedrooms" (M-G). Average $12,000 or under.

Gaumont (CMA) (1,500; 50-$1.70) — "High Tide at Noon" (Rank). Light $4,000.

Leicester Square Theatre (CMA) (1,376; 50-$1.70) — "Doctor At Large" (Rank) (4th wk). Big $10,500. Third week was $11,600.

London Pavilion (UA) (1,217; 50-$1.70)—"Monte Carlo Story" (UA). Modest $4,500.

Odeon, Leicester Square (CMA) (2,200; 50-$1.70) — "Fortune Is Woman" (Col) (3d wk). Fair $5,000. "Interpol" (Col) preems April 4.

Odeon, Marble Arch (CMA) (2,200; 50-$1.70)—"Tattered Dress" (Rank) and "Showdown at Abilene" (Rank). Steady $7,200.

Plaza (Par) (1,902; 70-$1.70) — "War and Peace" (ABP) (19th wk). Nice $8,000 or near. "Yangtse Incident" (BL) opens tonight (1) with Royal preem.

Rialto (20th) (592; 50-$1.30) — "Anastasia" (20th). Solid $5,300 for first week at this bandbox house.

Ritz (M-G) (432; 50-$1.30)—"Man is Ten Feet Tall" (M-G) and "Great American Pastime" (M-G) (2d wk). Fine $4,200, same as previous round.

Studio One (APT) (600; 30-$1.20) — "Fantasia" (Disney) (5th wk). Stout $4,400.

Warner (WB) (1,785); 50-$1.70) — "Their Secret Affair" (WB) (2d wk). Fair $7,000 or near. First week was $9,500. "Girl He Left Behind" (WB) follows on April 4.

German Film Week Opens in Stockholm

Berlin, April 2.

German Film Week in Stockholm got underway Monday (1) with "Queen Luise," a colored Divina production released by Gloria. Opening of the week will have the trimmings of a gala event, with members of the Swedish Royal Family and the Diplomatic Corps attending. Ruth Leuwerik, who portrays the title role in "Queen Luise," as well as other German filmstars and officials planed to Stockholm for teeoff.

During the German Film Week, nine German feature pix and several shorts will be shown. Purpose is the promotion of German-Swedish film relations. More of such German Film weeks abroad are planned by the German Export-Union, headquartered in Frankfurt.

Brit. Pix Grosses At Home Way Up

London, April 9.

In the first 30 weeks of the current Eady financial year (from July 29 to Feb. 23 last) the earnings of British pix in the domestic market were more than $2,000,000 ahead of returns for the same period in the previous year.

Latest statistical survey prepared by the British Film Production Fund, the company which administers the levy, shows gross rentals earned by British pix amounted to $11,792,300 against $9,748,700. In the current period, 588 qualifying features were in circulation, compared with 554 in the previous year. The returns also show a slight improvement in the yield to the Fund, total for the 30-week period amounting to $4,356,000. Coin is being distributed at the rate of 29½% of gross.

Williamson Swings To Aussie Talent Instead Of Importing Legiters

Sydney, April 2.

J. C Williamson Ltd., ace legit producers here, reverting to home-brew talent casting following the terrific hit of "Pajama Game" in Melbourne with local players. Spokesman said that "Game's" success would see a complete policy revision covering future shows here, with Aussie talent highlights.

It's understood that Williamson will only import an American producer in the future instead of top players, as has been past policy. New move is not because of dollar takeaway restrictions, but mainly because the Williamson executives believe local talent can pull as well as imported names.

Apart from "Game," Williamson is scoring with the comedy, "All For Mary," here with a cast of ex-film and radio performers carrying the burden.

Dearth of top British legit shows will see the Williamson executives buying most U. S. productions for this territory the balance of this year and in 1958.

Romulus Films Making Pic on Hero Frogman

London, April 2.

A biopic of Commander Crabb, the frogman who lost his life last year after diving to examine the Russian warship which brought Bulganin and Kruschev to Britain, is to be made this summer by Romulus Films. It will be entitled "The Silent Enemy," and will be produced with the full cooperation of the Admiralty.

The script, based on a book by Marshall Pugh, has been written by William Fairchild, who will also direct. Laurence Harvey will play the frogman while Dawn Addams has been signed as a Wren. Bertram Ostrer will be the producer.

THEATRE OF NATIONS OPENS SEASON, PARIS

Paris, April 9.

Theatre of Nations, a four-month series of international legit, ballet and opera presentations at the Sarah Bernhardt Theatre, opened last Wednesday (27). The white-tie, diplomatic VIP audience saw the Belgrade Opera of Yugosalvia production of Massanet's "Don Quixote," plus the Belgrade Opera Ballet's presentation of Bela Bartok's "The Marvelous Mandarin."

A. M. Julien, who operates the Bernhardt and has headed the Paris International Drama Festival the last three years, is presenting the Theatre of Nations, a sort of an extended Paris Festival in miniature. There will be 23 presentations from 11 nations (France, England, Ireland, U. S., Roland. Romania, India, Japan, West Germany, East Germany and Yugoslavia), for a total of 87 performances.

The Belgrade Opera has since ended its stay, and the Theatre of Nations is now offering the Berliner Ensemble of East Germany with productions of the late Bertolt Brecht's "Galileo" and "Mutter Courage," and the Schauspielhouse of Bochum's presentation of "Threepenny Opera."

Kans. Exhibs Among State's Elements Backing Film Censors' Continuance; Throwback to Yesteryear Rationale

Topeka, April 9.

Opponents of film censorship lost a battle in the State of Kansas last week as a bill to repeal the blue-pencil law was killed on the House floor after it had passed a House committee. Of particular significance is the identity of those who fought against the measure, including representatives of the Catholic Church, the projectionists' unit of International Alliance of Theatrical & Stage Employees and, actually, film exhibitors.

The Church, of course, has been pro-censorship right along. The boothmen, according to the anti-censorship forces, were interested in the employment angle. The censor board mainttains a couple of machine operators on its payroll for the obvious purpose of screening pictures.

Theatremen wanted continued existence of the censor as a means of "protection." This is the kind of reasoning which film industry-ites inclined to in the early days; exhibs found that playing pictures okayed by the censor was the safe and sure way of averting controversy.

Difference now, of course, is that for the most part theatremen believe there's no such need for a censorship authority, that, instead, it has a hampering and restrictive effect. In contrast, the industry in its infancy was faced with a major hurdle in the adverse public opinion that was influenced by a number of objectionable films and the frowned-upon personal behaviour of some picture players.

Despite changed conditions—specifically, the tendency toward more freedom of the screen—certain Kansas theatremen got into the fight in behalf of censorship, reportedly button-holing lawmakers with the pitch for continued blue-penciling.

SAY SWISS OWN ANILINE, DENOUNCE ITS SALE

Washington, April 9.

Action of the Justice Dept., in putting up General Aniline & Film Corp. for sale was described to a Senate Judiciary Subcommittee last week as "confiscation in its clearest form."

Charge was made by John J. Wilson, counsel for Interhande', Swiss Corp., which contends it owns 90% of General Aniline and that it is not German-owned. The large manufacture of film raw-stock, etc., was seized by the Alien Property Custodian in 1942 as property of the German enemy.

MORE BOMB HOAXING

Customers Assist Cops In Searching Theatre Nabe

St. Louis, April 9.

Customers in the Baden theatre, an indie nabe in North St. Louis, helped cops last week to search the house for a bomb after two phone calls were received that a bomb has been planted in the house. The first call caused the Bomb Squad of the Police Dept. to search the house. An hour later the second call came while the search was under way.

In both instances, according to the cops, the voice sounded like that of a teenager. Police attributed the calls to a couple of k'dies who earlier in the evening had been ejected from the house for creating a disturbance.

'Eden' Swiss Longrun Pic

Zurich, April 2.

Surprise hit of the Zurich film season is the second-run release, "East of Eden" (WB). It is past its 27th week at arty Piccadilly, this being the longest run of any picture here since the end of the war.

Curious angle is that pic was first released in 1955 at a regular deluxe house and was pulled after barely two weeks, despite excellent notices. Subsequent word-of-mouth and the terrific publicity on James Dean since his death led to its run at this smallseater.

NICHOLSON OUTFIT'S 24 FEATURES THIS YEAR

Hollywood, April 9.

American-International Pictures, Hollywood distrib outfit headed by James R. Nicholson, will double its sked to 24 pix this year, up from last season's even dozen.

All but two of slate will be turned out by producers aligned with A-I, the two having just been purchased outright. One is "Naked Africa," produced on Dark Continent by Quentin Reynolds; second is a Breakston-Stahl production also lensed in Africa. At least one-third of program will be horror double bills, according to prexy.

Nicholson and v.p. Samuel Z. Arkoff are in Boston to attend Embassy Exchange luncheon of New England exhibs and outline outfit's upcoming sked, leading off with "Rock All Night" and "Drag Strip Girl."

Trans-Lux Net For '56: $234,620

Trans-Lux Corp, which engages in exhibition via operation of 10 theatres, distributes foreign films and handles projection equipment, had a net profit of $234,620 for 1956, which is equal to 42c per share on the 559,900 shares of outstanding stock. This is up from 1955's net of $143,878.

Proxy statement sent out this week in advance of the annual stockholders' meeting on April 25 reveals that Harry Brandt, president of Brandt Theatres, is the top stockholder, holding 156,525 shares, or 28% of the total. Jacob Starr, chairman of Artkraft Strauss Sign Co., owns 49,800 Trans-Lux shares and Jay Emanuel, trade paper publisher, has 12,000. All three are Trans-Lux board members.

In a report to stockholders, Percival E. Furber, chairman, said the film distribution end of the business has continued to expand, the company having acquired domestic distribution rights to nine foreign pictures in 1956 and has set up permanent representation in Paris and Rome for the purpose of acquiring new properties.

Albany Nixes Par Pitch Kids See 'Commandments' At 90c During School Hrs.

Albany, April 9.

Albany Board of Education last week vetoed a proposal that public school children be released from classes to see "The Ten Commandments" at the Ritz. Mrs. Edward J. Wall, representing Paramount Distributing Corp. made the suggestion, offering a group price of 90c for pupils, with teacher-chaperons to be admitted free.

Board ruled, the release-time plan would interfere with studies and schedules in the school system and be a dubious precedent.

Group attendance at the Cecil B. DeMille film, for which the regular scale is $1.50 and $2, is being promoted in parochial and private schools, with some success.

J. J. COHN'S SPECIAL UNIT AT MG STUDIO

Hollywood, April 2.

Presaging a production upsurge, Loew's prexy Joseph R. Vogel has named J. J. Cohn, Metro exec and veepee of Loew's Inc., to head a producing unit at the Culver City studio. In the unit will be producers now under contract to the studio.

Cohn will operate along the lines of a unit to be headed some years ago which resulted in the development of the "Dr. Kildare" and "Andy Hardy" series. New writing, directing and production talents will be utilized by the unit which will also showcase promising newcomers.

Studio said the Cohn unit is expected to turn out "a number" of films for the 1957-58 schedule.

Steve Broidy Hits Road To Tout Allied Artists

Dallas, April 9.

James Prichard, Allied Artists southern division manager, will be host today (9) at a lucheon here for Steve Broidy, prez, producer Lindsley Parsons and the latter's associate, John H. Burrows.

The luncheon, held at the Town and Country Restaurant, will be the first of a series of meetings throughout the nation at which Parsons and Burrows will meet with exhibitors and Allied Artists sales personnel.

In Dallas, Broidy is scheduled to speak about Allied Artists' forthcoming films and industry trends. He will introduced Parsons and Burrows, who have scheduled "Portland Expose," "Rio Bravo," and "The Incredible Yanqui" as their next three motion pictures.

Broidy will leave for New York directly following the local meeting. Parsons and Burrows, accompanied by John C. Flinn, Allied Artists director of advertising and publicity, will leave Wednesday (10) for New Orleans, second stop on their six city, 10 day dour.

Poorly Briefed, Wallace Fluffs Critic

[PROBE OF BOS CROWTHER PROVES TEPID]

Mike Wallace and his "Night Beat" on tv missed a good bet last week when one of the guests on the show was Bosley Crowther, film critic of The New York Times. Wallace had in Crowther a controversial figure, a man whose motion picture reviews are widely read and who, in his evaluations, has shown a stubbornly individual streak that on more than one occasion has defied popular opinion as expressed at the boxoffice. At the same time, Crowther is credited—particularly in the area of the foreign film—with the power of making or un-making hits and he has frequently been accused of favoring the imported product over the native variety.

Who is this man Crowther? How does he regard his role as a critic? For whom does he review films? What does he think of current trends in Hollywood? Such questions, which must have been on the minds of the multitudes who read and appreciate Crowther, but get no chance to talk to him, were certainly not answered on "Night Beat." And it wasn't Crowther's fault. He answered the questions put to him with candor, intelligence and the unassuming air of a man who knows what he's talking about.

But it's obvious that Wallace wasn't properly briefed. Either that, or he was simply intent on sticking for the most part to the subject of Crowther's new book, "The Lion's Share," which relates the history of Loew's. Wallace spent a good deal of time on the topic of Dore Schary and his departure from Metro which Crowther handled with tact. It's to be questioned whether these internal details were of much interest to the average "Night Beat" viewer.

Wallace also queried Crowther on general industry conditions, the closing of theatres, etc. which the Times man handled adroitly. The trouble was that, in Crowther, Wallace had a uniquely interesting and even controversial figure and he used him to elicit more or less commonplace information. If the show was a letdown, it was largely Wallace's fault. *Hift.*

Hollywood Production Pulse

ALLIED ARTISTS

Starts, This Year..... 5
This Date, Last Year..... 7

"DEATH IN SMALL DOSES"
Prod.—Richard Hermance
Dir.—Joseph Newman
Peter Graves
(Started April 10)

COLUMBIA

Starts, This Year..... 9
This Date, Last Year..... 6

"THE LONG HAUL"
(Marksman Films)
(Shooting in England)
Prod.—Maxwell Setton
Dir.—Ken Hughes
Victor Mature, Diana Dors, Peter Reynolds, Patrick Allen, Liam Redmond, Gene Anderson
(Started Feb. 18)

"BITTER VICTORY"
(Transcontinental Films)
(Shooting in Nice, France)
Prod.—Paul Graetz
Dir.—Nicholas Ray
Richard Burton, Kurd Jergens, Raymond Pellegrin, Sean Kelly, Christopher Lee, Andrew Crawford, Sumner Williams, Ronan O'Casey, Nigel Green, Harry Landis, Fred Matter
(Started Feb. 18)

"THE MAD BALL"
Prod.—Jed Harris
Dir.—Richard Quine
Jack Lemmon, Kathryn Grant, Mickey Rooney, Arthur O'Connell, Ernie Kovacs, Dick York, William Hickey, Mary LaRoche, L. Q. Jones, Roger Smith, James Darren, Sheridan Comerate, Eddie Ryder, William Pierson, Paul Picerni, Frank Moore Four, Dick Crockett, Joey Forman, Werner Reichold, Hans Carvinka
(Started March 25)

"DECISION AT SUNDOWN"
(Scott-Brown Productions)
Prod.—Randolph Scott
Dir.—Budd Boetticher
Randolph Scott, Valerie French, Karen Steele, Andrew Duggan, James Westerfield
(Started April 1)

"HIGH FLIGHT"
(Warwick Production)
(Shooting in England)
Prods.—Irving Allen, A. R. Broccoli
Dir.—John Gilling
Ray Milland, Sean Kelly, Anthony Newley, Kenneth Fortescue, Kenneth Haight
(Started April 2)

WALT DISNEY

Starts, This Year..... 1
This Date, Last Year..... 1

"OLD YELLER"
(Buena Vista Release)
Prod.—Walt Disney
Dir.—Robert Stevenson
Dorothy McGuire, Fess Parker, Jeff York, Tommy Kirk, Kevin Corcoran
(Started Jan. 28)

METRO

Starts, This Year..... 6
This Date, Last Year..... 9

"LES GIRLS"
Prod.—Sol C. Siegel
Dir.—George Cukor
Gene Kelly, Mitzi Gaynor, Kay Kendall, Taina Elg, Jacques Bergerac, Leslie Phillips
(Started Jan. 3)

"TIP ON A DEAD JOCKEY"
Prod.—Edwin H. Knopf
Dir.—Richard Thorpe
Robert Taylor, Dorothy Malone, Gia Scala, Marcel Dalio, Martin Gabel, Jack Lord, Peter Adams
(Started Feb. 25)

"DON'T GO NEAR THE WATER"
Prod.—Lawrence Weingarten
Dir.—Charles Walters
Glenn Ford, Gia Scala, Earl Holliman, Anne Francis, Eva Gabor, Keenan Wynn, Fred Clark, Russ Tamblyn, Jeff Richards, Mickey Shaughnessy, Jack Albertson
(Started March 1)

"UNTIL THEY SAIL"
Prod.—Charles Schnee
Dir.—Robert Wise
Jean Simmons, Joan Fontaine, Paul Newman, Piper Laurie, Sandra Dee
(Started March 14)

"CAPTAIN DREYFUS"
(Shooting in England)
Prod.—Sam Zimbalist
Dir.—Jose Ferrer
Jose Ferrer, Viveca Lindfors, Leo Gwenn, Emlyn Williams, David Farfar, Anton Walbrook, Donald Wolfit
(Started March 27)

PARAMOUNT

Starts, This Year..... 5
This Date, Last Year..... 7

"SAD SACK"
Prod.—Hal Wallis
Dir.—George Marshall
Jerry Lewis, Phyllis Kirk, David Wayne, Joe Mantell, Liliane Montevecchi, George Dolenz, Peter Lorre
(Started March 18)

20th CENTURY-FOX

Starts, This Year..... 11
This Date, Last Year..... 4

"AN AFFAIR TO REMEMBER"
Prod.—Jerry Wald
Dir.—Leo McCarey
Cary Grant, Deborah Kerr, Richard Denning, Neva Patterson, Cathleen Nesbitt, Charles Watts
(Started Feb. 12)

"THE SUN ALSO RISES"
(Shooting in Mexico)
Prod.—Darryl F. Zanuck
Dir.—Henry King
Ava Gardner, Tyrone Power, Mel Ferrer, Errol Flynn, Eddie Albert, Robert Evans
(Started March 18)

"WILL SUCCESS SPOIL ROCK HUNTER?"
Prod.-Dir.—Frank Tashlin
Jayne Mansfield, Tony Randall, Betsy Drake, Joan Blondell, John Williams, Lili Gentle, Rachel Stephens, Henry Jones, Mickey Hargitay, Patricia Powell, Ann McCrea, Lida Piazza, Judy Busch
(Started March 19)

"A FAREWELL TO ARMS"
(Shooting in Italy)
Prod.—David O. Selznick
Jennifer Jones, Rock Hudson, Vittorio de Sica, Kurt Kasznar, Alberto Sordi
(Started March 25)

UNIVERSAL

Starts, This Year..... 8
This Date, Last Year..... 9

"MY MAN GODFREY"
Prod.—Ross Hunter
Dir.—Henry Koster
June Allyson, David Niven, Martha Hyer, Jessie Royce Landis, Eva Gabor, Robert Keith, Jay Robinson, Jeff Donnell, Eric Sinclair
(Started Jan. 28)

"THE DARK SHORE"
Prod.—Robert Arthur
Dir.—Abner Biberman
George Nader, Cornell Borchers, Michel Ray, Judson Pratt, Jeanne Cooper, Russ Conway
(Started March 11)

WARNER BROS.

Starts, This Year..... 6
This Date, Last Year..... 3

"SAYONARA"
Prod.—William Goetz
Dir.—Joshua Logan
Marlon Brando, Red Buttons, Patricia Owens, Ricardo Montalban, Miiko Taka, James Garner, Myoshi Umeki
(Started Jan. 7)

INDEPENDENT

Starts, This Year..... 36
This Date, Last Year..... 25

"THE BRIDGE ON THE RIVER KWAI"
(Columbia Release)
(Horizon-American Prods.)
(Shooting in Ceylon)
Prod.—Sam Spiegel
Dir.—David Lean
William Holden, Alec Guinness, Jack Hawkins, Sessue Hayakawa, James Donald, John Boxer
(Started Oct. 1)

"THE SEA WALL"
(Dino De Laurentiis Productions)
(For Columbia Release)
(Shooting in Rome)
Prod.—Dino De Laurentiis
Dir.—Rene Clement
Silvana Mangano, Richard Conte, Anthony Perkins, Jo Van Fleet, Alida Valli, Nehemiah Persoff, Ruth Storey
(Started Jan. 7)

"THE QUIET AMERICAN"
(Figaro Production)
(For UA Release)
(Shooting in Saigon)
Prod.-Dir.—Joseph L. Mankiewicz
Audie Murphy, Michael Redgrave, Claude Dauphin
(Started Jan. 21)

"THE DREAM MACHINE"
(Amalgamated Productions)
(Shooting in London)
Prods.—Richard Gordon, Charles Vetter, Jr.
Dir.—Montgomery Tully
Rod Cameron, Mary Murphy, Peter Illing
(Started March 18)

"PATHS OF GLORY"
(Bryna Productions)
(For UA Release)
(Shooting in Germany)
Prod.—James B. Harris
Dir.—Stanley Kubrick
Kirk Douglas, Ralph Meeker, Adolph Menjou, George Macready, Wayne Morris, Richard Anderson
(Started March 18)

"RIDE OUT FOR REVENGE"
(Bryna Productions)
(For UA Release)
Prod.—Norman Retchin
Dir.—Barney Girard
Rory Calhoun, Gloria Grahame, Joanne Gilbert, Lloyd Bridges, Vince Edwards, Richard Shannon, Michael Winkleman, Cyril DeLevanti
(Started March 25)

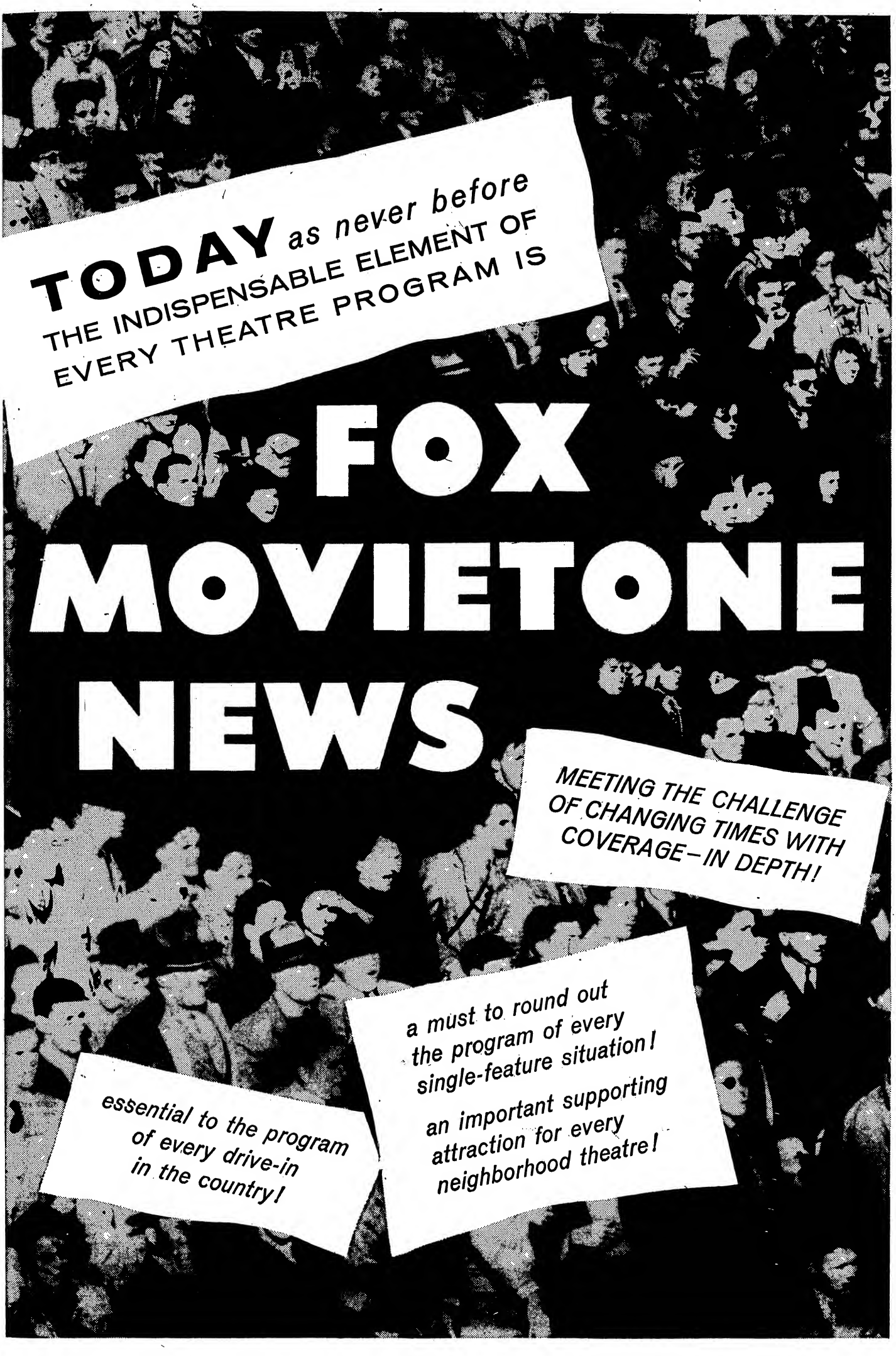
"UNKNOWN TERROR"
(Regal Films)
(For 20th-Fox)
Prod.—Robert Stabler
Dir.—Charles Marquis Warren
Paul Richards, Mala Powers, John Howard, May Wynn
(Started March 25)

"BITTER IS THE RIDE"
(For UA Release)
Prods.—Harry Jackson, Sam Weston
Co-Prod.—Edward L. Rissien
Dir.—Mark Stevens
Mark Stevens, John Lupton, Jana Davi
(Started April 1)

"TIME LIMIT"
(Heath Productions)
(For UA Release)
Exec. Prod.—Richard Widmark
Pro.—William Reynolds
Dir.—Karl Malden
Richard Widmark, Richard Basehart, Dolores Michaels, June Lockhart, Rip Torn, Martin Balsam, Carl Benton Reid
(Started April 3)

"INVASION OF THE SAUCER MEN"
(Malibu Productions)
(For American-International Release)
Prods.—James H. Nicholson, Robert Gurney Jr.
Dir.—Edward L. Cahn
Steve Terrell, Gloria Castillo, Raymond Hatton
(Started April 8)

"BLACK PATCH"
(George Montgomery Productions)
(For Warner Release)
Exec. Prod.—George Montgomery
Prod.-Dir.—Allen H. Miner
George Montgomery, Diane Brewster
(Started April 8)


TODAY as never before
THE INDISPENSABLE ELEMENT OF
EVERY THEATRE PROGRAM IS
FOX
MOVIETONE
NEWS
MEETING THE CHALLENGE
OF CHANGING TIMES WITH
COVERAGE—IN DEPTH!
a must to round out
the program of every
single-feature situation!
an important supporting
attraction for every
neighborhood theatre!
essential to the program
of every drive-in
in the country!

Co-Production Coming in Copenhagen?

Make Features There With 'Intimate' Crew of 15 Total, Including Grips, Reports Henning-Jensen

American independent producers, scouting the world for countries with studio facilities where pictures can be produced cheaply, are discovering Denmark, says Bjarne Henning-Jensen, a Danish writer-director with a host of prize-winning films to his credit.

Henning-Jensen, who teams up in production with his wife, Astrid, was recently in Hollywood where his feature-length documentary, "Where the Mountains Float," was among the nominated pictures. It's a color film about Greenland.

Good average feature in Denmark costs no more than $50,000, Henning-Jensen reported. There was a lot of interest in coproduction with the Danes, he said. He plans to make a film with Tyrone Power in Copenhagen. "We work with a very limited crew," the Danish director said. "On a feature we may use no more than 15 people, including the grips. It makes for a lot more intimacy."

Altogether, he felt, the future trend shouldn't be towards bigness, but rather towards more intimate subjects that have something to say. "It's better to be smaller and more human," he observed.

Henning-Jensen's "Mountains," and his prior "Child of Man," are released in the U. S. by Brandon Films. The Dane who speaks English, expressed his appreciation for the Brandon operation. "Without him (Thomas Brandon) I don't know what people like myself would do in this American market," he said.

He found in Hollywood everything he had expected. "It's as beautiful and as ugly as it had been described to me," he commented. "But I found a lot of courage there, and a desire to do something new, to find new approaches."

Henning-Jensen said he was grateful to the Academy for "opening a window on the world." Hollywood, he observed, "is a mecca to us—in both the good and the bad sense. "Just the fact that the Academy is willing to take us abroad serious is tremendously important to us," This year, for the first time, the Academy set up a special foreign film classification.

Motion Picture Export Assn. embargo on shipments to Denmark has created a situation where "theatres are having a tough time finding programs," he reported. The Danes turn out between 10 and 15 pictures a year. They can recoup in Denmark alone, but to do so, a film has to be seen by one quarter of the population, or about a million persons. "That means we must make pictures appealing on a very broad level. It's not easy to do this, and still make good films," the director observed.

TOA Asks Wage Law Exemption

Washington, April 9.

Theatres should be excluded from the broadened coverage planned for the Federal wages and hours law, the House Labor and Education Committee was told Friday (5).

A. Julian Brylawski, vice president and Legislative chairman of Theatre Owners of America, testified that the small film houses may not be able to survive, if they are required to shoulder additional burdens in the form of upped wages for casual employees, such as ushers.

The theatres are exempt from the law which currently calls for $1 an hour for workers connected with interstate commerce. There is proposed legislation to increase this figure to $1.25 an hour or more, and to make the standards applicable to any businesses "affecting commerce," a wide-open term.

Brylawski, who spoke for both TOA and Allied States Associa ion, recently gave similar testimony before the Senate Labor Committee. "We are greatly concerned with the survival of the little theatre," he said.

Drive-In's Early Start

Minneapolis, April 9.

First of this territory's drive-in theatres to open was the Navarre, a Twin Cities' area ozoner, on April 3. It's the earliest start in all of the territory's outdoor theatre history and is occasioned by recent mild and pleasant weather.

However, on the Navarre's opening night, the temperature was in the lower 30s and on the second evening there was light snow.

Baldwin Promises More Talks; Some Hope in Spain

Madrid, April 9.

"Negotiations will continue after the Easter holidays," Charles Baldwin declared before planing out on April 4 to Rome. The Motion Picture Export Assn. exec's statement was received here with satisfaction after first formal exchange of proposals between MPEA and Spanish Government delegates on Saturday (March 30) left wet blanket impression that Spain proposals would provoke MPEA withdrawal.

Creditable film sources here say Spain asked (1) that MPEA accept controversial 4-1 ratio decree and (2) that yearly U.S. import quota (100 before dispute) be reduced to 80 with former MPEA allotment of 60 cut to 55.

Four-to-one ratio, requiring MPEA companies in Spain to distribute one Spanish feature for every four U.S. pix imported, upset film applecart in Aug. '55 and led in first instances to 18-month old MPEA boycott of Spanish market. Import cut of five pix would mean MPEA loss of well over $500,000 per year and cause scrambling among 10 MPEA companies here for choice allocation of reduced quota.

Promised resumption of negotiations is taken as proof here that MPEA-New York and Mediterranean MPEA rep Baldwin are confident Spain's offer can be bettered in future talks.

Also hard hit by proposed reduction of U.S. film imports are local distributors and producers. Distribs, pushing hard to up their percentage of U.S. imports from 40 to 50 (based on 100 yearly), will not be happy with 25 allotted them by Spanish authorities.

Producers say that limit of 80 U.S. features per year will deplete Spain film production fund aid by some 20,000,000 pesetas, since fund is derived primarily from import license fees charged U.S. distribs. Exhibitors can be expected to line up with other industry sectors on this point. Exhib policy is terse and clear: there is no profit substitute for U.S. product.

Another heartening pre-departure (of Baldwin) move was friendly meeting between him and Society of Independent Motion Picture Producers' overseas chief Jack Lamont. Although quartered here within shouting distance, Baldwin and Lamont were miles apart during fortnight effort to achieve film peace between U.S. and Spain. Initial get-together produced harmony statement of future cooperation for the good of the film industry as a whole.

Diana Dors for Italo Opus

Rome, April 2.

Maleno Malenotti, producer of "The Most Beautiful Woman In The World," Gina Lollobrigida starrer now on American release, seems to have won the race to make the first film about Siena's semi-annual Pallo, the horse race and pageant, held in the city's central square.

He has signed Diana Dors to play the title role in "Girl of the Pallo," which begins location shooting in Siena June 18 in time to catch the July 2 race.

Eugene W. Castle Again Gives Toe of His Boot To U.S. Information Agency

Washington, April 9.

The U. S. Information Agency, seeking $140,000,000 for the new fiscal year commencing July 1, should be cut to only $55,000,000. Testimony to this effect was given recently before a house appropriations subcommittee by Eugene W. Castle, a long-time foe of USIA spending. The testimony, given March 12, but just released, quoted Castle as asserting:

"Our country would be better served if the USIA, with its multiplicity of promotion projects, were altogether abolished and its necessary functions conducted by the State Department. If this agency cannot be abolished, its budget should be cut substantially below its spending for fiscal 1957. It should be granted no more than $55,000,000 for the coming fiscal year."

Among other slashes, Castle recommended that the motion picture appropriation be cut to $1,500,000. The agency is asking $9,446,000. He suggested that radio-tv activity should be held at $22,000,000.

(Eugene W. Castle is the founder and former owner of Castle Films, now a unit of Universal. As a private citizen and investment banker Castle has been almost alone in America in yelling for economies, having made nearly a dozen appearances before Congress. His latest book, "The Great Giveaway" (Regnery) will be published next week (April 15) and is frankly ammunition for Congressional economy bloc.)

Enlarge Board Of Loew's Theatres

Loew's Theatres has enlarged its board of directors from six to 10 members as a result of a decision of United States District Court Judge Edmund L. Palmieri. The court order, issued last week, appointed two investment and economic specialists—Karl D. Pettit and Allan L. Melhado—to the board to aid in bringing about a final divorcement of Loew's Theatres and Loew's Inc.

As a result of the naming of Pettit and Melhado, two former Loew's Theatres outside directors—Thomas L. Norton and George T. Baker—were replaced. However, the court noted that their replacement did not indicate "disqualification" and that they were eligible to serve on the board if it were enlarged.

With the enlargement of the board, Norton and Baker resume their posts. In addition, two Loew's Theatres executives—treasurer Leonard O'Donnell and secretary Archie Weltner—have been added to the board. Continuing as directors are prexy Leopold Friedman, vice presidents Eugene Picker and John F. Murphy, and Thomas J. Connellan.

Twin Cities Ozoners Eager to Open Early But Weather No Ally

Minneapolis, April 9.

Trying to jump the gun and set a record for the earliest opening of outdoor theatres in this territory, Twin Cities area's 12 drive-ins haven't been getting any co-operation from the elements.

Last week two days after one of the ozoners teed off and the day before 10 others advertised their season's preems, the area was hit by its worst snowstorm of the year, followed by another the next day.

On the day 10 of the drive-ins were advertised to open they ran a large institutional ad stating: "Whoops, sorry! The weather fooled us. We had planned to open today, but we'll have to dally a day or two longer. Don't worry —we will be back. Watch for opening day."

The Navarre, which had opened two days before the snowstorm, continued to navigate in spite of deep snow and near blizzards and lack of patronage.

End of the Berger-Kane Regime

Mann Takes Over, Allied Unit Saved, New Policy Likely—Berger Defends His 'Belligerency'

Minneapolis, April 9.

Under new leadership and changed policy, North Central Allied here, after 11 years of Bennie Berger belligerency toward film companies, will quit shaking the big stick at distributors. That's what its new president, Ted Mann, who succeeds Berger, says.

In peril of dissolution just before its annual convention here last week, the Allied regional unit's threatened breakup was averted at the eleventh hour.

The organization still is alive today because of the last minute ironing out of differences leading to pre-convention resignations of a number of important Twin Cities' exhibitors, among treasury's heaviest contributors. This ironing out was at a behind closed doors executive board. All those who "resigned" attended the convention and are back in the fold.

Mann operates the Minneapolis and St. Paul downtown first-run World theatres. He served once before as NCA president and refused re-election after his single term.

Mann had contended such relatively costly exhibitor organizations as North Central Allied were no longer necessary and can't do theatre owners sufficient good to justify expenses. He explains that Julius P. Gordon of Beaumont, Tex., new national Allied States president, present at the convention, and others changed his opinion.

Henry Greene, attorney and theatreowner, who also had resigned just before the convention, was elected executive secretary and he'll be the body's salaried counsel in place of S. D. Kane who was a believer in Berger belligerency. Circuit owner Harold Field, who several years ago attempted unsuccessfully to launch a Theatre Owners of America unit here, was chosen board chairman, a new post, and Frank Mantzke, who like Mann, Greene and Field, advocates "peaceful co-existence" with the film companies, became vice president.

Will Pay Nat'l Dues

Allied unit will pay up the dues that it's in arrears to national Allied States and continue its affiliation with the latter, Mann says. As hitherto, it'll comprise the territory's smalltown as well as big city independent exhibitors. Mann feels there'll be no difficulty in financing NCA despite the loss of a number of smalltown members resulting from theatre shutterings and inability to pay even nominal dues because of reduced theatre income.

The new slate of officers was selected by a committee appointed by the board of directors. The convention unanimously accepted the slate.

In a brief acceptance speech, Mann promised what amounted to "a new deal." He said his policy would be "to sit down with the film companies and talk over our mutual problems."

No Threatener

"I don't believe in making a lot of threats," he declared, evidently taking a potshot at the Berger and Kane tactics.

Prior to the convention Berger had announced positively that, after 11 years at the helm, he positively under no circumstances would accept re-election. In what he called his "swan song" at the convention, Berger bowed out with one of his typical blistering attacks on the film companies which he described as "enemies of the exhibitor," "un-American in their treatment of theatreowners," "lacking heart and soul, business acumen and foresight" and "selfish and tough."

"They've always tried to police us," he asserted. "Their brass have climbed to the positions of general sales managers by getting more money out of us."

Defending his militancy, Berger declared he had no apologies to make for his fights against the film companies. "When I became an exhibitor in 1921, *I immediately found we theatre-owners are surrounded by enemies, including the distributors*, legislatures and jealous groups and individuals, and I made up my mind I'd combat them," he said.

Fellini Snubs Philly

Philadelphia, April 9.

Frederico Fellini, Oscar-winning director of "La Strada," left two local organizations with very red faces when he decided not to show at the last minute (4).

The Philadelphia Art Alliance had to get word out to its 2,500 members, who had been invited to a reception in Fellini's honor, where the director was skedded to receive the Alliance's Award of Merit.

Following the reception, the Italian film man was slated to speak at the Exceptional Films Society in the Franklin Institute. Both organizations received word from Fellini's staff that he was "too busy to keep the dates.

Boycott in Spain? United Artists Biz-As-Usual

Madrid, April 9.

United Artists Corp. was the big U.S. winner in Spain for 1956. Distribution statistics show that, out of 65 U.S. pictures screened in Spain last year (despite Motion Picture Export Assn. boycott), U.A. released 10 through its Iberian outlet C. B. Films and five more via local independent distributors.

Important are ten pix circuited through C. B. Films which made it possible for U.A. to do far better than normal business in percentage returns on such films as "Trapeze," "Alexander the Great," "The Barefoot Contesa" (top U.S. coin grabber for '56), "Johnny Concho," "The Kentuckian" and "Gentlemen Marry Brunettes," among others.

Although a member of MPEA, United Artists was exempt from MPEA embargo of Spanish market on grounds it does not produce films, merely distributes. Other reason cited was contractual obligation of U.A. to C. B. Films, not entirely valid as an argument since U.A. would only be entitled to five or six films at the outside from the 60 allotted to MPEA in a normal year (1954).

Further advantage enjoyed by U.A. in its Spain business-as-usual operations during '56, was release here of fresh product timed publicity-wise to general world exploitation, during a year when not a Hollywood major studio blockbuster was MPEA-released in Spain.

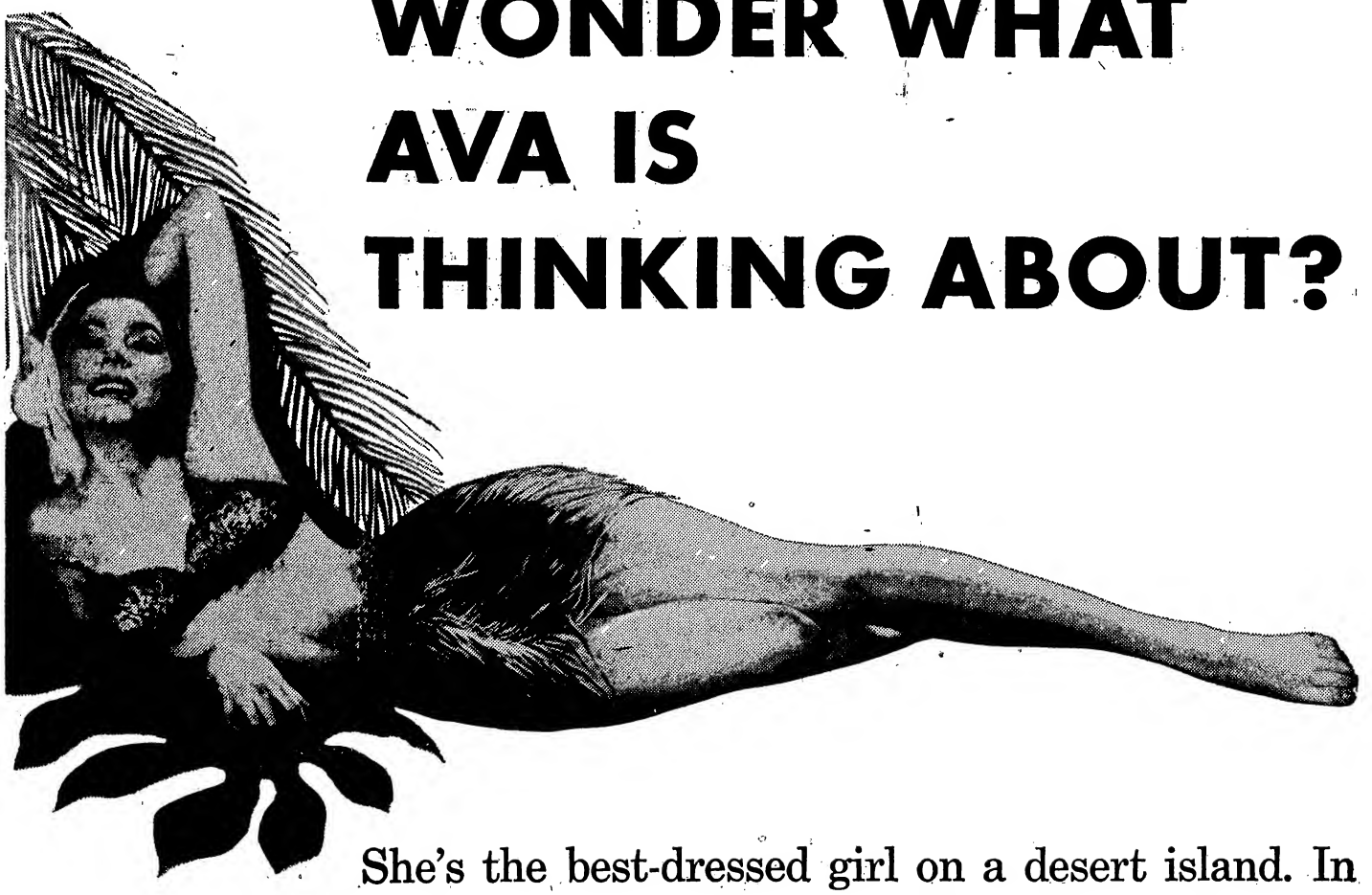
Other MPEA members which released last year were Republic-owned CEPICSA with "Johnny Guitar," "Shanghai Story" and Jubilee Trail"; Columbia Pictures with "My Sister Eileen" and "The Man from Laramie"; Universal with "The Private War of Major Benson." In all cases, pre-embargo commitments was reason advanced. Including U.A., normal MPEA-member releases circumventing embargo, totals 16.

MPEA-member product handled by Spanish independt distribs, totalled 45 but comprised either "B" quality or oldies. Columbia, with 11 pix on Spanish screens, had two notable exceptions in "Picnic" and "Harder They Fall"—both dated '56 in the almanacs and both above-average films. Victory Films released "Picnic"; As Films, "Harder They Fall."

Metro also had 11 films in indie distribution last year with only "Bandwagon" ('53), "Rose Marie" ('54) and "Brigadoon" ('54) worthy of note. Of six Paramount pix, only "Casanova's Big Night" ('54) with Bob Hope made a dent. Four Warner Bros. films were shown but "A Streetcar Named Desire" ('52) had a strong run and volume publicity. 20th-Fox's best offering out of three was "The Magnificent Matador" and RKO came through with "Andersen" ('52) and "Affair With a Stranger" ('53).

Only thorough digging will reveal nature of Spain indie deals for MPEA-member product which deflated MPEA boycott considerably.

WONDER WHAT AVA IS THINKING ABOUT?



She's the best-dressed girl on a desert island. In fact she's the only girl on the island. She has to choose between two love-starved men shipwrecked with her. Poor Ava, lost all her clothes. Lucky she looks so good in grass in M-G-M's "THE LITTLE HUT." For fun and female allure this is box-office for sure!

M-G-M Presents

AVA GARDNER
STEWART GRANGER
DAVID NIVEN

In

"THE LITTLE HUT"

Introducing **WALTER CHIARI**

Screen Play by **F. HUGH HERBERT**

Based on the Play by ANDRÉ ROUSSIN • English Stage Adaptation by NANCY MITFORD

Photographed in **EASTMAN COLOR**

A HERBSON S. A. PRODUCTION

Directed by **MARK ROBSON**

Produced by **F. HUGH HERBERT and MARK ROBSON**

An M-G-M Release

Metro Team Sets Future Sights; 36 On the Way

Chicago, April 9.

Metro will release a total of 36 pictures in the 1957-58 fiscal year. Augmentation of the release schedule is in keeping with the realignment of the studio for a stepped up production schedule, Loew's prexy Joseph R. Vogel told the company's sales staffers at a meeting here last week. Many of the films set for 1957-58 release will go before the cameras during the coming summer and fall months.

Vogel revealed the company's plans following conferences on the Coast with Benjamin Thau, studio administrative head, and upon completion of the company's sales meetings here.

At the same time, it was reported that Metro has 15 pictures immediately ready for release, including its special production, "Raintree County," now being scored for premiere dates in key cities this fall.

"As a man associated with theatre operations for many years, I have the greatest confidence and enthusiasm for the product we are about to release," Vogel stated. "Without qualification I can assure the exhibitors that they have every reason to look forward with equal confidence and enthusiasm for the pictures we have completed to date, as well as for those now being prepared for the coming year which I believe will reflect the dedicated efforts of the entire M-G-M organization to bring the highest entertainment qualities to its product."

Vogel, sales chief Charles M. Reagan, and pub-ad chief Howard Dietz all stressed their faith in the future of the film industry, but stressed the necessity for hard work. Said Reagan: "The future will be good; by our hard work we can make it better." Vogel declared: "Every man in the company has a right to expect a square deal and a decent job, but conditions demand harder work and more thorough selling than ever before."

Reagan and Dietz emphasized the necessity of a closer relationship between the homeoffice and the field men. Reagan termed the appointment of John P. Byrne and Robert Mochrie as assistant general sales managers as designed for this purpose. Fuller information, faster decisions and closer personal relationships will result, he declared.

Plans for promotion, publicity and advertising of pictures soon to be released were revealed by the homeoffice pub-ad toppers, including Dietz, Si Seadler, Dan Terrell and Emery Austin.

Radio Comeback

Continued from page 1

with few rate advances since the lean days of a few years back, the medium is now underpriced. Fact is that radio is such an economic and efficient buy that advertisers can saturate a market with radio for a fraction of the coin they've spent in tv.

Tipoff on the recent upbeat in business, which promises to accelerate billings beyond the 1956 mark of $486,899 (in itself an 8% hike over the year before), is the fact that in the past quarter spot radio has been booming while spot tv has been declining.

Even more of a cause to the bullish outlook are advances in automation and remote control equipment (see separate story) which in time will make radio station operation even less expensive than it is today and widen the profit margins even more.

The overall promising tone is reflected in a General Electric prediction this week that the current 3,500 AM stations will blossom to 5,000 by 1975, with even more growth indicated after that. And when GE plunks down millions of dollars to develop new transistorized transmitting equipment, it's a pretty safe bet that the optimism is justified.

'Depth' Probe

Continued from page 4

ing (interviewer is to get description of the person to whom inquiry was made), anyone ask respondent about a picture (same description wanted), there been a picture around lately that respondent wanted to see but didn't, why, did respondent do something else instead, why desire to see in first place, are enough pictures being made that respondent wants to see, what kinds are these, what usually ascertain about pictures before respondent wants to see it, what's more important—who's in picture or what it's about, why, high on any particular performers, why, want to see any upcoming pictures, (if yes) how were they heard about, what main reasons people go to movies, any change in respondents attitude re seeing films, in what way, why, is there wide enough choice of films in average week, how many theatres near enough to attend, (if four or more) do two or more usually show same picture at same time.

Is Theatre-Going Hard?

More: Is it good for theatres to play same picture simultaneously, if picture missed at one nearby house would respondent see it at another, why is any one theatre a particular choice, aside from picture why attend or not attend a particular theatre (single or double feature, nearness of theatre, means of transportation, parking space, attractiveness of theatre, admission price, etc.), if "attractiveness" of theatre is mentioned what's meant by it, any standout feature about aforementioned single or double feature, etc., was there a single or double feature at theatre last attended, if there were two pictures were both seen, why if only one, does respondent usually stay for both pictures, preference as to single or dual bills, why, what's convenient time for night performance, is performance time consistent at usually - attended theatre, been to a drive-in ever, why if not, when if yes, why attended instead of regular house, did respondent go alone or with someone, how many, relationship of those accompanying respondent, is conventional theatre or drive-in preferred if both have same picture.

Like Ozoners?

To go on: Why is one preferred over the other (drive-in or regular house), what's done in liesure time (interviewer has long list of activities to check), what were leisure time activities of last seven days, what others in last four weeks, what others in last 12 months, marital status, identify and give ages of relatives living with respondent, does friend-relative or baby-sitter stay with kids when respondent goes out, how old was respondent when got out of school, what was last grade completed, what kind of work done by chief wage owner in household, type of business, income bracket, does respondent own car.

The ad-pub execs are to kick around the list, consider possible changes, polish it off, and then send out the investigators. It could be the biggest quiz game the film industry has ever engaged in.

B. A. Opera

Continued from page 2

musicians. Latter thought they would get a last-minute reprieve, and that by appeals to the President and Vice-President, they could recover their former status and have D'Urbano ousted. They misguessed for once.

Colon will be open part time with Opera Symphony performances made possible by transfer here of the National Symphony Orchestra, which is also a state-controlled group. Starting on May 11, the National will stage a 20-concert cycle conducted by Maestros Ferruccio Calusio, Juan Jose Castro, Serge Celibidache, Antal Dorati, Hans Rosbaud, Georg Solti, Victor Tevah and Wilhelm van Otterloo. Soloists include: Artur Rubinstein, Clara Haskill Witold Malcuczynsky, Eugene Istomin, Elsa Piaggio de Tarelli, Antonio de Raco, Andor Foldes, Christian Ferras, Eduardo Acedo, Maria Vischnia, Adolfo Odnoposoff, Luis Pratesi and Nicanor Zabaleta. Subscription prices for the complete cycle are 400 pesos for orchestra seats, and a sellout is expected.

Turn Back Plot 90 Years

Hollywood, April 9.

Second film on Rod Serling's two-picture screenwriting contract at Metro will be "Company of Cowards," based on novelette by Jack Schaefer. Charles Schnee to produce.

It's a World War II yarn but studio changing it to Civil War to make it "more believable."

Stellings Heads Tar Heel Theatres (New Title) As Partner Gosset Resigns

Charlotte, N. C., April 9.

Phil C. Gossett has resigned as president of Stellings Gossett Theatres Inc. and also from active management and supervision of the 16-theatre circuit which headquarters here. Gossett is ankling the theatre business to devote all his time to other business interests.

E. G. Stellings is assuming the post of president of the company. Concurrent with Gossett's resignation, the corporation is changing its name to Tar Heel Theatres Inc. Gossett retains his interest in the company and has been elected vice president. Stellings is active in exhibitor affairs, being currently president of Theatre Owners of America.

French Literary

Continued from page 1

allowed producers or publishers to establish the facts of life.

The American stage dramatist gets royalties on a sliding scale which may yield from 7% to 10% of the gross to him. He gives 40% of any film sales to his theatrical producer who also gets 25% of the subsidiary rights such as foreign sales.

In contrast, the French dramatist, by law, receives 12% of the gross receipts. His theatrical producer has no share in the film rights, if any, nor in any foreign deals. Film rights revert to author after a maximum of 10 years. A young U. S. dramatist gives his play to an agent who looks for a producer who looks for the angels. A budding Gallic author submits his play to a theatrical producer, and, as a first play, if it is deemed good enough, it has the right to 50% of the production costs being subsidized by the governmental Ministry of Arts and Letters.

Broadway plays average about $80,000; only about $15,000 in France. Weekly grosses for hit plays average about $25,000, on Broadway but may do as well in larger Paris theatres as per "Tea and Sympathy" currently (with Ingrid Bergman) at the 1,200-seat Theatre De Paris, Marcel Achard's "Patate," the biggest Paris legit hit in 20 years, gets $13,000 at the 600-seater Theatre Saint-Georges, and Peter Ustinov's "The Love of Four Colonels" takes about $7,500 weekly at the 400-seater Theatre Fontaine. (Recently hit its 1,500th performance.)

Marton sums up that the successful French author is better off than his American counterpart, whereas the unsuccessful one is just as poor as, or a little poorer than, his U. S. prototype.

Those who work exclusively for motion pictures are equally protected under the explicit spelling out of literary prerogatives in the latest French legislation. If a film writer refuses to finish, or cannot for any reason terminate his script committment on a film he cannot be brushed aside, as is the immemorial Hollywood practice. His work remains his.

He can also use such work in other forms (radio, tv etc), provided it does not hinder the other contributions or the finished work. The authof gets all rights to his screen script and it is transmittible to heirs in case of death.

A case has already come up here with the Syndicate of Film Directors protesting against a recent reissue of Max Ophuls' costly '55 flop "Lola Montes," in a new version in which the original flashback technique was put into chronological order. The producers claimed it was more intelligible to the general public and they had the right to try to recoup their losses since they had released it Ophuls' way originally.

At any rate, the International Federation of Film Producers feel that they should be listed among the film authors, and that there should be more protection for them provided they can show that any film changes are definitely for the good of the film or necessary for foreign marts.

Says Al Daff

Continued from page 7

be able to afford the high-priced performers for all the additional pictures on their new slates, Daff feels that as the product output increases "a percentage of new boxoffice personalities will arise."

Daff disclaimed reports that the majors are increasing their production schedules in order to build up a backlog of pictures for future sale to television. "It costs too much to make a picture today to depend on television for a profit," he noted. "There are very few pictures made that have a break even point of less than $1,000,000. How much of that can you get for a tv sale?"

Commenting on other aspects of the industry, Daff said he did not envision consolidation of companies or additional arrangements similar to that recently completed by Universal and RKO. He opined that there may be changes in the "mechanics" of distribution but that he did not anticipate any changes in the basic pattern. "I don't think—and that's a personal opinion—that there can be any radical changes in the distribution system." He stressed that all the companies are making efforts to keep costs under control and that perhaps something may develop in the future as a result of the studies now being made.

Daff said he was pleased by the better atmosphere that prevailed in the relationship between distribution and exhibition. "I hope it will lead to a peaceful appreciation of our common problems rather than a selfish appreciation of individual problems," he commented.

On the subject of rental costs, Daff maintains that there will always be complaints—even in a period of prosperity. "It's something the industry was born with and will always live with." he stated. Production costs and film rentals, he pointed out, are closely interlocked. "I don't know where else we will be able to get the money for a program of quality pictures without rentals," he added.

'Reluctant' Heavy

Continued from page 3

said he was quite certain that the survey would recommend certain mergers. Two years ago, the companies seriously discussed a shipping depot in New York. Nothing came of it.

The indies, whose number is rising steadily, have been beefing about distribution charges for a long time. Men like George Stevens maintain that a 35% charge against his "Giant" is unnecessary. "They could handle that picture out of a station wagon," he said recently. Robert Aldrich, in last week's issue of VARIETY, said the indies, having shown the majors how to bring down production costs, would eventually also show them the way to more economical distribution.

Yet, a man like Alex Harrison, general sales manager of 20th-Fox, flatly contradicts the indie position. "Our organization today has been streamlined to the point where we are operating with complete efficiency and as low a cost as possible without impairing our sales volume," he said. 20th, he held, had no intention of closing any of its branches.

Privately, a surprising number of distribution execs will at least voice the opinion that the present distribution structure has its flaws. Few will deny that, under present market conditions, there is an excessive amount of overlap, a situation that was recognized most recently by RKO when it went out of the distribution business. Also, there's the example of Buena Vista and of the numerous independents which manage to do a good sales job via 10 to 12 offices throughout the country.

Yet, despite these realizations, the immediate prospects of joint moves to trim distribution costs are dim, the accent being on "joint." Various companies have individually streamlined staffs and some even have closed some branches. But none will take drastic action unless it's duplicated

London in 1958 (Gotta Be Fun) For Variety Clubs

New Orleans, April 9.

The 1958 convention of Variety International, the show business-linked charity organization, will be in London, England. This confirms a decision made over a year ago, the Britishers ducking 1957 because they needed more time to prepare, pounds and dollars being in the ratio they are.

At the convention here at the Roosevelt Hotel last week a 12-man delegation from London proved extremely eloquent in describing its plans and what Yanks could hope to enjoy in the British capital. Nobody was rude enough to mention the comparative flop of the 1956 convention at the Waldorf-Astoria but it is whispered that any qualms the British had about their ability to entertain the international convention evaporated after the indifferent arrangements and general dullness noted in Manhattan—which was abundantly commented upon last year in VARIETY.

Approximately 200 Yank reservations have already been made for the 1958 London meeting. British spokesmen, Mike Frankovich of Columbia Pictures and Nat Cohen, the indie film producer, pointed out that London has many charms, among them proximity to Paris. An expansive trip in 1958 with side-trips to Rome, Madrid or wherever could be the most exciting outing in the 21-year history of Variety International and possibly cheaper than the 1959 convention already pinned down for Las Vegas (Tent 39 of the Nevada oasis sent 11 men here in western regalia).

John H. Rowley of Dallas was reelected International chief barker for a second term. Other officers also elected unanimously were George W. Eby, Philadelphia, first assistant chief barker; Edward Emanuel, Philadelphia, second assistant chief barker; Rotus Harvey, San Francisco, international property master; J. B. Dumestre Jr., international dough guy, and George C. Hoover, international executive director.

Rowley paid tribute to the New Orleans Tent for hosting what was said to be one of the most colorful and delightful conclaves the organization has ever had. Or maybe it just looked special after last year in Gotham.

British showmen received the trophy offered to the group traveling the longest distance to attend the sessions. Henry G. Plitt, New Orleans' chief barker, made the presentation of the trophy to Frankovich. The trophy for attendance went to Dallas with Edwin Tobolowsky, chief barker for the tent, accepting.

A resolution to create a new membership category to be known as "Limited-Barker" was tabled after lengthy discussion pro and con.

British Win

Continued from page 3

the Chancellor of the Exchequer, Peter Thorneycroft, which requested a tax cut of $58,000,000 a year. The duty is currently running in the region of $93-$95,000,000 a year.

The memorandum referred to a letter sent by Eric Johnston to the Chancellor, giving an undertaking that the American companies would not seek to convert into dollars any extra income accruing to them by film rentals if the tax were reduced. On a previous occasion, the Minister had advanced the convertibility issue as one reason for not affording relief.

Emphasis was placed in the memorandum on the large number of theatre closures that have taken place in recent months, mainly owing to the incidence of the duty, and to the threat of more theatres going dark if the Chancellor does not come to their aid. It stressed also the consequent loss to the British film producers' earnings if more theatres were allowed to shutter.

The Chancellor has also had representations from legit interests for the total abolition of admissions duty on live theatres.

BOY, WHAT "SHRINKING" BUSINESS!

'Shrinking' Sturdy 12G, 'Pa

Kansas City, March 26.
Weekend Final NCAA basketball finals will cut into theatre totals this session, with newcomers Hearty $1,800. week, $2,000. Midland

'Shrinking' Sock $20,000 in Philly

Philadelphia, March 26.
Mild spring weather over the weekend resulted

'Shrinking' Fancy $11,000 in Indpls.

Indianapolis

'Shrinking' Aces In Prov., Big $9,000

Providence, March 19.
State's "Men In War" is getting the most coin but is barely okay. "Shrinking Man"

'Shrinking' Rousing $19,000, Paris Oke 20G

Boston, March 19.
The initial impact of Lent off, Hub boxoffice is weak (AIP) and $7,500

'Shrinking' Hep 12G, 2d

March 26.
still solid at many town deluxers

'Shrinking' Loud $20,000 in Cleve.

Cleveland, March 26.
Although boxoffice takings in current round apparently are

'Shrinking' Wow 20G, Paces New Frisco Pix; 'Allison' Splendid 27G

San Francisco, March 19.
Most biz at first-runs currently is strong, with

'Allison' Great $13,000, Port.; 'Shrinking' Trim 8G, '10 C's' 19G in 3d

Portland, Ore., March 26.
Big news here in

'Shrinking' Rousing Balto; 'War' Light 8G, 'Fear' Fair at $6,000

Baltimore, March 26.
Lenten slump is getting an early start here

THE INCREDIBLE

SHRINKING MAN

is topping every U-I picture except "To Hell and Back" and "Away All Boats" in multiple first-run Los Angeles, and *Holding over all over...*

Minneapolis, *Orpheum;* Kansas City, *Tower, Fairway, Uptown, Granada;* San Francisco, *Golden Gate;* Seattle, *Music Box;* Detroit, *Palms;* Tulsa, *Orpheum;* New York, *Globe;* Baltimore, *Mayfair;* Philadelphia, *Fox.*

A UNIVERSAL-INTERNATIONAL PICTURE

STARRING GRANT WILLIAMS • RANDY STUART
with APRIL KENT • PAUL LANGTON • RAYMOND BAILEY

Universal International

DIRECTED BY JACK ARNOLD • SCREENPLAY BY RICHARD MATHESON • PRODUCED BY ALBERT ZUGSMITH

Picture Grosses

'Designing' Fat $19,000, Frisco; '80 Days' Great 21G, '10 C's' Big 18G

San Francisco, April 9.

Boxoffice takings are generally fair this session, with Lent and fine weather hurting biz. "Designing Woman" shapes socko at Warfield to pace new pix. "Heaven Knows, Mr. Allison" still is okay in final six days of fourth week at the Fox. "Street of Shame" is continuing big. Long-run pix, "Seven Wonders of World," "10 Commandments" and "Around World in 80 Days" all are still in big money but other first-run houses are sagging. Arty theatres are mainly so-so excepting "Wee Geordie," great in 11th week and "Great Man," good in third.

Estimates for This Week

Golden Gate (RKO) (2,859; 80-$1)—"Gun For Coward" (U) and "Blonde Sinner" (AA). Okay $10,000. Last week, "Tattered Dress" (U) and "Cruel Tower" (AA), $12,000.

Fox (FWC) (4,651; $1.25-$1.50)—"Heaven Knows, Mr. Allison" (20th) (4th wk). Oke $10,000 in six days. Last week, $12,000.

Warfield (Loew) (2,656; 90-$1.25)—"Designing Woman" (M-G). Sock $19,000. Last week, "Lizzie" (M-G), $10,000.

Paramount (Par) (2,646; $1.25)—"Zombies of Mora Tau" (Col) and "Man Who Turned to Stone" (Col). Fair $10,000 or less. Last week, "Fear Strikes Out" (Par) and "Unconquered" (Par), $11,500.

St. Francis (Par) (1,400; $1.75-$2.75)—"10 Commandments" (Par) (7th wk). Big $18,000. Last week, same.

Orpheum (SW-Cinerama) (1,458; $1.75-$2.65) — "Seven Wonders" (Cinerama) (20th wk). Splendid $16,300. Last week, $18,500.

United Artists (No. Coast) (1,207; 70-$1)—"Delinquents" (UA) and "Hit and Run" (UA). Fair $6,500. Last week, "Attack Crab Monsters" (AA) and "Not of This Earth" (AA), $8,500.

Stagedoor (A-R) (440; $1.25-$1.50)—"Great Man" (U) (3d wk). Good $2,800. Last week, $4,000.

Larkin (Rosener) (400; $1) — "Street of Shame" (Indie) (2d wk). Excellent $5,000. Last week, $6,800.

Clay (Rosener) (400; $1)—"We Are All Murderers" (Indie) (3d wk). Good $1,700. Last week, $3,200.

Vogue (S.F. Theatres) (364; $1.25)—"La Strada" (T-L) (30th wk) and "Hello, Elephant" (Indie) (4th wk). Fine $1,800. Last week, $2,100.

Bridge (Schwarz) (396; $1-$1.25)—"Wee Geordie" (Indie) (11th wk). Great $3,000. Last week, same.

Coronet (United California) (1,250; $1.50-$3.75)—"Around World" (UA) (15th wk). Smash $21,000. Last week, $22,000.

Rio (Schwarz) (397; $1)—"Casablanca" (Indie) and "Port of New York" (Indie) (reissues) (2d wk). Fair $2,000. Last week, $3,000.

'Dress' Slick $12,000, Denver; 'Designing' 13G

Denver, April 9.

"Tattered Dress" is making the strongest showing here this week with a big take at Paramount. "Designing Woman" also is fine at Orpheum. "Heaven Knows, Mr. Allison" shapes fancy in third Centre round, and stays. "Fear Strikes Out" is rated nice at Aladdin, and continues on there.

Estimates for This Week

Aladdin (Fox) (1,400; 70-90)—"Fear Strikes Out" (Par). Fine $5,500. Last week, on reissues.

Centre (Fox) (1,247; 70-$1.25)—"Heaven Knows, Mr. Allison" (20th) (3d wk). Fast $12,000 or over. Stays on. Last week, $14,000.

Denham (Cockrill) (1,428; 90-$2.20)—"10 Commandments" (Par) (8th wk). Big $9,000. Holds. Last week, $12,000.

Denver (Fox) (2,525; 70-90)—"River's Edge" (20th) and "Quiet Gun" (20th). Good $10,500. Last week, on reissues.

Orpheum (RKO) (2,600; 70-90)—"Designing Woman" (M-G) and "Man in Vault" (RKO). Fine $13,000 or a bit over. Stays. Last week, "10,000 Bedrooms" (M-G) and "Strange Intruder" (AA), $8,000.

Paramount (Wolfberg) (2,200; 70-90)—"Tattered Dress" (U) and "Istanbul" (U). Big $12,000 or better. Last week, "Giant" (WB), $13,000 at pop prices.

BROADWAY

(Continued from page 9)

phin" (20th) due to come in April 19.

State (Loew) (3,450; 78-$1.75)—"10,000 Bedrooms" (M-G) (2d wk). First stanza ended last night (Tues.) was slight $11,500 or close. In ahead, "Fear Strikes Out" (Par) (2d wk), $6,500, below hopes.

Sutton (R&B) (561; 95-$1.75)—"Great Man" (U) (15th wk). The 14th week ended Monday (8) was good $5,600. The 13th week was $6,500. Continues.

Trans-Lux 52d St. (T-L) (540; $1-$1.50)—"La Strada" (T-L) (39th wk). The 38th round completed Sunday (7) was fancy $9,500. The 37th week was $11,000. Stays on indef.

Victoria (City Inv.) (1,060; 50-$2) — "Bachelor Party" (UA). Opened yesterday (Tues.). In ahead, "Lost Continent" (Lopert) (4th wk), was fair $12,200, with preview of "Party" on Monday. Third week, was $14,600.

Warner (SW Cinerama) (1,600; $1.20-$3.50) — "Seven Wonders" (Cinerama) (53d wk). Started on second year here last Sunday (7). The 52d week wound up with sock $36,700 after $38,800 in 52d stanza, both weeks being for 17 shows apiece. Stays on indef.

World (Times) (501; 95-$1.50)—"Third Man" (20th) (reissue) (2d wk). Initial frame ended Sunday (7) was good $4,800. In only for two weeks, with "Devil's General" (Indie) opening April 15.

Central (Maurer) (501; $1.25-$1.80)—"Mom and Dad" (Indie) and "She Shoulda Said No" (Indie) (11th wk). The 10th round ended last night (Tues.) was big $9,500. The ninth week was $10,400.

'DESIGNING' LUSH 11G, INDPLS.; '10 C'S' 15G

Indianapolis, April 9.

Biz is real perky for Lent at first-run situations here this week. All entries are doing fairly good. "Designing Woman" is hottest new pic, with big stanza at Loew's. "Fear Strikes Out" is drawing barely okay at Circle. "Heaven Knows, Mr. Allison," in second week at the Indiana, shapes solid. "10 Commandments," now in 10th stanza at Lyric, still is leading field at fast pace.

Estimates for This Week

Circle (Cockrill-Dolle) (2,800; 60-85)—"Fear Strikes Out" (Par) and "Frontier Gambler" (AF). Just okay at $7,000. Last week, "King and I" (20th) and "Anastasia" (20th), $9,000, back on Oscar appeal.

Indiana (C-D) (3,200; 50-85) — "Heaven Knows, Mr. Allison" (20th) (2d wk). Hefty $9,000 after $13,000 opener.

Loew's (Loew) (2,427; 75-90)—"Designing Woman" (M-G) and "Hot Summer Night" (M-G). Big $11,000. Last week, "Don't Knock Rock" (Col) and "Rumble on Docks" (Col), $5,500.

Lyric (C-D) (900; $1.25-$2.20)—"10 Commandments" (Par) (10th wk). Hefty $15,000, same as last week, with no signs of letting up as group promotions keep paying off.

ST. LOUIS

(Continued from page 9)

(20th). Opened today (Tues.). Last week, "Tattered Dress" (U) and "Kelly and Me" (U), fine $12,000.

Loew's (Loew) (3,221; 50-85)—"Designing Woman" (M-G) and "Fury At Sundown" (UA). Solid $14,000 or close. Last week, "10,000 Bedrooms" (M-G) and "Ride The Iron Horse" (Col) (2d wk) $7,000.

Missouri (Arthur) (3,500; 75)—"Fear Strikes Out" (Par) and "Black Whip" (20th). Opened today (Tues.). Last week, "Three Violent People" (Par) and "Hell's Crossroads" (Rep). Mild $4,000.

Orpheum (Loew) (1,914; 50-85)—"Zombies at Mora Tau" (Col) and "Man Who Turned To Stone" (Col). Good $7,000. Last week, "Spring Reunion" (UA) and "Shadow of Fear" (UA), $6,000.

Pageant (St. L. Amus.) (1,000; 90) — "Diabolique" (Indie) and "Rififi" (Indie). Oke $3,000. Last week, "Wee Geordie" (Indie) (2d wk), $2,500.

St. Louis (Arthur) (4,000; $1.25-$2) — "10 Commandments" (Par) (7th wk). Swell $26,000 following $27,000 in sixth.

Shady Oak (St. L. Amus.) (800; 90)—"Great Man" (U) (2d wk). Big $3,500 after $4,000 initial.

Casting 'Don Quixote'

Washington, April 9.

Mike Todd conducted a one-man "symposium" (his word) here following a press luncheon Monday (8) during which he publicly cast his next feature film, "Don Quixote." For the daft knight he has French comic Fernandel and for Sancho the Mexican comic, Cantinflas. Elizabeth Taylor (Mrs. Todd), is to be Mrs. Quixote, generally a shrewish dame.

Todd hopes to have Sir Laurence Olivier and Vivien Leigh for the Spanish duke and duchess and wants S. J. Perelman to do the script sans collaborators.

'Designing' Smart 30G, D.C.; 'Monsters' $12,000

Washington, April 9.

The week-long Cherry Blossom Festival, climaxed by a two-day pageant, brought annual headache for main stem b.o. A mixed blessing, it killed matinee biz, but brought foot-sore tourists flocking to more solid attractions at night. "Designing Woman" at Loew's Palace shapes smash. Columbia combo of "Delinquents" and "Hit and Run" looms solid. "Seven Wonders of World," in 15th stanza at the Warner, is holding stoutly. "Crab Monsters" and "Not of This Earth" looks okay day-dating two houses.

Estimates for This Week

Ambassador (SW) (1,490; 70-90)—"Crab Monsters" (AA) and "Not of This Earth" (AA). Oke $4,000. Last week, "Giant" (WB) (2d run), $5,100.

Capitol (Loew) (3,434; 85-$1.25)—"Heaven Knows, Mr. Allison" (20th) (4th wk). Big $12,000 after $15,000 last week; may go another round.

Columbia (Loew) (1,174; 70-90)—"Delinquents" (UA) and "Hit and Run" (UA). Sturdy $8,000. Last week, "River's Edge" (20th) (2nd wk), neat $6,500.

Keith's (RKO) (1,859; 70-90)—"Flesh and Spur" (Indie) and "Naked Paradise" (Indie). Very thin $6,500. Last week, "Tattered Dress" (U), $7,500.

Metropolitan (SW) (1,490; 70-90)—"Crab Monsters" (AA) and "Not of This Earth" (AA). Good $8,000. Last week, "Giant" (WB) (2d run), $8,300.

Palace (Loew) (2,360; 85-$1.25)—"Designing Woman" (M-G). Smash $30,000, thanks to Lauren Bacall press stint and raves of crix. Holds. Last week, "10,000 Bedrooms" (M-G) (2d wk), $7,000 in final 5 days.

Plaza (T-L) (290; 90-$1.35)—"Fernandel, Dressmaker" (Indie) (2d wk). Bright $4,000 after $5,000 opener. Stays on.

Trans-Lux (T-L) (600; 90-$1.25)—"Iron Petticoat" (M-G) (7th wk). Marking time at about $3,500 for second consecutive week. Stays.

Warner (SW-Cinerama) (1,300; $1.20-$2.40) — "Seven Wonders" (Cinerama) (15th wk). Big $20,000. Same last week.

Uptown (SW) (1,100; $1.20-$2.40)—"Oklahoma" (Magna) (34th-final wk). Looks big $10,000 in final three days. Last week, $11,500.

KANSAS CITY

(Continued from page 8)

Last week, "10,000 Bedrooms" (M-G) and "Crooked Web" (Col), $6,000, at 80c top.

Missouri (SW-Cinerama) (1,194; $1-$2)—"Cinerama Holiday" (Cinerama) (5th wk). Fancy $11,000; holds on. Last week, same.

Paramount (UP) (1,900; 75-90)—"Fear Strikes Out" (Par). Dull $6,000. Last week, "Giant" (WB), on return date, same.

Rockhill (Little Art Theatres) (750; 75-90)—"Magnificent Seven" (Indie). Moderate $1,200. Last week, "Richard III" (Indie) (2d wk), $9,000.

Roxy (Durwood) (879; 90-$2)—"10 Commandments" (Par) (8th wk). Nifty $9,000; stays. Last week, same.

Tower, Fairway, Granada (Fox Midwest) (2,100, 700, 1,217; 75-90) "Gun for Coward" (U) and "Lisbon" (Rep). Mild $8,000. Last week, Tower solo on "Shrinking Man" (U) and "Duel at Apache Wells" (Rep) (2d wk), $3,000.

Uptown (Fox Midwest) (2,043; 75-90)—"Heaven Knows, Mr. Allison" (20th). Handsome $9,000; stays on. Last week, Uptown, Fairway and Granada "Oh, Men! Oh, Women!" (20th) and "Quiet Gun" (20th), $8,000.

CHICAGO

(Continued from page 9)

and "Zombies of Mora Tau" (Col). Fair $9,000. Last week, was subsequent-run.

Loop (Telem't) (606; 90-$1.50)—"Cinderella" (BV) (reissue). Busy with kiddie admissions for $18,000, wow. Last week, "Lizzie," (M-G) (3d wk), $2,600.

McVickers (JL&S) (1,580; $1.25-$3.30)—"10 Commandments" (Par) (20th wk). Socko $35,000. Last week, $34,000.

Monroe (Indie) (1,000; 67-87)—"Yaqui Drums" (AA) and "No Place to Hide" (AA). Tender $4,500. Last week, "Jamie Dawn" (AA) and "High Terrace" (AA), same.

Oriental (Indie) (3,400; 90-$1.50)—"Heaven Knows, Mr. Allison" (20th) (3d wk). Sock $28,000. Last week, $33,000.

Palace (SW-Cinerama) (1,484; $1.25-$3.40) — "Seven Wonders" (Cinerama) (16th wk). Great $36,500. Last week, $36,400.

Roosevelt (B&K) (1,400; 65-90)—"Naked Paradise" (Cap) and "Flesh and Spur" (Cap). Great $18,600. Last week, "Attack Crab Monsters" (AA) and "Not of This Earth" (AA), $19,000.

State-Lake (B&K) (2,400; 90-$1.50)—"Tattered Dress" (U) (2d wk. Sturdy $15,000. Last week, $20,000.

Surf (H&E Balaban) (685; $1.25)—"Wee Geordie" (Indie) (7th wk). Par $4,000. Last week, $4,200.

Todd's Cinestage (Todd) (1,016; $1.75-$3.50)—"Around World in 80 Days" (UA). Capacity $8,076 for first three days.

United Artists (B&K) (1,700; 90-$1.50)—"Paris Does Strange Things" (UA). Mild $14,000. Last week, $10,000 Bedrooms" (M-G) (2d wk), $9,000.

Woods (Essaness) (1,206; 90-$1.25)—"Wings of Eagles" (M-G) (4th wk). Moderate $15,000. Last week, $16,000.

World (Indie) (606; 90)—"Oedipus Rex" (Teitel). Smash $6,000. Last week, "House of Pleasure" (Teitel) (3d wk), $3,200.

Ziegfeld (Davis) (430; $1.25-$1.50)—"Marcelino" (Indie) (7th wk). Hot $5,000. Last week, $5,500.

LOS ANGELES

(Continued from page 8)

Uptown, "Delinquents" (UA) and "Hit and Run" (UA), $9,200, plus $32,700 in two nabes, six drive-ins, Hawaii, "Full of Life" (Col) and "Wild One" (Col) (reissue) (2d wk), $3,900.

El Rey (FWC) (861; 90-$1.50)—"Private's Progress" (DCA) (2d wk). Okay $3,000. Last week, $3,800.

Pantages (RKO) (2,812; 90-$1.50)—"10,000 Bedrooms" (M-G) and "Ride High Iron" (Col) (2d wk). Dull $4,000. Last week, with State and Wiltern, $15,800.

Hillstreet, New Fox (RKO-FWC) (2,752; 965; 80-$1.50)—"Incredible Shrinking Man" (U) and "I've Lived Before" (U) (2d wk). "Shrinking to $10,000. Last week, with Ritz, $23,200, plus $64,200 in eight drive-ins.

Los Angeles, Loyola, Iris, Fox Wilshire (FWC) (2,097; 1,248; 756; 2,296; $1.10-$1.75)—"King and I" (20th) and "Friendly Persuasion" (AA) (2d wk). Light $15,000. Last week, $21,700.

Hollywood Paramount (F&M) (1,468; $1-$1.50) — "Fear Strikes Out" (Par) (3d wk). Slow $4,500. Last week, $6,000.

Chinese (FWC) (1,908; $1.25-$2)—"Mr. Allison" (20th) (4th wk). Modest $11,000. Last week, $13,000.

Vogue (FWC) (885; 90-$1.50)—"Anastasia" (20th) (6th wk) and "Silent World" (Col) (2d wk). Neat $4,000. Last week, $3,400.

Fine Arts (FWC) (631; $1.25-$1.50)—"Great Man" (U) (8th wk). Slim $2,200. Last week, $2,500.

Carthay (FWC) (1,138; $1.75-$3.50) — "Around World" (UA) (16th wk). More of same after last week's wow $27,000.

Warner Beverly (SW) (1,612; $1.50-$3.30)—"10 Commandments" (Par) (21st wk). Okay $17,500. Last week, $18,800.

Warner Hollywood (SW-Cinerama) (1,348; $1.20-$2.65) — "Cine Holiday" (Cinerama) (74th wk). Into current stanza Sunday (7) after big $14,100 last week.

Canon (Rosener) (533; $1.50)—"Oedipus Rex" (Indie). Medium $3,800. Last week, "La Strada" (T-L) (22d wk), $3,700.

Vagabond (Rosener) (390; $1.50)—"Street of Shame" (Indie) (8th wk). Soft $2,300. Last week, $2,500.

Hugh Flick Applauds Catholics' 'Positive' Approach to Pictures

Albany, April 9.

The positive approach to the motion picture medium, now a part of Roman Catholic Church policy, was endorsed here last week by Hugh M. Flick, the former N. Y. censor and now executive assistant to James E. Allen Jr., State Commissioner of Education.

Flick was referring to an article in the magazine, America, by Bishop William A. Scully of the Albany Diocese, who is chairman of the Bishops' National Committee on Motion Pictures. In his piece, Bishop Scully had recommended the formation of "movie clubs."

Flick opined that the promotion of "study clubs" by the Church and by other denominations would result in the production of finer films. He thought, too, that the establishment of such clubs in highschools and colleges would contribute importantly to the training of youth to be able to distinguish between the good and the bad, the fine and the tawdry in motion pictures. He added that, in his belief, "appreciation of motion pictures" should be included in social science courses in the schools.

One of the targets of the "movie clubs," Flick thought, might be brutality in films. Always a vigorous opponent of screen violence, Flick said brutality should, if possible, be curbed at the production source.

In his article, Bishop Scully wrote: "Too often there seems to be no outlet in our parishes for the immense resources, zeal, initiative and goodwill to be found among the laity, but these qualities would assuredly be called forth if Catholics were to engage themselves in movie club work, meeting monthly or more often" to evaluate new and vintage releases." Latter reference presumably is to old pictures on tv. Clubs are seen as an "educational adjunct" to the Legion of Decency.

'Designing' Dandy 7G, Port.; '10 C's' 15G, 5th

Portland, Ore., April 9.

Biz looms sluggish in most first-runs this round. "10 Commandments" holds rousing in fifth week at Paramount. "Mr. Allison" stays for a third fancy inning at Fox. "Designing Woman" looks top new pic, nice at Broadway.

Estimates for This Week

Broadway (Parker) (1,800; 90-$1.25)—"Designing Woman" (M-G) and "Thunder Over Arizona" (Rep). Nice $7,000. Last week, "Tattered Dress" (U) and "Light Touch" (U), $12,200.

Fox (Evergreen) (1,536; $1-$1.50) — "Heaven Knows, Mr. Allison" (20th) and "Quiet Gun" (20th) (3d wk). Neat $6,500. Last week, $10,100.

Guild (Indie) (400; $1.25)—"Fear Strikes Out" (Par). Okay $3,000. Last week, "Invitation To Dance" (M-G) (2d wk), $1,900.

Liberty (Hamrick) (1,890; 80-$1.25)—"Voodoo Island" (UA) and "Pharaoh's Curse" (UA). So-so $6,000. Last week, "Mister Cory" (U) and "Kelly and Me" (U), $4,800.

Orpheum (Evergreen) (1,600; $1-$1.25)—"True Story Jesse James" (20th) and "Oasis" (20th). Slim $5,000. Last week, "King & I" (20th) and "Anastasia" (20th) (reissues). $7,000.

Paramount (Port-Par) (3,400; $1.50-$2) — "10 Commandments" (Par) (5th wk), two-a-day, hard ticket sale main floor, unreserved in balcony. Lusty $15,000. Last week, $18,200 after $69,300 for first three sessions.

BUFFALO

(Continued from page 8)

Last week, "Giant" (WB) (reissue) (6 days), $9,000 on return date.

Lafayette (Basil) (3,000; 50-80)—"Gun For Coward" (U) and "Istanbul" (U). Fair $8,500. Last week, "Curucu" (U) and "Mole People" (U), $9,400.

Century (Buhawk) (3,000; $1.50-$3)—"Around World in 80 Days" (UA). Rousing $20,000. Last week, "10 Commandments" (Par), $14,000 in last 5 days of 13th week.

Teck (SW-Cinerama) (1,200; $1.20-$2.40)—"Seven Wonders of World" (Cinerama) (32d wk). Big $8,700. Last week, $9,300.

MIKE and IKE

—they look alike!

BUT . . . they're birds of entirely different feather!

Mike, reproduced here in black-and-white, was printed direct from Color Negative: while Ike, black-and-white also, came from Eastman Color Internegative with black and white color separations on Eastman Panchromatic Separation Film.

[illegible]

[illegible] permits correction of original negative results through work on the color separations; allows insertion of opticals; assures preservation of original picture.

Here again is proof of Kodak's ability to supply a motion picture film for every purpose . . . example of Kodak's policy of complete co-operation through the Eastman Technical Service for Motion Picture Film. Inquiries invited.

Motion Picture Film Department
EASTMAN KODAK COMPANY, Rochester 4, N. Y.
Branches at strategic centers

[illegible] Coast Division Midwest Division West Coast Division or W. J. GERMAN, Inc., Agents for the sale [illegible] Eastman Professional Motion Picture [illegible] Hollywood, Calif.

Buyer-Seller Feuding Still in Denmark

Exhibs Retaliate, Suggest Federal Trade Commish Look Into Majors Forcing of Higher Rentals

Copenhagen, April 9.

Denmark's film exhibitors en masse are still in rebellion against the terms demanded for the rental of American-made features. Of this kingdom's 450 theatres only 12 have signed to resume U.S. product-thereby breaking the Danes' united front. Among the 12 are five downtown Copenhagen first runs of the following seating capacities: 330-808-788-1,692-1,575. One of the houses drops films and plays straight indoor circus from May to September.

Denmark's exhibitors hold out against the U.S. because the Danish government will not grant boxoffice tax concessions. Exhibs continue to argue that the Americans cannot "impose" higher rental terms nor afford to staff and maintain eight exchanges to service 12 houses. The "cold war" has already existed two years.

Unhappy Situation

Neither the Danes nor the Yanks like the situation at all. Each accuses the other of using "muscle". Long ago the Danes formed a trade body and fixed 30% as maximum rental. U.S. distribs in recent years answered by saying this was not only arbitrary for Denmark itself but an impossible precedent for the Americans to longer accept, since other nations—and more financially important markets—would exploit the precedent.

The recent break in the solid front of the Danish theatres has, it is now thought here, been overrepresented as a "victory" in the States. Actually the balance of the membership of the Federation of Cinema Owners insist the resistance has been toughened.

Considerably upsetting to the Danes was the request of the American Motion Picture Export Assn. that the Ministry for Justice, which has jurisdiction over entertainment, rule illegal the new agreement of the Danish exhibitors setting terms for two years starting this coming July with non-American film distributors. Under this latest agreement the Danish theatres contract not to favor MPEA with better terms than non-Americans.

At the same time it is being argued here that American "independent" product, outside the Eric Johnston group of majors, assures Denmarrk, U.S. product, if not the greatest./ (Similiar competitive angle has developed in Spain as detailed in last issue of VARIETY—Ed).

That the Ministry of Justice told the MPEA the Danes' agreement with non-Americans was quite legal is one development. Another development is this: Harry Frandsen, president of the exhibitors group, has, in retaliation, invited the Ministry for Foreign Affairs to have the Danish ambassador in Washington file charges with the Federal Trade Commision that the Americans are enforcing an "illegal" boycott.

Denmark's 30% maximum terms have been in force some 30 years. The 12 houses which have made peace via the MPEA will henceforward pay 35- 37½-40% rentals with a few designated super special releases to go to a reported 70%.

Exhibitors are still pressing their government for a break on admission tax (legit goes tax free here and cafes also get consideration.) Meanwhile there is rising anxiety over the growth of television.

New York Theatre

RADIO CITY MUSIC HALL
Rockefeller Center
AUDREY HEPBURN • FRED ASTAIRE
in
"FUNNY FACE"
co-starring KAY THOMPSON
A Paramount Picture
and THE MUSIC HALL'S GREAT EASTER STAGE SHOW

HALF WAY ROUND WORLD

Spiegel In From Ceylon For Preem, Then Goes Back

Sam Spiegel arrived in New York from Ceylon this week to attend the Friday (12) opening of his "Strange One" production at the Astor Theatre.

Following the premiere and talks with execs at Columbia, distributor of the picture, the producer flies back to Ceylon where he has "Bridge Over the River Kwai" now rolling.

Daylight Saving Half 'In,' Exhibs Fear B.O. Blow

Minneapolis, April 9.

Big Minnesota city exhibitors suffered a blow when the lower house of the state legislature passed a daylight savings bill affecting the Twin Cities and Duluth.

North Central Allied and individual exhibitors have been fighting the proposal because they believe it will hurt theatres and especially the driveins. The state hasn't had daylight savings before.

The bill will be voted on this week in the senate and if it passes there too, will go to the governor for his signature or veto.

Albany Catholic Paper Peppers 'Out-of-Bound' House for Quoting It

Albany, April 9.

Strand theatre here in its daily paper ads quoted the Catholic newspaper, The Evangelist, on behalf of 20th Century's "Heaven Knows, Mr. Allison." This action evoked a stinging page one editorial in the church periodical since the Strand is under a six months penalty for having defied the Legion of Decency C-rap of Warners' "Baby Doll."

Flipped the ecclesiastical journal:

"If intended deception were not so patently the motivating factor in the action, The Evangelist might have been flattered"—but——"The reason behind the action is glaringly obvious, because the Strand has rarely, if ever, seen fit to take paid advertising space to state the opinion of the Catholic Press on the merits of any motion picture. Catholics have not been alone in demonstrating their displeasure at Warner Brothers and one of its Albany theatres—The Strand—for backing dirty movie fare such as 'Baby Doll,' despite objections on the part of the truly civic minded led by the Most Rev. William A. Scully, D.C., Bishop of Albany."

Going on to assert that "Baby Doll" had died in her cradle after a week in Albany, The Evangelist reminded its readers that the Strand "and every other Warner Brothers Theatre" showing the picture were declared 'out of bounds for six months." It then blacktyped the statement, "The Ban Was Invoked On January 4, 1957. And Will Continue Until July." Reference to these dates was made in local Catholic churches Sunday (7.)

Who's U.S. Tops in Britain?

Controversy is waxing hot on which American company is tops in England so far as gross business is concerned. Columbia, whose gross business climbed 30% in the past two years, rates first position, according to Mike Frankovich, this company's chief United Kingdom exec.

T'isn't so, says Murray Silverstone, foreign chief for 20th-Fox. With revenue of $8,900,000 for the past year, 20th has the lead, he insists. Although claiming the crown, Frankovich declined to disclose Col's dollar volume.

'Electronic Theatre' Okay But Home-Toll Waits Data

Lubbock, Tex., April 9.

Vumore Co. and Lubbock Theatres have been granted a permit jointly by the city commission to install an "electronic theatre" project here. J. B. Rhea, manager, states company is not currently in a position to begin taking applications, however, for the service.

Some time before an engineering survey will be completed. It's expected to get underway within a week.

Texas Alerted To Fight DST

Dallas, April 9.

Texas exhibitors, under the leadership of their local Council of Motion Picture Organizations unit, are marshalling their forces to combat the introduction of daylight saving time now under consideration by the state legislature.

Under the state plan, DST would move the clock up one hour beginning the latter part of this month and lasting until the middle or end of October. According to Kyle Rorex, executive director of Texas COMPO, the extension of daylight hours would seriously hurt theatre business since most patrons buy admissions after darkness sets in, especially at drive-in theatres.

"While DST will give more daylight for golf, fishing, etc.," Rorex noted, "it will take a heavy toll of movie patrons at the boxoffice inasmuch it will require staying up late to view complete evening performances."

Theatremen throughout Texas have been alerted to write and make personal contacts with state representatives and senators urging that the bill be voted down if and when it comes out of a legislative sub-committee. Exhibitors have also been urged to seek the aid of their local chambers of commerce and merchants to help outlaw the bill.

WRITERS PUT THEIR OWN EXEC ON JUMPY SEAT

Hollywood, April 9.

A rift has risen in the council of Writers Guild of America West over the status of the guild's exec director, Frances Inglis, with some advocating her removal, while others contend she is doing a good job. After a heated council discussion on the subject last week, a guild spokesman denied any motion has been presented regarding ouster of the exec, but did not deny that criticism of Miss Inglis was voiced at the meeting.

When first reports of the split appeared in DAILY VARIETY the guild officers issued a reaffirmation of their confidence in Miss Inglis. However, the council did not.

At the torrid council meeting, called originally to hear Miss Inglis report on office management, the verbal fracas began after she gave her report and left the room. Board member Frank Nugent voiced objection to the fact Mary C. McCall Jr., another board member and candidate for prexy of Guild, had stated publicly she endorsed two amendments curbing Miss Inglis' powers. Edmund Hartmann, prexy and a candidate for re-election, ruled Nugent out of order.

Members of the anti-Inglis faction accused her of "character assassination," among other things. They also pointed out her contract has not yet been approved by the membership. Pact, incidentally, reportedly gives the exec an annual salary of approximately $20,000 with escalator clauses eventually hiking it to $25,000.

No conclusions were reached. It's expected the matter will be aired at the general membership meeting April 17, when constitutional amendments will be proposed which will curtail powers of the exec director.

Herman G. Weinberg has completed English subtitling on the French "If All the Guys in the World" and then Italian "The Miller's Beautiful Wife."

New Stars Rate All-Out Bally

[BUT O'DONNELL DIM ON 'NEW FACES']

Dallas, April 9.

Industry need for important new stars (as distinguished from "new faces") will be spotlighted in Dallas, Texas, in connection with the Interstate Circuit's opening of Paramount's "Beau James." Actress to be honored is Vera Miles, costar of the Bob Hope starrer.

In a letter sent to Y. Frank Freeman, notifying the Paramount studio executive of Interstate's plans, R. J. O'Donnell, circuit topper declared: "I think the time has come when we exhibitors can do something important to dramatize the emergence of new stars like Vera Miles, who can mean so many millions of dollars to the industry when they hit public favor."

A "coming out party" for Miss Miles which O'Donnell is organizing for June 10 will be attended by trade and press "to accelerate Miss Miles' career and turn the spotlight on our need and appreciation for important new stars," O'Donnell wrote. "I am not referring to that hackneyed category 'new faces.' I mean new stars, big talents, who are so rare and who come along all too infrequently."

Kenneth More Yearns Not for H'wood

British Star on Ballyhoo Swingaround of States Meets America's 'Free-and-Easy' Press

Kenneth More, British star under contract to the J. Arthur Rank Organization, made history of sorts in Gotham last week. He said he had no desire to work in Hollywood.

"I've always wanted to work in England," he told a breakfast press confab. "That's where I've had my luck. I want to continue to make films at home." He's got three pictures lined up for the next five years so far.

As to the fairly steady exodus of other British players to the greener and more profitable pastures of Hollywood, More said: "Our stars haven't necessarily been exploited in England. So, they had to turn to the United States."

More was brought to the States to help promote the Rank Film Distributors of America's first release, "Reach for the Sky," in which he stars. Picture is due to open at the Sutton Theatre late this month, on April 29. He won't be on hand since he's due to start on a new film in London May 1.

More termed his promotional tour, "largely experimental," explaining that "American magazines think it's below the dignity of British stars to answer questions." And he added: "Maybe we have been a bit too stuffy about this sort of thing in Britain. There's no question that interviews here are more free and easy, but I don't think anyone should be offended by this."

Kenneth Hargreaves, prexy of the American Rank outfit, said other British film personalities would be brought over in the future to meet the press, give interviews and appear on tv. More stressed the importance of British stars "crashing" the American fan mags. "Few of our players have done that in the past," he said. He opined that there was no need for "extended tours" throughout the country due to the wide syndication enjoyed by certain newspaper scribes.

SCHINES POST $73,000

Have Until June 21 To Perfect Appeal From Penalties

Buffalo, April 9.

Schine Theatre interests have posted surety bonds totaling $73,000 in Federal Court pending the decision on their appeal to the U. S. Circuit Court of Appeals from the criminal contempt convicton against them here.

Payment of the fine was stayed by Federal Judge Harold P. Burke and 13 separate bonds provided by the Maryland Casualty Co. were filed. The Schines were given until June 21 to perfect their appeal.

Theatre Gear Now Eligible for Low Film Truck Fees

Dallas, April 9.

Theatre equipment and parts may now be transported at the film carrier rate instead of the higher common carrier motor freight rate. This arrangement was secured as a result of an amendment to the present film carrier tariff regulation worked out by the Texas Council of Motion Picture Organizations transportation committee, the Texas Film Carriers Assn., and the State Railroad Commission.

Under present rules, film rates apply on theatre accessories limited to projection and sound equipment and parts; boxoffice equipment and parts; theatre lobby, stage, auditorium, marquee equipment and parts, weighing 45 pounds or less per shipment, from film exchanges to theatres and from theatres to film exchanges.

New adjustment does not apply to concession supplies which have always been carried under the common carrier rate.

Knights of Columbus Take Over Canadian Premiere Of Cinerama's 'Wonders'

Montreal, April 9.

Cinerama's "Seven Wonders of the World", made its Canadian debut last Wed. (3) at the Imperial Theatre here. Premiere was a colorful one. The Knights of Columbus took over most of the 1,063-seat house and prefaced the opening with a gala dinner attended by Lowell Thomas. Dinner was followed by a long parade to theatre and proceeds went to a special Cardinal Leger charity.

Critical reaction was not as good to current offerings as to previous Cinerama films. Although acknowledging general photographic quality and color local critics were lukewarm to subject matter, picture's format and dialogue. However, advance sale is good.

According to the Montreal Board of Trade, Cinerama is one of the biggest tourist draws in the city. The first film ran 16 months, "Holiday" ran a year and "Seven Wonders" should do well.

PORNOGRAPHY PEDDLER GETS 3 YEARS IN PEN

St. Louis, April 9.

A three year jolt in Federal hoosegow was meted out last week to Finis Weldon Hoper, a Dallas salesman, by U.S. District Judge George H. Moore following his plea of guilty to a charge of transporting lewd and obscene films into St. Louis. Hoper was nailed by FBI men last Oct. 20 after receiving a tip that he had been bringing the material into Missouri from Illinois.

The FBI produced 22 cartons and two foot lockers filled with films and valued at approximately $25,000 on the retail market before Hoper entered his plea. Asst. U.S. District Attorney Robert C. Tucker told the court that Hoper continued selling such films following his pinch and that he had a record of arrests on such charges dating back to 1938.

He reportedly escaped from a hoosegow at Alexandria, La., where he was serving an 18 months' sentence on similar charges.

Alice Gorham, advertising and publicity director of United Detroit Theatres since 1939, has been named "Advertising Woman of the Year" by the Women's Advertising Club of Detroit.

'WHO, ME?' THEMES CHI MEET

'Storm Clouds Lifting': Stanton

Chicago, April 9.

CBS president Frank Stanton, in a strictly private report to the CBS-TV affiliates hero Saturday (6), said he sees the Washington climate vis-a-vis the radio-television industry as a little less cloudy than a year ago. At last year's affiliation meeting, Stanton was deeply concerned over the hostile atmosphere brewing in the nation's capital.

Without using such an indelicate word as "misconceptions," Stanton indicated he senses that a somewhat better "understnding" of the networks' role has emerged from the legislative probes of the past year. It's recalled that he was personally thanked for his complete and candid recital of the CBS modus operandi by Rep. Emanuel Celler when he appeared before the latter's subcommittee last summer.

Oscar Katz's Sliderule Tune: 'It All Depends What You Call Daytime'

Chicago, April 9.

In rebutting NBC-TV's claims that it has emerged as Mr. Big in daytime television, Oscar Katz, CBS-TV's daytime program veepee, and Thomas Dawson, network sales veepee, served up a documented "let's look at the record" appraisal for the CBS-TV affiliates here last week. Pair's facts and figures presentation keyed to the argument that Columbia is still the daytime leader, both in sales and audience, apparently quieted most of the fears in the affiliates ranks that their network was losing out to the bitter rival.

Katz, a sliderule expert in his own right, devoted most of his remarks to challenging NBC-TV's recent boosts that it is now pulling the biggest average daytime audience. Katz pointed out that the competing network based its claims on only five hours of the broadcast day—from 11 a. m. to 1 p. m. and from 2:30 to 5:30—and ignores the rating status of the other portions of its nine and a half hours of daytime schedule.

"It would certainly seem reasonable to argue that any definition of daytime which arbitrarily confines itself to the strongest half of their schedule and leaves out the weakest half is loading the dice, is, indeed, designed to mislead. The only understandable reason for such a definition of daytime would seem to be to mask low ratings, to adopt a definition which includes 'Matinee' but which excludes 'Home'," Katz asserted.

Same Report, But . . .

Using the same Nielsen report on which the NBC-TV claims were based—the initial February tally—Katz pointed out to the affiliates

(Continued on page 62)

Format to Sell Radio

Hollywood, April 9.

Deep in enemy territory, NBC scored a coup last week.

A pair of NBC Radio execs took a client to CBS-TV City here to meet Art Linkletter. While waiting for Linkletter to finish his daytime show, they engaged the sponsor (Sleep-Eze) in conversation about the merits of NBC Radio. Net result: they came away with a $39,000 order.

Chi Looks Mighty Lak a Rose With That Mint o' Tint

By FARRELL DAVISSON

Chicago, April 9.

Color television equipment is getting the big play again this year from the window-shopping NARTB delegates roaming through the manufacturers' displays in the Conrad Hilton's exhibition hall. Although there are no major new developments in tint tv gear being unveiled, exhibitors report an increased number of inquiries about color from station men and their engineers.

RCA is making the biggest color splash with a fullscale working studio setup. Complete with bathing beauty models as subjects of the continuous closed-circuit live "productions."

RCA's workhorse TK-41 live color camera chain is pegged at $49,500, same as year ago. Firm is showing for the first time its new economy model vidicon camera for monochrome use, with base price of $8,800, or approximately half that of the image orthicon units.

RCA's is the only live color camera being shown, but several other

(Continued on page 58)

A SLUGFEST ON THE PLUGFEST

Chicago, April 9.

Everybody agrees that there's execessive commercialism on television. But the question of where to pin the rap—on the networks, the stations or both—still remains unsolved. If, as the networks contend, the affiliate stations are heaping disgrace on the industry by double-and-triple spotting on station breaks, thus compounding an already existing network evil of multiple sponsorship on a single show, the stations in turn take the position that the "money greedy" networks are equally if not more to blame by overexposing commercials in the first place.

Many of the station operators in attendance at the NARTB meet here argue that, taken vertically, horizontally or any way you slice it, it's a case of the pot calling the kettle black, with everybody out for a grand slam in the profit sweepstakes, while finding an out for abuses by blaming the next guy. They acknowledge the abuses are widespread—but "why should I take the blame for them?"

CBS-TV, which has been rather uncomfortable of late over negative reaction (as reflected in the ratings) of audiences tuning out on the ambitious 90-minute "Playhouse 90" showcase, mildly hinted to its affiliate membership at the CBS network-affiliate powwow here that Bill Paley & Co. would be very happy indeed if the operators would go easy on those "Playhouse 90" station break commercials. ("Who wants to see an eight-curtain play jampacked with national, local, fore-aft-and-in-between commercials?" has been the gripe in many quarters over the "playing format" for "Playhouse.")

Blame the Networks

How the stations will react to the CBS bid to ease off remains to be seen, but some of the station men unofficially take the position that the major commercial evils are compounded on a network level and "they better straighten out their own house first." (At the same time, the network turned down a request that local outlets be given a minute spot either fore or aft of 90-minute network shows such as "Playhouse.")

If, in the case of CBS, it's the network that's asking the station to run for cover, an even more serious rhubarb is shaping in reverse as it relates to NBC-TV.

NBC alone of all the networks is officially "sitting it out" at the NARTB conclave insofar as network-affiliate meetings are concerned (even the NBC "hospitality" suite is divorced from the Conrad Hilton Hotel mainstream of industry activity, having set up shop at the Blackstone). Yet the NBC affiliate station managers are among the more outspoken

(Continued on page 60)

McConnaughey's High Praise for TV Webs; 'Don't Begrudge 'Em Success'

Chicago, April 9.

FCC chairman George C. McConnaughey, in his third annual appearance at the NARTB gathering today (Tues.) emphasized anew his opposition to any form of Commission censorship of radio-tv programs. He also tipped his hat in the direction of the networks, lauding them for their tv pioneering and warning they should never "be stifled by crippling and destructive governmental controls."

McConnaughey's kudos for the tv industry were considered especially significant since the speech was nationally televised by CBS-TV and aired by the radio webs.

His remarks, however, had some ironic overtones for his audience in the Conrad Hilton, coming as they did in the wake of the FCC's decision to launch a new study of the entire video spectrum which could conceivably upset the allocation applecart.

While the Commission has no censorship powers, and at least as far as the chairman is concerned wants none, McConnaughey reminded the telecasters there is a "very serious and determined censor of programming in this country"—the American public. He warned that the radio or tv station that earns the ire of the public is flirting with bankruptcy.

And while this public in its "light moods" seems avid for more and more rock 'n' roll and the giveaway shows, in the long run it "likes cultural programs, news, sports, light or heavy drama with a moral," McConnaughey stated.

He singled out the networks for special praise, pointing out it was

(Continued on page 62)

TP's New Acts

Chicago, April 9.

TelePrompter Corp. is featuring in its display at the NARTB convention here an automatic projector which is said to change slides so rapidly that it can create the illusion of animation. Projector is equipped with a slide-changer that will feed 60 slides in 60 seconds. It's reported to be capable of producing 6,000 lumens of light, said to be more light than has ever before been employed in such equipment.

TelePrompter is also demonstrating a wireless control "magic hand" which will start and stop TelePrompters and govern their speed from any location in a studio. By use of the gimmick, operator controlling speed of TelePrompter scripts can work from any location in a studio, uninhibited by the cable which formerly connected switch to prompting device.

CBS-TV & Affils' Chi Meet Mostly Happy-Happy Talk

Chicago, April 9.

The CBS-TV hierarchy had its answers all primed for the anticipated "what's with daytime?" queries from the affiliate membership at the annual get-together here last weekend. And by and large prez Merle Jones & Co. succeeded in holding at bay any widespread affiliation dissatisfaction over the new state of affairs which for the first time sees NBC-TV seriously challenging Columbia's daytime supremacy.

Two-day round of closed meetings was held in CBS's spanking new $6,500,000 plant in what was formerly the Chicago Arena.

As evidence that the preceding formal presentations by the network execs had succeeded in quieting any apprehensions within the affiliates' family about playing a daytime second fiddle to the rival web, the sunlight problem as such failed to prompt a single question from the station men during the windup q & a session Saturday (6). In fact, it was Jones himself who brought up the issue in his closing off-the-cuff comments in which he reiterated again the top-level preoccupation on ways and means to

(Continued on page 58)

TV's Own Backlog, Thanks to Ampex

Chicago, April 9.

Now that magnetic tape has become a reality out of the Ampex labs, television may be able to build up its own backlog of reusable properties that could serve much the same function as the feature films drawn from the Hollywood vaults. In response to a query as to why tv doesn't develop via tape its own catalog of re-playable vehicles such as a "Studio One" or a "Playhouse 90," CBS-TV programming veep Hubbell Robinson told the affiliates that some longrange thinking along those lines is already underway.

Robinson pointed out the problems of re-use rights would be manifold but indicated some formula could be evolved that would permit the cashing in on the survival values of the taped blockbuster live shows which now are lost in limbo except for questionable quality kines.

Robinson Blames Summer Sluff On 'High Cost of TV'

Chicago, April 9.

CBS-TV programming chief Hubbell Robinson admitted under prodding by a couple of affiliates that's he's not at all happy about television's increasing tendency to sluff the summertime audience with repeats and inferior low-budget programs. As he put it, the medium operates with "A" product for nine months of the year and then slips back to "less than Class B" during the hot weather lull.

He blamed the pattern on the high cost of tv with the bankrollers seeking to lighten their financial year around burden by using reruns and cheaper shows during the 13-week dog days cycle. While he conceded it was a source of concern, it said it was a problem for which nobody had as yet been able to figure out a solution.

V-Boys Gang Up Against U-Alls

Chicago, April 9.

New fullscale FCC inquiry into the tv spectrum allocation announced last week lent a new sense of urgency to the activities of the Maximum Service Telecasters, organization of 115 topdog VHF station operators with a multi-million dollar investment in the frequency status quo.

Group, whose primary aim is to head off changes in the present allocation blueprint, voted at meeting held Sunday (7), prior to start of NARTB convention, to double its dues and to step up its recruitment drive to enlist the balance of the 200 eligible stations.

The projected new FCC hearings on uses of the FM-TV band, added to the earlier threats to switch all of the tv into the UHF frequency, to turn over the VHF channels from 2 through 6 to the military, and to reduce the mileage separations between stations, have the established VHF station owners and operators really alarmed. As MST prexy Jack Harris of KPRC-TV, Houston, put it, "Probably we have never worked together on a more demanding or imperative mission than that which faces us now."

MST's war cry is that all the various proposals to alter the allo-

(Continued on page 62)

Automation—It's Wonderful

Chicago, April 9.

Automation has hit the broadcasting industry. The eyecatchers at the NARTB convention this week are automatic programming devices, be they for four continuous hours of radio performance or merely for automated tv station breaks, and remote control engineering devices. All have combined to keep broadcasting in the same line of technological advance as the rest of American industry, but all have also provoked the same human problems—the displacement of manpower and the union and management soul-searching that goes with it.

Hand-in-hand with automation trend is the ever-increasing trend toward miniaturization—as in the case of General Electric's new 50 k.w. radio transmitter, a transmitter which GE terms "the first advance in radio station equipment in 20 years" and which it claims "breaks through the site barrier" for 50 k.w. installations. It's the first "transistorized" transmitter, utilizing germanium rectifiers and resulting in smaller size, power savings, lower replacement costs and easier maintenance.

A Companion, Yet

A companion-piece to the transmitter is a remote control unit which can operate the transmitter from a distant point. Remote control units are already in operation for transmitters of up to five k.w., but FCC approval is still pending for remote control of the larger units.

More spectacular is the new Ampex automatic programming system, consisting of a tape deck and a record player plus integrator equipment, a $3,000 package which provides a station with four hours of continuous broadcast without any personnel but a single engineer. Designed for music-and-news stations, it allows a disk jockey to pre-tape all his comment and commercial introductions.

Tape has tone cues which automatically switch from chatter to a disk picked off an AMI or Seeburg rack. When the disk is finished, the switch is automatically cued back to the tape with the deejay's voice. A second tape deck can be used for all commercials, with a different tone cue then switching in the blurbs off the second tape deck. That second deck runs about $2,000 more. Designed for a "building-block" pattern, the units can be enlarged and expanded even to the point where 24-hour automation is feasible.

In television, GE has come up with an automatic switching system for station breaks, under which instructions for a vidicon camera and projector chain are punched in advance on a paper tape. Just before the station break, the paper tape is fed into the system, and on cue, the system switches from network feed to the 20-second break, then to the projector for the 10-second ID and finally back into the network patch. GE hopes to expand this to a system of tapes which will even do the bookkeeping and logging and even billing on locally purchased station breaks, all on the same piece of tape.

ABC-TV & Affils Take Tranquil Pills At Chi Powwow; Webs Offers Happy Picture on Clearances, Nighttime Coin

Chicago, April 9.

ABC-TV's growing prosperity and strength was reflected this week in a jampacked affiliates meeting that was the web's most crowded and most docile to date. Web's brass, headed by prez Leonard Goldenson and tv veep Ollie Treyz, outlined the prospects for next year in bullish fashion to an enthusiastic affiliate body which found only one point with which to quarrel.

Actually, the affiliates never quite had the chance to voice a formal opinion, since the meeting consisted of a presentation without a followup discussion or question-and-answer period. But some grumblings were heard afterward about the web's plans to extend network programming into the 7 to 7:15 p.m. period with a sports strip preceding the John Daly newscasts, which at 7:15, is already in local time.

But apart from this, it was all sweetness and light as the web's brass outlined the bullish picture in clearances and coverage, the increase in nighttime sales and the establishment of an impressive-nighttime structure and finally, plans for daytime expansion.

Daytime Setup

Daytime operation would be pegged on the 5:30-6 p.m. "Mickey Mouse Club" as a starting point, from which the rest of the schedule would be filled backwards on an if-sold basis. At 5, the web is planning an adventure strip consisting of five different shows each week. At 4:30, contemplated half-hour strip is "What Makes You Tick." Schedule then works back to 3 p.m. with an assortment of audience participation shows including a revival of "Bride & Groom." Programs won't be scheduled until they're sold, however, and one at a time working back from 5:30. Daytime plans also contemplate the use of videotape so that all time zones carry the show at the same hour.

Clearance picture has improved to the point where the web expects to have exclusive outlets next season in every market with population over 500,000. New outlets would come in St. Louis, Indianapolis, Omaha, Norfolk and Miami. Treyz also expressed the hope to the FCC members invited to the meeting that the Commission would also make available to the web outlets in Boston, Pittsburgh, New Orleans, Birmingham and Jacksonville, thereby raising the network's live clearance by 10,000,000 homes to 40,000,000.

Affiliate body, meeting before the network session, reelected their entire advisory board with the exception of Bob Lemon of WTTV, Bloomington, who was replaced by Walter McBough of WTVN, Columbus.

. . . And Funnier

Omaha, April 9.

A vet Omaha radio announcer was sporting a red face this week. Addressing a luncheon meeting, he was amazed to hear shouts of "louder."

He glanced down—and found he was speaking into the wrong side of the mike.

Nat'l Airlines Seeks FCC Nod On Miami TV'er

Washington, April 9.

Pushing to be on the air in June with the third VHF station in Miami, Fla., National Airlines applied to the FCC Friday (5) for permission to take over the transmitter site, tower and studio facilities of the Storer Broadcasting Co. UHF outlet WGBS-TV.

In a statement issued by National's tv subsid, Public Service Television Inc., which has established offices here, National prexy G. T. Baker said he hopes to gain three months by use of the Storer facilities. He said that plans for National's station, WPST-TV, include opportunities for employing WGBS personnel

Statement quoted George B. Storer, head of SBC, as saying he decided to sell to WPST-TV upon assurance of employment offers to staffers and commencement of operations at the earliest possible date.

Storer said he plans to close down WGBS-TV next Saturday (13). With the establishment of a third V and plans to assign a fourth V to Miami, he said, "it is now apparent that further operation of WGBS-TV on UHF is impractical."

Storer facilities, which National

(Continued on page 58)

MENNEN 'MONTY' MONEY SHIFTED TO ABC-TV

With "Robert Montgomery Presents" due to go off NBC-TV at the end of the summer, Mennen Co. is shifting its "Montgomery" coin over to ABC-TV in the fall and has purchased sponsorship of the Thursday 9:30-10 period following Pat Boone. Final choice of a show hasn't been made, but "O.S.S.," out of the Flamingo Films stable, has the inside track.

Deal, set via McCann-Erickson, gives Mennen the equivalent of an hour a week on ABC, since the toiletries outfit has also renewed its alternate week sponsorship of the Wednesday night fights. NBC, incidentally, has renewed Montgomery for the summer and he'll ride through his Monday night slot till September.

SAMMY KAYE

Printed letter last week suggesting TV show. Repeating for west coast.

Dear Sammy:—
Title: "College Prom."
Music: "Swing 'n' Sway" Band.
Theme: Salute to different college each week.
Origination: Key TV cities.
Audience: Bring students by Greyhound (at 50c. a mile).
Features: Prom Queen, College Song, College Pictures, Seasonal Sports Highlights, etc.

Sincerely, Dave.

100% Overhaul In MBS' Drastic 'Do or Die' Stand

Chicago, April 9.

Mutual presented a "do or die" proposal to its affiliates here Sunday (7) which represents the most drastic retrenchment in network radio annals. MBS is withdrawing from the national sales competition except for five-minute news packages on the half hour, weekdays, two weeknight strips and the six-hour Sunday religious block. Aside from the aforementioned periods, five minutes of news on the hour offered to stations along the line for free, and an occasional special event coverage, network service during the week will be recorded music at no charge to affiliates.

Prexy Jack Poor said a preliminary sounding out of the Mutual stations in the top 100 markets produced between 80 and 90 "favorable" replies. The plan to start June 2 was pitched on a take-it-or-leave-it basis and while it prompted no great enthusiasm there was a general recognition by the affiliates that the proposal represented the network's last hope for continued survival. It's been no secret that Tom O'Neil, president of the parent RKO Teleradio, has passed down a "stop the red ink—or else" edict.

Plan, formulized in new affiliation contracts which go out next week, erases all network option hours except the 5-5:30 p.m. weekday (EST) strip currently occupied by Bob & Ray and the Sunday periods. Traditional "free time" is waived so stations get paid whenever any of these segments are sold by the network.

Whole plan is keyed to the five-minute newscasts on the half hour

(Continued on page 58)

Fellows Champions Sponsored TV

Chicago, April 9.

NARTB president Harold Fellows, in an address to be given at tomorrow's (Wed.) luncheon session, blueprints a subtle argument against subscription television without once mentioning toll-tv by name. He devotes a large portion of his speech to a defense of a telecasting industry which draws its financial lifeblood from American advertising.

The beneefits of a medium supported by advertising revenues are two-ply, Fellows points out. Not only is the public the "beneficiaries of a more richly endowed program service" but also the function of advertising sponsored broadcasting becomes "an integral cog in the American free enterprise machine" through the movement of goods and services from the producers to the consumers.

Fellows echoed the thesis voiced by FCC chairman George C. McConnaughey that the ultimate control of programming rests with the viewing and listening audience. "They have the power of rejection—by turning a knob from 'on' to 'off'."

NARTB prexy went on record in favor of non-commercial Educational tv stations and he spotlighted the "Millions of Dollars" in cash and equipment which private broadcasters have contributed to educational tv.

Ampex Readying 'Compatible' Tint Tape Unit for Debut in 18 Months

Chicago, April 9.

With most of the bugs out of its videotape recorder and production models slated to start rolling off the beltlines in November, Ampex is concentrating on the development of a color tape unit which it hopes to be able to have ready within "a year to 18 months." Moreover, the company is working on a color unit which is adaptable to its present black-and-white videotape recorder, a feat which if successful could give it a substantial lead over RCA, its key competitor in the race for tint tape.

Ampex doesn't yet know whether the adaptable unit is feasible. It's thinking in terms of a rack which could be fitted over the present b&w unit whenever color is recorded. Big question mark, however, is whether such a rack might not cost more than a completely new unit. If Ampex can keep the cost down and make it a practicable adapter, then it could sell the adapter for the near-150 b&w ideotape recorders it will already have installed in 12 to 18 months.

In contrast to last year's sensational unveiling of the b&w videotape recorder, Ampex's television display was on the tame side, taking the form of demonstrations of the improved version of last year's model in conjunction with ABC-TV. Notable advance demonstrated was "interchangeability" of tape—the ability to replay a tape on a machine different from the one it was recorded on. This will permit a network to tape a show in N. Y., for example, and mail it to the Coast for replay there.

Interchangeability feature was the big bug in the development of a production model of the recorder and responsible for a year's delay in getting production rolling (all deliveries heretofore have been prototypes), but with this out of the way Ampex expects to get rolling on its backlog of 100 orders in November and complete them by next May. Production models will cost $45,000 each, so that's $4,500,000 in backlogs. Many of the orders, incidentally, came from abroad, mostly from government-owned tv operations. Dollar exchange may be a problem, said Ampex execs, but not an overriding one.

Vital Statistics

A. C. Nielsen has come up with some interesting vital statistics on the current tv season to wit:

Only two new slows which bowed during the '56-'57 semester have attained a Top 10 rating status, both of them NBC-TV entries. They are "Twenty-One" and Tennessee Ernie Ford.

While the Top 10 entries get all the play and attention, actually there are 91 evening programs that can boast reaching 6,000,000 or more homes.

Only one show on the entire spectrum has consistently occupied a Top 10 berth, 52 weeks of the year for two years straight running—Ed Sullivan.

U.S. As 'Rival' To TV on 'V' Lanes For Defense, Etc.

Washington, April 9.

Yes, the Government—and particularly the military — needs all the VHF space it now has but it isn't saying whether it plans to preempt any of the channels now used for commercial tv.

This was the implication in a letter last week by Office of Defense Mobilizer Gordon Gray in reply to an inquiry by Sen. Charles E. Potter (R-Mich.), a member of the Senate Interstate Commerce Committee. Sen. Potter wrote Gray recently that "questions have been raised as to whether all of the frequencies allocated in both radio and tv to the Federal government are utilized sufficiently to warrant such continued assignment."

Potter's inquiry was made shortly after FCC Commr. R. E. Lee told the Committee he still was "not satisfied" that the military was justified in refusing an FCC request more than a year ago to relinquish some VHF space for television. Lee added that "we now hear rumblings of the military possibly requiring the use of channels 2 through 6" and that if this should happen there would be no alternative but to shift all tv stations to UHF.

Gray, in replying to Potter, said that ODM has been working closely with the various Government users of spectrum space to assure efficiency in utilization and that these efforts "have been intensified in the past year." He recalled that a special study was initiated in

(Continued on page 58)

Tony Renews 2 Shows

Chicago, April 9.

Toni has renewed its alternate sponsorship with Plymouth - De Soto on NBC-TV's "You Bet Your Life" and with R. J. Reynolds on same web's "People Are Funny" for the '56-'57 cycle. Gillette subsid is also eying some summer properties for a hiatus spread.

Agency is North Advertising.

New GM Whirl On 'Wide World'

Chicago, April 9.

NBC's top brass headed by prexy Robert Kintner moved in on the NARTB conclave here by way of a Detroit stopover for huddles with General Motors brass on GM's television plans for the '57-'58 semester, notably as it concerns a renewal on the Sunday afternoon "Wide Wide World" series.

If Bob Sarnoff, Bob Kintner & Co. appeared in good spirits, it was because of the virtual assurance that GM would be back at the same old "WWW" stand—which adds up to $5,000,000 in annual billings. While the new contract hasn't been firmed up yet, it's practically a fait accompli, with GM expressing its pleasure over the rating returns.

Detroit huddles also concerned the Chevy sponsorship of the Sunday 9 to 10 hour on a 52-week basis, with Dinah Shore slated for 20 of the shows. Rotating stars will be used in musical-variety extravaganzas in the remaining segments.

The FM (Forward March) Boys

Chicago, April 9.

If there were any AM broadcasters at the NARTB FM panel session yesterday (Mon.), then ears must have been burning aplenty. The FM boys haven't been so optimistic in years about the future of their medium and they openly credited much of their increased audiences to listener "fugitives" from the overly commercialized jukebox programming formulas of their AM brethren.

Highlighting that FM seems to have reversed the downbeat trend of the past decade was the info that the FCC currently has before it the first competitive applications for FM channels in years, with six hopefuls vying for the last three open frequencies in Los Angeles. Also it was reported Westinghouse soon will launch a fullscale independent FM program service on four of its stations.

Thesis that FM can grow into a healthy medium by supplying the public with the kind of quality programming they aren't getting from AM was repeated several times during the free-wheeling discussion chaired by Ed Wheeler, WEAF-FM, Evanston, and chairman of the NARTB FM Committee.

Morris Novik, longtime FM specialist, set the tone, saying, "FM can't help but succeed when it gives the public a decent program service, because too many of the AM guys are running a jukebox and too many tv guys are running a film operation." But he warned, "FM will fail—just as AM and tv will fail—if all the operator wants to do is to make a fast buck."

TV Mimes Radio Via Pioneers Org

Chicago, April 9.

Some 250 television operators and execs formed the Television Pioneers Society today (Tues.). Organization, paralelling the Radio Pioneers in that it will be primarily a social group with possibly its only serious function a historical project, consists of operators and managers of pre-freeze television stations, network execs who were around in the pre-freeze era and others in allied fields who had been active in television at its start.

Actually, the society's new officers and directors, elected at today's meeting, will lay down the ground rules on membership qualifications at a later date, with today's meet designed primarily to get the project off the ground.

(Continued on page 62)

NBC-TV'S MINK-LINED REVAMP

Ashley-Steiner & CBS Romance

Somewhat paralleling the NBC and MCA "programming nuptials," though perhaps not on as large a scale and involving fewer properties, is the Ashley-Steiner agency's "keeping company" status with CBS. With millions of dollars in potential sponsor revenue at stake, the A-S & CBS alliance on recent negotiations has snowballed into a bigtime two-way enterprise, as witness:

(1). It was Ashley-Steiner that delivered the new Gary Cooper hour series to the network, with likelihood that it will go into the Wednesday night 10 to 11 period as the alternate-week attraction to the U. S. Steel Hour.

(2). It was Ashley-Steiner that wrapped up the Walter Slezak situation comedy series, "Slezak and Son," already earmarked for sponsorship as a weekly nightime entry on CBS-TV next season.

(3). Not generally known to the trade is that the "Cinderella" spec a couple of Sundays back came in as an "Ashley-Steiner package," with the A-S agency broaching the whole idea to CBS' Hubbell Robinson Jr. and subsequently delivering Julie Andrews and Rodgers & Hammerstein.

Aside from its package enterprises, A-S has been expanding its literary division, notably as its affects its tv writers (Reginald Rose, Rod Serling, et al.) who are moving into pix and legit, with Marian Searchinger joining the Alden Schwimmer division of A-S in marketing the agency's stable.

KYW Gets Ticket to Traffic Court

Cleveland Station Greenlighted to Tape-Record Proceedings of Actual Cases

Cleveland, April 9.

In an effort both to help "educate and inform" motorists and to "reduce the high rate of traffic mishaps in Greater Cleveland," Judge George P. Allen okayed KYW's broadcasting of actual court traffic cases.

The 30-minute program "Traffic Court" beamed (5) at 10 p.m. Friday nights is believed to be the first time in Cleveland's broadcasting history that actual court cases will be aired, according to Mark Olds, KYW program manager.

In permitting tape recordings of "actual court cases," Judge Allen said he hoped motorists listening "while they are driving become more alert to traffic conditions and traffic laws, while the listening public at home realize that accidents and violations of traffic laws are not restricted to 'the other fellow,' but that they, too, can become traffic violators."

Plans to record the traffic court were initiated more than a year ago by Sanford Markey, KYW news director, who along with Judge Allen was a member of the Greater Cleveland Safety Council's Educational Committee for Traffic Emergency.

In recording the cases, a KYW engineer was set up in the courtroom but at no time disturbed court action. The "electronic coverage," said Gordon Davis, KYW manager, "proved that no interruption of court proceedings results from the inclusion of a microphone on the bench to record testimony. Defendants made their pleas, were not flustered one iota by a microphone. There were no special adaptations; no unusual arrangements, no unique preparations for the recording. It was a 'normal day in traffic court.'"

The traffic series, which may be extended to a full hour, is expected to serve as an experiment to possible television coverage of traffic court.

Western Pards

Not only are the networks pushing westerns into the forefront of new program formats, but they're doing it on a back-to-back basis. Both CBS and NBC this week set b-to-b pairings of half-hour shows, NBC on Monday nights and CBS on Saturdays.

At Columbia, it will be the new "Have Gun, Will Travel" Saturdays at 9:30 paired off with "Gunsmoke" at 10. At NBC, "The Restless Gun" at 8 will be the lead in for "Wells Fargo" at 8:30.

NBC Aims at Mon. For 'Restless Gun'

"The Restless Gun," NBC's new John Payne western (retitled from "Sixshooter"), is now tentatively slated for Mondays at 8 in the fall. Series, out of the MCA stable, was originally slated for Tuesdays at 7:30, but now NBC reported is clearing the decks for a sponsor bringing in his own package.

As of now, the only thing that can dislodge the western from its 8 p.m. Monday slot is an extraordinarily good hour kinescope version of the new "Escapers" series. The Delbert Mann-David Swift-David Shaw series is being kined in two versions on the Coast in a couple of weeks, hour and half-hour, and unless the hour turns out to be topnotch, the show will be cut back to a half-hour and installed at 7:30 Mondays. "Wells Fargo" will continue at 8:30, giving the web two back-to-back westerns.

$29-MIL AHEAD ON $79-MIL POT

In the face of a virtually complete programming changeover and a program & sales reorganization which saw a top-to-bottom personnel reshuffling during the past two months, NBC-TV is still running two months ahead of last year in nighttime time & program sales and renewals with some $79,000,000 already in the house for the fall.

Apart from the two-months-ahead angle, the network is $29,000,000 ahead of this date last last year, when the new business and renewals mark was at the $50,000,000 level. And that doesn't include the $26,700,000 in daytime and Saturday business that's come into the house in the past couple of months, nor the separate one-shot spectacular business already on the books.

Web's upbeat status is even more remarkable because (1), most of the money in the house ($52,000,000) represents new business, stemming from drastic overhaul of the nighttime schedule; this compares to only $20,000,000 in new business and $30,000,000 in renewals at this time year; (2), it was accomplished with either personnel brand-new or in new jobs, in the persons of exec v.p. Bob Kintner, sales v.p. Billy Goodheart, program v.p. Manie Sacks, nighttime programs v.p. Bob Lewine and eastern sales manager Chick Abry.

$52,000,000 Nighttime

Breakdown on the $52,000,000 nighttime business reflects the Chevrolet Sunday night Dinah Shore-Ginger Rogers 52-week full-hour buy, the RCA-Whirlpool and Liggett & Myers Eddie Fisher-George Gobel Tuesday hour, Alcoa-Goodyear's Monday night half-hour, the L&M-Max Factor Saturday night "Panic" buy, the Johnson's Wax alternate-week hour on Steve Allen, Scott Paper's Gisele MacKenzie purchase and two additional half-hour sales still under wraps.

On the renewal front, the $27,000,000 includes three renewals from Procter & Gamble, the "Loretta Young Show," "This Is Your Life," and the Tuesday at 9 period, into which P&G is slotting "Meet McGraw." P&G also renewed its half of "People's Choice," as did Borden's, while Scott has okayed "Father Knows Best" for another season and DeSoto-Plymouth and Toni will be back with the Groucho Marx "You Bet Your Life" quizzer.

The daytime total, consisting largely of P&G buys into "Matinee Theatre" and "Tic Tac Dough," along with Lever Bros., S.O.S. and Dixie Cup, comes to $21,700,000. Saturday business comprises Sunbeam and Bristol-Myers purchases of NCAA football; R. J. Reynolds'

(Continued on page 62).

$10,000,000 Four-Sponsor 'Crisis' Blueprint as Kintner's No. 1 'Baby'

If enthusiasm is running high around NBC-TV over the potential of its full-hour Monday night "Crisis" series which bows in the fall, it's because of the bigtime proof-tested production auspices surrounding the entry.

Hailed as "Kintner's baby" as the No. 1 acquisition in exec veepee Robert Kintner's multiple negotiations for MCA-packaged properties, "Crisis" has been blueprinted to permit for a $10,000,000 annual sponsor revenue split up into an alternate half-hour four-client spread.

"Crisis" breaks down thusly: There will be 22 live hour shows originating in New York under the general supervision of S. Mark Smith. This will be accomplished by reactivating the MCA-TV production unit that brought in the live segments of CBS-TV's "GE Theatre" last season. There is evep talk that Mort Abrahams will return to the MCA fold (he has since been toiling in the Showcase Productions vineyards as exec producer on "Producers' Showcase)."

In addition to the 22 live entries, there will be 20 full-hour films (all carrying the same suspense motif as the live shows and all utilizing major writers, directors and performers for originals and adaptations). Ten of the films will be off the Alfred Hitchcock beltline and the other 10 out of the MCA Revue Productions unit that is currently responsible for "GE Theatre." Thus NBC takes a "how can we miss?" attitude, notably insofar as the Coast-originating film series are concerned, on the basis that the same outfits that have catapulted Sunday night 9 to 10 on CBS-TV (with the GE and Hitchcock back-to-back entries) should translate Monday 10 to 11 on NBC into the same Top 10 rating status.

Some of the live shows will be done in color. As for properties and personalities, NBC says "we're going after the best, whether it's writers, stars or directors." Cited as an illustration: When NBC let it be known that "Crisis" would do an adaptation of Daphne du Maurier's "Split Second," Bette Davis put in an immediate bid for the lead. There will be 10 film repeats at the end of the season—five Hitchcocks and five of MCA Revue's Joan Harrison-produced entries.

Evelyn's Gambit

Hollywood, April 9.

Last week, on the set of "A Man Greatly Beloved" an Alfred Hitchcock telefilm, sequence called for a game of chess, but no one present knew the game, with one exception.

Seven-year-old moppet thesp Evelyn Rudie, co-starred with Sir Cedric Hardwicke, doubled in brass as instructor.

Alcoa-Goodyear Eye New '4 Star'

"Four Star Playhouse," which was bumped off CBS-TV last season to make way for "Playhouse 90," may reappear next fall, but on NBC-TV. Alcoa and Goodyear, searching for a half-hour adventure-type series to fill their Monday 9:30 spot, are reportedly hot on the property. New series would star Jane Powell, Jack Lemmon, David Niven and Charles Boyer in adventure yarns (rather than the anthology-type series featured in the old series).

Miss Powell and Lemmon would be the newcomers in the series, with Niven and Boyer holding over. Previous quartet comprised Boyer, Niven, Dick Powell and Ida Lupino. Powell, though not appearing, would still own part of the show via his interest in Four Star Films, which is producing the stanza.

JAFFE'S SHOWCASE TAPS FEIGAY AS EXEC PROD.

Paul Feigay, with "Omnibus" as associate producer for four years, has been named exec producer for Showcase Productions, the Saul Jaffe outfit slated to bring in NBC-TV specials.

Feigay will helm all of SP's specials next season. Feigay goes to work immediately on three projects, "Mr. Broadway, the Legend of George M. Cohan," May 11; "Pinocchio," late September; and "Hans Brinker," on Christmas night. Feigay also has started active work on a number of other specials under the SP banner. Feigay's one-year deal was set by Ashley-Steiner.

Wanda Hendrix in 'Pass'

Hollywood, April 9.

Wanda Hendrix is coming out of three-year retirement to essay femme lead in upcoming CBS-TV "Climax" play, "Avalanche at Devil's Pass," to air April 25.

Dick Boone TV'er To Lever & AHP

CBS-TV firmed up another segment of its Saturday night lineup by selling its highly touted Richard Boone western, "Have Gun, Will Travel," to Lever Bros. and American Home Products in the 9:30 period being vacated by "Hey Jeannie" and Procter & Gamble. Placement of the western is somewhat unusual, since it puts two oaters back-to-back, with "Have Gun" leading right into "Gunsmoke" at 10 p.m.

Web's Saturday 9 to 11 period is now firm, with the Nestle-Helene Curtis, Gale Storm "Oh Susannah" series slated to continue at 9, the "Have Gun"-Gunsmoke" parlay at 9:30 to 10:30 and "New York Confidential," with Wildroot as alternate-week sponsor in at 10. "Perry Mason" is currently the hottest contender for the 8 to 9 hour which Jack Gleason will vacate.

'Andy's Gang' Encore

Chicago, April 9.

The Frank Ferrin - produced "Andy's Gang," starring Andy Devine, is returning to the network wars in September in the Saturday morning 10:30 to 11 NBC-TV period, with Minnesota Mining lifting the tab every other week.

Agency is BBD&O.

Pinkham Exiting NBC for Bates

Chicago, April 9.

Richard Pinkham, one of the last of the "Weaver boys" at NBC, is resigning his job as v.p. in charge of advertising for the network. He is moving over to the Ted Bates agency to helm the radio-tv division.

Pinkham was brought into the network from the New York Herald Tribune by ex-prexy Pat Weaver and under the latter's regime served as v.p. in charge of television programming. After Weaver's departure he was given the new post under v.p. Ken Bilby.

Pinkham's successor has not been determined yet.

Senate Rating the Raters

Washington, April 9.

Senate Interstate Commerce Committee is looking into the big audience research organizations in the tv field. The committee wants to know "the possible impact of ratings upon the service the public receives and upon the overall development" of the medium.

In letters sent last week to the leading rating services, Chairman Warren G. Magnuson requested answers to a series of questions concerning their operations, methods employed to measure audience, services provided the industry, etc. Among the questions are:

"In your estimation, what effect, if any, does the publication of your measurements have on the success, or lack of success, of various programs, or on the success or lack of success for a broadcasting station in obtaining an account?"

"What percentage of your revenue is received from the business placed with you by the networks, by individual broadcast stations, and by advertising agencies and others?"

"What effect, if any, does the type of service ordered by a broadcast interest have on the manner in which you conduct your measurements?"

"Is any attempt made by your organization to correlate your results with other rating services? If not, why not? If so, how is this done?"

"Does a quantity order by a specific broadcast group have any effect on the manner in which you conduct your measurements?"

Other questions have to do with services provided subscribers, criteria employed in developing samples taken, differences in services provided by various rating organizations, timing of surveys in relation to actual broadcasts of programs measured, how results of telephone samples are compiled, and whether percentage of uncompleted calls are published.

Magnuson informed the services that in the course of the committee's extensive study of the tv industry "a number of inquiries or complaints concerning the national rating services which now provide tv program ratings" were received. These communications, he said, prompted his questions.

Whether the committee plans to hold hearings on this phase of its inquiry has not been determined. It may be more than a coincidence, however, that the committee's letter follows close on the heels of reports that the Network Study Committee of the FCC is having difficulty obtaining certain info it needs to make its report, which is due by June 30. Any questions of jurisdiction which may be raised by facets of the industry not licensed by FCC would not hold against the Senate.

Meanwhile, Kenneth Cox, special counsel for the Senate Committee, has returned to private practice in Seattle. A report on the network phase of the committee's investigation is expected to be issued soon.

Suggest FCC Make Like the UN: Set Up 'Trusteeship' for Miami Ch. 7

Washington, April 9.

A way out of the dilemma facing the FCC as a result of a court decision reversing its grant of channel 7 in Miami to the Cox-Knight-Trammell Biscayne Television Corp. was offered the agency last week. The solution: establish a "trusteeship" composed of the four original applicants for the channel to run the station (WCKT) pending final disposition of the case.

The Court of Appeals of the D.C. Circuit, in an order issued nearly a month ago, remanded the case to the FCC for further proceedings giving "adverse effect" to former NBC board chairman Niles Trammell's consultant contract with the network. The court held that Biscayne is "not necessarily disqualified" because of this contract but suggested that the agency's decision might have been different had it considered Trammell's "conflict of interest" as a mark against Biscayne's qualifications.

The "trusteeship" proposal was submitted by one of the applicants, East Coast Television Corp., through its Washington counsel, Scharfeld & Baron. The Court's "outright reversal" of the Commission grant, East Coast told the agency, means that "there is no authority in law for the continued operation of WCKT by Biscayne." Actually, said East Coast, Biscayne is precluded from operating the station under the Commission's licensing policies.

The court's decision, East Coast contended, "restored the parties to the status of equal competing applicants . . . which they enjoyed prior to the erroneous grant of the Biscayne application on Jan. 20, 1956." Therefore, it asserted, the Commission cannot grant any "new" application of Biscayne to operate the station pending the outcome of the proceedings.

(This was apparently aimed at the possibility that Trammell would terminate his consultant contract to comply with the court's decision).

Recognizing that the Commission may want to keep the station on the air pending further proceedings, East Coast suggested that there is "a lawful means" to do this and that it was sanctioned by the agency in 1953 when it permitted three applicants for channel 12 in Shreveport, La., to operate the station under a trusteeship so the area would not be without service until the contest was decided.

East Coast said it is "ready, willing and able" to negotiate with the other applicants for channel 7 for a trusteeship operation of WCKT, "including the possibility of saving Biscayne if, after further consideration, the Commission should grant the application of petitioner (East Coast) or one of the other applicants."

KAISER WINS CH. 13, HONOLULU'S 4TH TV'ER

Washington, April 9.

The FCC yesterday (Mon.) cleared the way for construction of a fourth tv station in Honolulu. Agency affirmed a decision granting Kaiser Hawaiian Village Television Inc., a Henry J. Kaiser subsidiary, an authorization for channel 13.

Commission denied a protest by KULA-TV against Kaiser's entry into the TV field on contentions that Honolulu cannot support a fourth station. Authorization was originally issued four months ago but agency was required under law to grant KULA a hearing on its protests.

K.C.'s 6-State Ballcasts

Kansas City, April 9.

Play-by-play of the Kansas City Athletics games will go out of here over a 48-station area network, including outlets in six states, it was announced last week by KMBC, which originates the reports. Reporting this year will be done by Merl Harmon, who has served the past two years, and Ed Edwards, newcomer who has taken the spot vacated by Larry Ray, now in Baltimore.

Network will function for the third straight year with Schlitz Brewing as sponsor.

Josie Carey Goes 'Com'l'

Pittsburgh, April 9.

Josie Carey, No. 1-rated local performer on WQED, the educational channel, who won a Sylvania Award two years ago for her and Fred Rogers' "Children's Corner," is going to double into commercial tv here, too.

KDKA-TV has just signed Miss Carey to do a half-hour morning show at 9 o'clock across the board beginning April 29. It's be called "Josie's Storyland" and she'll be assisted by Sterling Yates, of the Ch. 2 staff. Rogers, however, isn't going along on this project but both he and Miss Carey will continue the WQED daily program.

Steve Allison, Ex-WPEN, Is Acquitted in Philly; Station Weighs Status

Philadelphia, April 9.

Steve Allison, former WPEN commentator, was found not guilty on three morals charges growing out a vice investigation by the district attorney's office last fall. The acquittal was ordered by Judge Charles G. Webb, who presided at Allison's second trial in February. He heard the case without a jury. The first trial ended last December in a hung jury.

The judge also found the radio man not guilty on three other counts charging corruption of the morals of a minor. The state had held these counts in abeyance at the trials. The woman who testified against Allison at the first trial didn't appear at the second, because of illness. Her testimony was read from the record.

The acquittal was ordered by Judge Webb "for reasonable doubt." The only witness for the Commonwealth against Allison was Bernard Jacobs, former model agency operator who was sentenced last week to five to 10 years in prison. Calling Jacobs an "alleged accomplice and an admitted panderer," Judge Webb stated he "could not place much reliance on his testimony."

William B. Caskey, v.p. and gen. mgr. of WPEN, back-pedalled when asked about station's attitude. "We face further serious question and decisions. As a consequence, we cannot issue a conclusive statement at this time concerning the future status of Steve Allison and his relation to WPEN," Caskey said.

'JESSEL'S MUSIC HALL' ROLLS AFTER CARNEGIE

After his one-man show at Carnegie Hall, N. Y., this Friday (12), George Jessel heads to the Coast to do the first six of his "Jessel's Music Hall" for National Television Associates. In sequence the stars will be Eddie Cantor, George N. Burns and (former "Baby") Rose-Marie, to be followed by cavalcades on W. C. Fields, bandleaders and pioneer radio personalities. Jessel quickied to the NARTB convention to talk up his new NTA series.

Jessel's one-man shows are slated for May 12 in Kansas City, following the filming of the vidpix in Hollywood, and May 18 in Washington.

The Carnegie shindig under Harry D. Squires' management is a sellout, scaled to $47,000 at $50 and $25, for benefit of the City of Hope sanitorium, Los Angeles. Normanlly the $4.80 tickets would produce a $7,700 gross.

Rounsaville Ups Fulton

Atlanta, April 9.

New general sales manager for the Robert Rounsaville radio chain is John Fulton, upped from station manager of WQXI here. Meantime, his assistant at the station, Frank Erwin, takes over as the new local chieftain.

Rounsaville owns stations in seven cities—Atlanta, Cincinnati, Louisville, Nashville, Jacksonville, Tampa and Miami Beach.

JIM LOWE

Dot Records

Still riding high with "GREEN DOOR," Current release "BY YOU"—"I FEEL THE BEAT." Radio-TV Personality—Eight solid hours weekly—WCBS, New York, plus Major TV Guest Shots:—Star Salesman for Libby's, Hoffman's, many others.

Personal Management
CSIDA-GREAN Associates, Inc.
101 West 55th Street, New York
Circle 7-0700

KLAC in D.J. Shakeup; Jack Smith, Potter Step In for Moore, Bradley

Hollywood, April 9.

Two-fifths of KLAC's "Big Five" deejay lineup was shaken up last week, with quondam bigtime radio singer Jack Smith and Peter Potter set to take over for the departing Del Moore and Bill Bradley on April 15. Both Moore and Bradley are ankling at own requests, to accept other radio-tv employment.

Smith inked his pact, which will bring him a reported $25,000 annually, last Wednesday (3), climaxing two weeks of negotiation. Potter, who's been confining his KLAC appearances to weekends for the past year, agreed to come back on a fulltime scale the following day. Last year, Potter, formerly a fulltime KLAC deejay, had asked station topper Mort Hall to reduce his commitments because of outside assignments.

According to Hall, Potter takes over the 1-4 p.m. time slot being vacated by Moore, and Smith takes over the 9:30 a.m.-1 p.m. period left by Bradley.

'McGRAW' VICE WYMAN FOR P&G'S TUESDAY

Procter & Gamble this week decided to continue with its Tuesday at 9 period on NBC-TV in the fall despite its cancellation of "Jane Wyman Theatre," and promptly installed "Meet McGraw" as its new entry for the time. "McGraw," a Don Sharpe-Warren Lewis film package, stars Frank Lovejoy and is based on the old "Nightbeat" radio series.

There's a good chance that P&G will preem "McGraw" during the summer, to get the jump on the slack dog-days competition. A decision on that should be forthcoming from the Benton & Bowles agency within the next week. If the agency decides to hold back till fall, reruns of the Wyman films will be used.

How to Kill TV

Minneapolis, April 9.

A Twin Cities highschool ninth grader, Lorand Andahazy, exhibited at the second annual Regional Science Fair at Hamline Univ. a demonstration of photo voltaic cells, one "facet" of which was a tv commercial killer.

The killer, designed to "benefit" video viewers, is a device which sits on top of the tv set. The apparatus has two holes which house two photo cells.

If the video viewer wants to turn off the audio, he shines a flashlight at one of the photo cells, and the sound fades instantly.

When he wants to turn the audio on again, he reaches once more for his flashlight and this time flashes it at the other cell through the hole.

'21' Into Nielsen's Charmed Circle

"Twenty-One" has finally cracked the Top 10 Nielsen list, landing in sixth place as the sole NBC entry in the average audience bracket (quizzer, along with Perry Como, makes the total audience category as well). Rest of the AA group is all CBS, including a newcomer to the Top 10, "Gunsmoke." Incidentally, despite "Twenty-One's" appearance in sixth place, "I Love Lucy," its competitor in the Monday at 9 period, still lands in No. 1 position with a 43.9 rating (as compared with "Twenty-One's" 37.0). Ratings cover the two weeks ended March 9.

TOTAL AUDIENCE		AVERAGE AUDIENCE	
I Love Lucy (CBS)	46.9	I Love Lucy (CBS)	43.9
Ed Sullivan Show (CBS)	44.0	G. E.-Theatre (CBS)	40.8
G. E. Theatre (CBS)	43.4	Alfred Hitchcock Presents (CBS)	38.2
Alfred Hitchcock Presents (CBS)	41.2	$64,000 Question (CBS)	37.4
$64,000 Question (CBS)	40.0	December Bride (CBS)	37.1
Twenty-One (NBC)	39.8	Twenty-One (CBS)	37.0
December Bride (CBS)	39.5	Gunsmoke (CBS)	35.8
Perry Como Show (NBC)	39.5	Arthur Godfrey's Scouts (CBS)	35.4
Disneyland (ABC)	39.4	Millionaire (CBS)	35.2
Arthur Godfrey's Scouts (CBS)	39.2	I've Got a Secret (CBS)	34.8

GE Cancels Eva Bartok, But Because of Circus, Dorothy Malone's Oscar

General Electric last week put through a cancellation of a "General Electric Theatre" show starring Eva Bartok, who made the tabloids with a boyfriend-ex-husband triangle battle in the boyfriend's L. A. apartment. Substituted for the filmed "Bargain Bride" Sunday (7) night was "Clown," the Emmett Kelly biopic starring Henry Fonda, which was shown for the third time in as many years.

The cancellation of Miss Bartok's film had nothing to do with her headlines, a BBD&O rep insisted, and was decided upon before the fracas. Reason was that the sponsor and agency wanted to rerun "Clown", because: (1) it's become an annual for the series around circus opening time (Ringling Bros. and Barnum & Bailey opened Wednesday (3) in N. Y.'s Madison Square Garden) and (2) because Dorothy Malone, who costars in the pic with Fonda, just won an Oscar for Best Supporting Actress. Agency had to negotiate for the rerun with Fonda, who owns the negative (GE and Revue Productions, which produces the show, often gives top stars ownership of their film to induce them to appear on the show), and these negotiations were wrapped up before Miss Bartok got into her hassle. Her pic won't be shown till September, since the rest of the schedule is set till then.

Charles Newton, the BBD&O supervisor on the show, said last week that "we were afraid everyone would think we cancelled the show because of the headlines, but it just isn't so. I was out on the Coast last week negotiating the deal with Fonda before this thing happened."

Even though the headlines weren't the cause of the cancellation, there's no doubt that GE has been breathing easier because of it. Sponsor uses institutional commercials on the show and is particularly careful to stay away from notoriety, particularly since the Nella Bogart revelations of a couple of months back in which Miss Bogart admitted to operating a call-girl service for a couple of New Jersey GE distributors, even using her charms to sell several carloads of appliances to boot.

MENNEN, PURINA TAKE '57-'58 ABC-TV SEGS

Mennen and Ralston-Purina have inked half-hour slots for next season over ABC-TV. The contracts have an interlocking aspect, with Mennen firming Thursdays at 9:30 p.m. and the cereal house giving up that period to switch to Mondays at 8:30.

Mennen pact was signed after a delay of a month, in which three extensions on the sponsor's option were granted before the signing was completed. It's understood Mennen has dropped plans to use "O.S.S.," a Flamingo Film vidpic stanza, as the Thursday entry.

Ralston-Purina will start in the Monday time on June 17 and continue through next season. Sponsor will continue with its current "Bold Journey," which will be followed at 9 by "Voice of Firestone" and at 9:30 by Lawrence Welk. Status of the 7:30-8:30 "Wire Service" has not been settled, with network interest seemingly waning on bringing the 60-minute telefilm adventure back for another season.

Slezak Series To Shulton, Lever

It looks like Shulton and Lever as alternate-week sponsors of the new Walter Slezak situation comedy series, "Slezak & Son," with CBS-TV reporting the deal "just about 95% set."

Show, an Ashley-Steiner package in collaboration with CBS, is headed for the Tuesday evening 8:30 to 9 period in the fall. Howard Teichmann will produce and write the series, which is being filmed in N. Y.

NBC-TV Panics on 'Panic' For Sat.; L&M, Max Factor To Get 'Light' 9 P.M. Slot

Liggett & Myers and Max Factor won't be sponsoring "Panic" on NBC-TV Saturday nights next fall, although they will switch to the Saturday 9 p.m. period at that time.

NBC-TV has nixed the show on the grounds that it's too violent a departure from the Saturday night continuity set up by Perry Como at 8 and Gisele MacKenzie at 9:30 (with "Hit Parade" at 10:30 completing the cycle).

Web hasn't set a replacement yet, but will pick a light entry, either in the musical or comedy class. Sponsors are going along with the decision.

"Panic" will run through the summer in its current Tuesday position until the sponsors switch over to Saturdays in September.

CBS' VIDEOGRAPHY OF BRISCOE ON '90'

Hollywood, April 9.

The question of who's going to do the life story of Robert Briscoe, Lord Mayor of Dublin, was settled last week by CBS-TV, which sewed up the rights for its "Playhouse 90" program during Briscoe's Coast visit.

Elick Moll, has been assigned to script the program, to be televised in June. Moll's last assignment was "Sizeman and Son," Eddie Cantor-starring "Playhouse."

Briscoe, now touring the U. S. on behalf of the United Jewish Appeal, will appear on the program, with his sequences to be filmed before he returns to Eire.

Thornton Quits WXHR-FM In Hub to Go Capricorn

Boston, April 9.

John R. Thornton, manager of FM'er WXHR since 1950, has resigned to become v.p. and managing director of the newly organized Capricorn Corp. Thornton will continue to broadcast two of his programs over WXHR, however, "Record Review" and "First Chair." He will also remain veep and director of Middlesex Broadcasting Corp.

He left station WBMS in the fall of 1950 to assume management of WXHR, which he developed into N. E.'s outstanding classical music station. Thornton has been a broadcaster, writer and promotion exec for more than 20 years, and is a director of the Hi-Fi Music Fair Assn.

P&G'S 'CONTROL CAN GO HANG'

Bob Sarnoff's Vox Popper

In an admitted "mild experiment in plagiarism," NBC president Bob Sarnoff has instituted a personal newsletter to the country's radio-tv editors styled after the "Letter from the Editor" or "Letter from the Publisher" columns in magazines. The Sarnoff newsletter, which will detail the philosophy behind schedule changes, certain types of programming, specs, etc., will start as a biweekly with publication thereafter depending on "developments within the industry." It's believed the first time a network prez has used this sort of personalized approach to publicizing his views.

First newsletter, which went out Friday (5), was largely introductory. In explaining the reason for the publication, he said that a recent survey by NBC Press Dept. uncovered a 120% increase in space devoted to radio-tv over the previous year. He added that "the thought is that there are a lot of hanging whys, whats and hows in broadcasting today—and that perhaps I am in a logical position to answer some of them."

Sarnoff also went into the matter of the positioning of spectaculars, with specific reference to a letter from a retired four-star general who objected to the preemption of "Twenty-One" by the "Romeo & Juliet" spec. "We're going to do more of these cultural attractions in the future," Sarnoff said, but then went on to explain NBC's "scatter plan" under which the specials will run different nights of the week, with kidshows set early and adult specs slotted late, but sans any rigid one-in-four weeks scheduling.

'Lively Arts' Seeks Lord 'Infamy' As Fall Preem In Face of Pix Bids

"The Seven Lively Arts," CBS-TV's ambitious cultural entry for next fall, is beginning to gather steam. Show's exec producer, John Houseman, last week initiated negotiations for rights to "Day of Infamy," Walter ("A Night to Remember") Lord's detailed description of the attack on Pearl Harbor. Houseman, who reportedly is willing to pay $5,000 for the television rights, wants to do the current Book-of-the-Month Club selection as his preem show in September.

Complicating any television deal, however, is bidding by three picture companies for the rights. These are Hecht-Hill-Lancaster, 20th-Fox and Columbia, all of whom, like Houseman, are dealing with William Morris. All three presumably are demanding that no televersion be done before the appearance of the picture, which would preclude a September telecast.

Meanwhile, on the personnel side of the "Arts" project, Jack McGiffert, writer on the WCBS-TV, N. Y., "Camera Three" show which the station feeds to the CBS-TV network, has moved to "Arts" as associate producer under producer Robert Herridge. There's no connection between McGiffert's "Camera Three" identification and the fact that Herridge used to produce the show, since Herridge also wrote his own scripts and it wasn't until he left the stanza to take on "Studio One" last summer that McGiffert joined the show. McGiffert's move leaves "Camera Three" producer Lewis Freedman minus one writer.

NBC Goes After 'Daddy' Thomas

When "Make Room for Daddy" leaves ABC-TV next fall, it is no longer certain at this moment whether it will take up with CBS-TV under the General Foods banner. It was reported late last night (Tues.) that the new sponsor is dissatisfied with a CBS plan to move it into a time period other than the one originally promised, 8 or 8:30 Friday. As a result, GF is dickering with NBC-TV, reportedly for a place in the latter's substantially revamped Friday lineup.

GF, through Benton & Bowles, will be taking the show away from Kleenex and Armour which share it now on alternate weeks over ABC-TV.

WLIB Files for FM'er

WLIB, N. Y., has filed with the FCC for operation of a 20,000-watt FM station on 107.5 kilocycles.

Station, which gears a good deal of its programming for the metropolitan Negro market, has increased its five-minute newscasts from 29 to 39 weekly.

L. A. Radio's 35th Anni

Hollywood, April 9.

Thirty-fifth anni of commercial radio in L. A. will be marked on April 16, when KFI celebrates the day it began broadcasting in 1922.

Station, a pioneer NBC affiliate owned by Earle C. Anthony, went on the air with five watts. KFI, still an NBC affiliate, is now a 50,000-watt clear channel station.

Friendly-Murrow Package Global TV Panel Show

Fred Friendly and Ed Murrow, co-producers of "See It Now," are joint owners of a new half-hour package designed for nighttime showcasing as a weekly entry which has excited some enthusiasm among the network's top echelon. Pilot is already being shown around the agencies with an eye toward a fall premiere.

Program is called "Small World" and brings together via film (and an open transatlantic line) a panel of three from different parts of the world, with Eric Sevareid as the anchor man in New York. Via a split-screen technique all four participants would be shown on the screen in a give-and-take on specific questions sent in. (For those questions used the writer gets a round-trip ticket to London.)

Thus Friendly and Murrow are incepting tv's first global panel show which, through the expediency of the open telephone lines and four cameras working simultaneously, permits for instantaneous integration. One panel, for example, would comprise Groucho Marx in Hollywood, Bertrand Russell in England and Ernest Hemingway in Cuba. Another panel would comprise Clare Booth Luce in N. Y., Aneurin Bevan in Cardiff, Wales, and Cecil B. DeMille in Hollywood. Still another panel plan, using T. S. Eliot, Sen. William Knowland and Tallulah Bankhead.

Bette Davis' Series

Hollywood, April 9.

Bette Davis has agreed to hostess a dramatic anthology series, to be produced by Jerry Stagg, in conjunction with the Hal Roach studios. Proposed series is an outgrowth of a recent Roach "Telephone Time" segment in which Miss Davis starred. Stagg also produces the "Telephone" series.

Miss Davis also will star in several of the segments. Starting date isn't set yet, nor is sponsor and network.

PRODUCTION UNIT IS BREAKING UP

The Procter & Gamble sponsorship picture is being eyed closely by the trade in general, for it has long been axiomatic that as P&G goes so goes the whole Madison Ave. agency-sponsor kaboodle. By virtue of the fact that it is the No. 1 spender in the entire tv picture P&G's decision to divest itself of programming control by buying into network-owned properties (as witness its $20,000,000 NBC-TV daytime stake in "Matinee," "Tic Tac Dough" and "Queen For a Day") has significant overtones to clients in general.

P&G had long boasted of its own indie production unit, with the medium's top advertiser staying close to all its properties. But with its cancellation of the Tuesday night "Jane Wyman Theatre," P&G has now practically eliminated itself from the nighttime competition as a "client producer." As far as nighttime renewals go, "Loretta Young Show" is owned jointly by the star and her husband-producer, Tom Lewis, while "This Is Your Life" is a Ralph Edwards-NBC production.

Thus it isn't surprising that the key men in the P&G production unit have been exiting for greener pastures. Bill Craig deserted the P&G camp some time back to join the William Morris forces and it's now reported that MCA is making overtures to Gail Smith.

As far as daytime is concerned, P&G still has a vested production interest in its CBS-TV cross-the-board serials (out of the Benton & Bowles shop) but here, too, a serious problem has arisen. This has been created by the expansion of P&G to a point where it is now a 30-brand empire, with many soap brands in competition with one another. Thus the company has been faced with a situation where, on a back-to-back program basis, it is extolling the virtues of one brand while inferentially saying nasty things about another of its brands being advertised either fore or aft.

While P&G has been reducing the status of its production group, the brands group has moved in to dominate the picture. The decision to buy into already-established properties in 15-minute segments and thus perpetuate the P&G brand on a much more scattered basis throughout the daytime is finding increasing favor with the company's top brass.

'Lucy' Still A Darb With ARB

"I Love Lucy," bounced from No. 1 post in the February ARB's by Perry Como, is back on top in March. Como, meanwhile dropped to 10th place in the ratings but was second in the number of viewers. At the top, "Lucy" had a 49.6 ARB, with 48,410,000 viewers. Second on ratings was "$64,000 Question" with a 41, dropping to 10th in audience with 33,920,000 viewers. Como's audience was 39,190,000, which signified nearly a 10,000,000 viewer drop from first to second place, while his rating was 36.4.

Ratings cover March 1-7:

I Love Lucy (CBS)	49.6
$64,000 Question (CBS)	41.0
You Bet Your Life (NBC)	38.7
I've Got a Secret (CBS)	38.0
Alfred Hitchcock (CBS)	37.3
Ed Sullivan (CBS)	37.2
G.E. Theatre (CBS)	37.2
Disneyland (ABC)	36.7
Red Skelton (CBS)	36.5
Perry Como (NBC)	36.4

'Dough' for Cantor

Legit and tv pressagent Arthur Cantor is making his live television bow this week. He's booked as a contestant on "Tic Tac Dough." It came about in almost casual fashion. Having a drink with "TTD" packager Dan Enright, Cantor asked, "How do you get on one of those quiz shows, anyway?" Couple of days later he got a call from the Barry & Enright office telling him to report for the "entrance exam," which he subsequently passed.

Cantor's reason for the stint is simple—he wants to make some money.

Kaiser-Armstrong To NBC-TV: We're Happy With Tues.

Kaiser Aluminum and Armstrong Cork have reached a deadlock with NBC-TV in their negotiations for a renewal of the alternating Tuesday "Kaiser Hour" and "Armstrong Circle Theatre," with both sides refusing to budge. At issue is NBC's insistence on moving the hour dramas from their current 9:30-10:30 slot to 10-11 p.m. and the sponsors' equal insistence on remaining where they are.

Meanwhile ABC-TV has submitted 8-9 p.m. Thursdays as a spot to the alternating sponsors.

Network has spent several weeks researching the past rating histories of drama shows and has come to the "unshakable" conclusion that 10 to 11 dramatics fare far better rating-wise than any others. Web did a complete back-issue history on "Studio One," "Lux Video Theatre" and "U. S. Steel Hour" and compared them with hour dramas in other periods in coming up with its findings. Moreover, it's convinced that hour dramatics at 9:30 can't do a job against CBS-TV's Red Skelton and would like to slot a half-hour show to compete with him.

Web insists that it's not trying to "force" the sponsors out of the time. It's offered them first crack at 10 to 11, or the choice of the 9:30 to 10 slot should they care to go into half-hour programming. But by the same token, it won't accede to their demand for the 9:30 hour slot. Kaiser and Armstrong insist they'll stay put; they don't like the idea of moving in cold against "$64,000 Question," for one thing, and they feel they've been showing continuing improvement in the current slot, for another.

If Kaiser & Armstrong should decide to ankle and place their shows on another web (one complication is the fact that Talent Associates, which produces both shows, is tied to an exclusive NBC pact, though the web gave them permission to do six du Pont specials on CBS), NBC will either slot the "Robert Montgomery Presents" live dramatic stanza or break up the 10-11 period into half-hour shows.

Falstaff's AM Grid Buy

Hollywood, April 9.

Although baseball season has yet to start, Falstaff Brewing Co. has bought radio broadcast rights to 1957-58 L. A. Ram pro grid games.

Home and road games of both Rams and S. F. 49ers will be broadcast over a net of California, Arizona, Nevada and West Texas stations by the brewery.

Metro Maps Garland-Astaire Specs, Others at $300,000 Each

Hollywood, April 9.

Metro is branching off into the tv spec field and on the studio's planning board are up to a dozen 90-minute shows each carrying a pricetag of $300,000. It's not entirely speculative, as negotiations are now progressing with Foote, Cone & Belding agency for two of the color specials to star Judy Garland and Fred Astaire, with Ford possibly footing the bill to introduce the new Edsel model.

The programs, according to Sam Marx, production executive of Metro's tv operation, will have a revue pattern, with the stars appearing in the filmed format that also will be laced with high spots from films they have made in the past at the studio. The clips will be tied into the story line with an album effect of their outstanding performances.

Also being considered for the spec series are Frank Sinatra, Gene Kelly and Kathryn Grayson. Other agencies beside FCB have shown an interest in the 90-minute color specials, according to Marx, and negotiations have been incepted. Both Miss Garland and Astaire are said to have consented to appear in the spec series.

Metro will assign a special staff of producers and writers to the specs.

Dolph Martin Kids Hit Hub's WBMS

Boston, April 9.

Dolph Martin, the graduate of the Harvard Medical School who immediately became a composer-conductor, is back in his native diocese after some years managing talent and masterminding phonograph albums. He started a revived version of his hardy perennial "Youth on Parade." This series originated at the old WEEI here and later transferred to the CBS network out of New York.

For the new incarnation the show is a Saturday morning half-hour at 10:30 over WBMS in the Hotel Somerset. It kicked off over weekend with the mayor of Boston, John B. Hynes, in the flesh for a welcome spiel. Hotel is providing its ballroom, the format drawing the presence of kids and parents in droves.

As on previous run, "Youth" has umpteen tie-ins with civic organizations devoted to the young in years and heart. Each week a Certificate of Merit goes to some organization pet the Scouts, both sexes, Hi-Y, Y-Teens, Junior Red Cross, Catholic Youth Organization, B'nai B'rith Junior Council, and so on.

As an entertainment core Martin has trained a choral group of nine youngsters, the Dolphins.

Because of its long run in the past, "Youth on Parade" graduates are now established pros in some instances. Invited back as guests are Eliot Silverstein, associate producer of "Omnibus," Eliot Field with Gabriel Heatter staff, Bill Courtney of the Four Esquires, Ruth Casey, now a recording soprano, and James Lawton, today a member of the Massachusetts legislature.

Todds, Van Dorens' 35.2, 4-Year 'P to P' Record

"Person to Person" hit its all-time Trendex high last Friday (5), when the CBS-TV show registered a 35.2 with an audience share of 63.9. It's a four-year mark for the Ed Murrowcast.

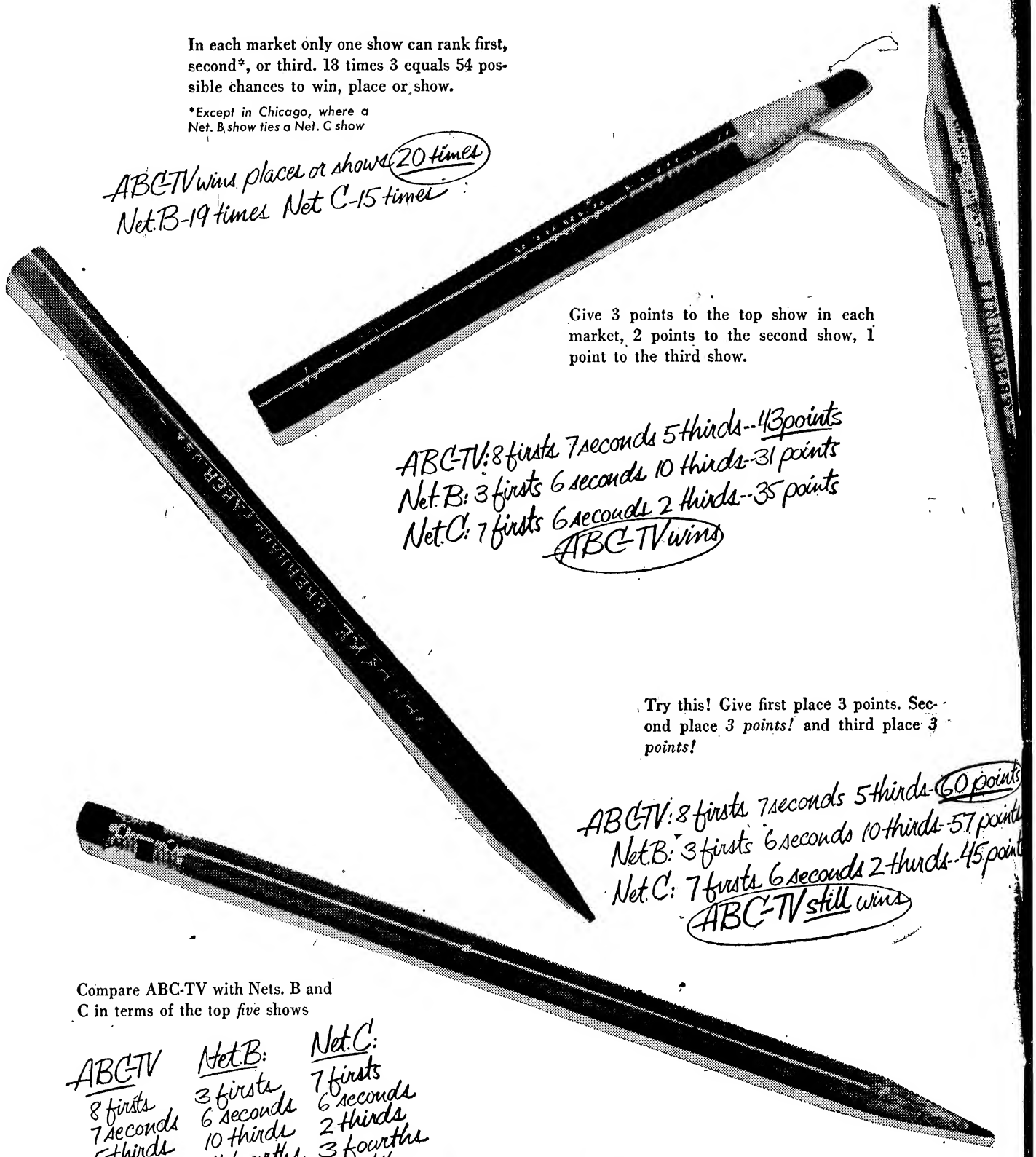
It's only guesswork as to which personalities were responsible for breaking the bank. Interviewed were Mike Todd and wife Elizabeth Taylor, and Mark and Mrs. Van Doren. Previous "P to P" highs were the 33.2 of Marilyn Monroe and the 30.3 of the Duke and Duchess of Windsor.

Take a pencil and

In each market only one show can rank first, second*, or third. 18 times 3 equals 54 possible chances to win, place or show.

*Except in Chicago, where a Net. B show ties a Net. C show

ABC-TV wins, places or shows 20 times
Net. B-19 times Net C-15 times



Give 3 points to the top show in each market, 2 points to the second show, 1 point to the third show.

ABC-TV: 8 firsts 7 seconds 5 thirds--43 points
Net. B: 3 firsts 6 seconds 10 thirds--31 points
Net. C: 7 firsts 6 seconds 2 thirds--35 points
ABC-TV wins

Try this! Give first place 3 points. Second place *3 points!* and third place *3 points!*

ABC-TV: 8 firsts 7 seconds 5 thirds--60 points
Net. B: 3 firsts 6 seconds 10 thirds--57 points
Net. C: 7 firsts 6 seconds 2 thirds--45 points
ABC-TV still wins

Compare ABC-TV with Nets. B and C in terms of the top *five* shows

ABC-TV	Net. B:	Net. C:
8 firsts	3 firsts	7 firsts
7 seconds	6 seconds	6 seconds
5 thirds	10 thirds	2 thirds
4 fourths	11 fourths	3 fourths
5 fifths	10 fifths	4 fifths
29 wins	40 wins	22 wins

you can't win em all.

PLAY RATE-O

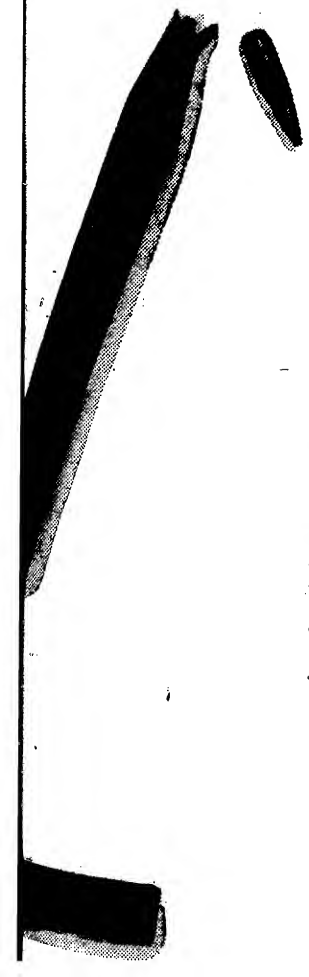
Rate-O (sounds like Plato) is the exciting TV rating game that's sweeping the industry. Any number can play. If you can add, multiply and divide, you're ready for Rate-O. Throw Rate-O parties. Start Rate-O clubs. It's fun. It's educational. It's the best way to find out exactly how ABC-TV rates *in the eighteen ARB February-rated 3- or 4-channel markets where all networks have equal or comparable facilities.* So, don't just stand there . . . sit down and play Rate-O!

READ THESE SIMPLE RULES:

1. Players must use the latest (Feb.) ARB Reports. If your figures indicate that ABC-TV's top program ratings on its affiliates beat the other networks' (see examples at left), you win. If they don't, start over.

2. Base all arithmetic on these facts: In 8 of the 18 markets, an ABC-TV show has the highest rating. In 7 of them, an ABC-TV show has the second-highest rating. In five of them, an ABC-TV show has the third-highest rating. (Networks B and C don't do so well.)

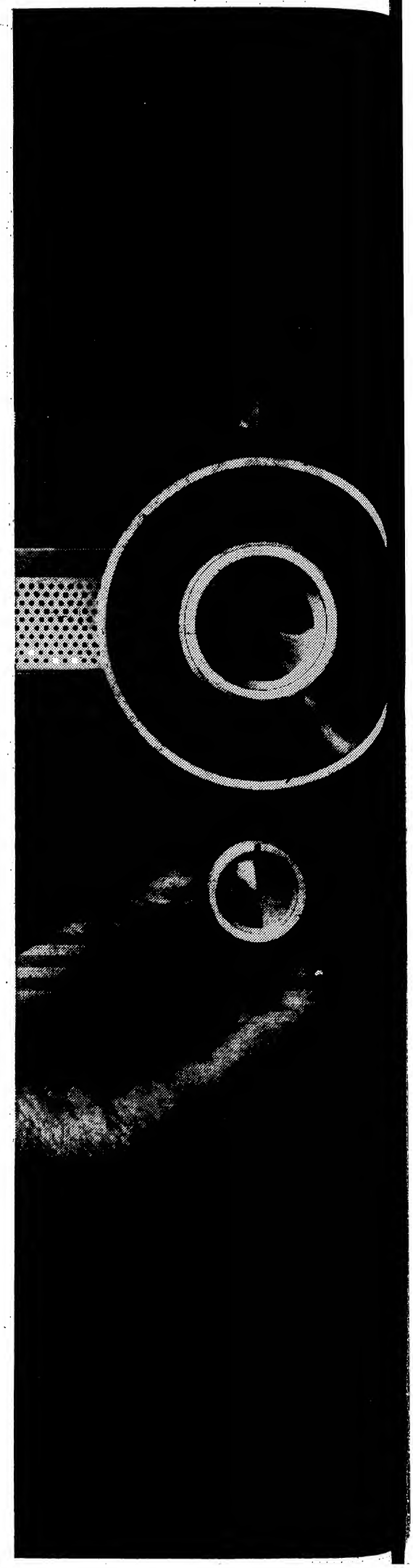
3. Remember: these 18 markets comprise one-third of the nation—11,672,000 TV Homes. *(Very little Rate-O is played in these markets. People are too busy watching ABC-TV.)*



PLAY FUTURE RATE-O! This involves higher mathematics and is based on what's *going* to happen when ABC-TV's fabulous new fall line-up hits these (and many new) markets. Frank Sinatra, Pat Boone, Mike Wallace, Walt Disney's Zorro, The Real McCoys, Guy Mitchell and The Californians are all top properties. And they are only part of ABC-TV's fall line-up. Will ABC-TV have a superb year? It figures!

abc
television network

who turned



up the volume?

R. J. Reynolds helped. So did Dow Chemical, Norwich Pharmacal and Park and Tilford. Plus the eight other big-time advertisers who helped boost ABC Radio's new business volume to over 5 million dollars – just since January.

But that's not all. ABC Radio renewal business since January adds up to a tidy 3½ million dollars more. Back for second (and third) helpings are General Foods, Sterling Drug, Charles Pfizer and a dozen other blue chips. Total volume, old and new: 8½ million and more to come.

No doubt at all about the reception advertisers are giving this lively medium. ABC Radio is coming in loud and clear!

abc radio network

'Left-Out Literateurs' in Metro Library Aimed at Studio's TV Series

From 300 to 400 unproduced properties in the Metro library, some by such authors as Sinclair Lewis, William Faulkner and Elmer Rice, are up for grabs for tv exposure via Metro-TV. The Loew's subsid is readying an hour "Mystery Street" series for ABC-TV and working on a full-hour anthology series, "MGM Theatre," on which many of the unproduced properties will find a berth.

The name writers in the Metro catalog also include I.A.R. Wylie, Edith Wharton, Kathleen Norris, Ruth Gordon and Garson Kanin, Sidney Skolsky and Louis Bromfield. For a variety of reasons, their submitted scripts never reached the theatrical screen. Now, with Metro going boom-boom in the tv field, they are being dusted off for possible tv exposure. Plan is to supplement the catalog with fresh properties and possible tv adaptations of successful motion pictures for new telefilmed shows.

For the pilot of "Mystery Street," in which Metro-TV and ABC-TV are partnered, an original by Sinclair Lewis, "The Willow Walk" has been submitted for ABC-TV approval. "MGM Theatre," on which preliminary work is now going on, probably won't be ready for network sale until a year from now.

On the "Min and Bill" half-hour series project, Charles C. (Bud) Barry, v.p. in charge of Metro-TV, has left for Italy for huddles with Gracie Fields, who accepted role after reading initial script, Pilot rolls April 22 with Clifford Goldsmith doing script. Also in script mill is "Northwest Passage," based on old Metro pix, which is to be done in Hollywood.

Barry also is due to visit London, conferring with British Broadcasting Co. execs and officials of British commercial tv interests on Metro projects. He also will look over production facilities there for possible lensing in Britain of a "Mr. Chips" skein and an anthology series, before returning home next week.

Swift's Many Puffs

Product conflict is becoming an incrasing source of concern for most commercial announcers in television. As they pile up credits for various products, the scope of potential freelance assignments is reduced.

Not so Allan Swift, though. Swift, who does voice-over narration and voices for live-action and animated commercials, seems to be reversing the procedure. He's just wrapped up a blurb for Winston Cigarets, and his ciggie roster now embraces Chesterfield, Old Gold, Viceroy, Cavaliers and Winstons.

Banner Earnings Registered by NTA

National Telefilm Associates registered an alltime high in earnings and sales for the first six months of its fiscal year, with net income jumping 275% to $508,631 and sales up 196% to $7,178,392 for the six months ended Jan. 31. The record not only is 275% ahead of the same six months last year, but exceeds the total net for all of fiscal 1956.

Comparative figures show the current six months' earnings level of $508,631 equal to 70c per share, as compared with $135,813 or 20c per share for the same period last year. On the sales end, exhibition contracts thus far this year of $7,178,392 compare with only $2,423,483 for the first six months of last year. Film rentals, representing acutal billing, came to $4,511,670 for the first six months of this year, 202% ahead of the $1,494,888 of fiscal '56.

Company, which only a couple of years ago operated at a loss and paid no Federal income taxes, had a pre-tax profit for this six months of $985,631, a rise of 456% over the pre-tax profit of $177,410 in the first six months of last year. Net deferred film rental income—comprising future billings based on exhibition contracts already written and income to be realized within 18 months—is at a $1,884,103 level, up 53% over the mark of a year ago. Working capital s $3,640,791, up 28% over last July.

On a quarterly basis, the second quarter of fiscal '57, ending Jan. 31, represents an advance on all fronts over the first quarter, ended Oct. 31. Second quarter net came to $283,012, 25% above the first quarter net, while sales were $4,137,609 in the second quarter, 36% above the first quarter level of $3,040,783.

Lamont to Meg 'Canova'

Hollywood, April 9.

Set to direct pilot of "Judy Canova Caravan" last week was Charles Lamont.

Initialer rolls Monday (15), with Albert C. Gannaway Productions lensing.

Martin Leaves Ziv

Hollywood, April 9.

Quinn Martin, Ziv production exec, is exiting his post.

He'll concentrate on freelance writing and production, and prep a pair of tv properties.

RKO Teleradio's MacNamara Pair

RKO Teleradio, which already has plunged into the telefilm production field via a co-production deal with Ben Fox, has lined up indie producer Paul MacNamara for another two projects and is holding talks with other indie producers on at least three major properties.

The MacNamara deal involves two half-hour skeins. One, "Mr. Big," concerns the life of a bigshot Hollywood producer, to be treated in the comedy vein. The other, "Family Tree," concerns a particular family in different historical periods, with 10 name stars to be sought for the cast. Contract with MacNamara, formerly partnered with Jack Chertok on "Private Secretary," calls for RKO to finance pilots, with a 50-50 divvy of proceeds when show is sold.

In a similar deal, Fox, producer of "Waterfront" and "Code 3," inked to do two skeins, "Rails" and "Charter Pilot," in addition to a possible 90-minute filmed show on the Coast Guard.

FPA's Session on 'New Horizons for TV Comm'l' Has 'Old Horizons' Aura

Some agency executives concluded after last week's Film Producers Assn. presentation on "New Horizons for the Television Commercial" that there is actually nothing new in production values. At least, FPA showed them nothing new.

Only well-defined advance made by the producers, according to a key handful of about 500 agencymen attending the New York forum was that the meeting was a demonstration that commercial telefilm producers were better organized than at any time in the first 10 years of commercial video. Until nearly two dozen producers banded into the present-day version of FPA there was no unity to speak of, except in joint union negotiations, and then not everybody participated. Common cause of FPA today is to keep biz from going to the Coast, according to members of the organization.

But while there was nothing new in this two-hour pitch on "new horizons," it was felt by leading agency attendees that technically the quality of telefilm commercials is uniformly high on both coasts and among almost all of the country's leading 50 or so producers. There is especially little difference in quality, it was asserted, among the New York producers of "live action" commercials. As a matter of fact, it was one of the producer's own number who admitted recently there couldn't be too wide a difference in commercial quality, at least in New York, since the

(Continued on page 50)

Official's Dime-a-Year Divvy

With gross sales for the first eight months of Official Films' current fiscal year 75% above that of the same period last year, company's board of directors decided on an annual 10c dividend policy, the first semi-annual dividend of 5c payable June 3 to stockholders of record April 30.

Action of board makes Official one of the first of the publicly-held tv distribution companies to go on an annual cash dividend basis.

Gross sales for first eight months of fiscal year ending Feb. 28, 1957 were $6,368,000, compared to $3,638,000 for the eight-month period in the preceding fiscal year. Official prez Harold L. Hackett, commenting on sales figures, foresaw the most successful year in Official's history, as well as underlining the substantial promise in Official's new shows, headed both for network and syndication.

Lineup includes two costume-action series out of the British-based Sapphire Films shop, "The Sixth Sense," based upon true-life experiences of a man with extra-sensory perception; "Decoy," based upon adventures of a New York City policewoman; and "Life-Size," dealing with dramatic moments in the lives of well-known persons.

Gunslinger as Gladhander

Handshaking Just Like Autograph Lessons on 'Earp' O'Brien's 9-City 'Posse of Personals'

A western tv star must be as fast on the handshake as he is on the draw, according to Hugh O'Brien, star of ABC-TV's "Wyatt Earp." O'Brien, who has just completed a nine-city western show tour packaged by Col. Tom Parker, feels that the majority of performers in tv and other media brush off fans, or at least make no attempt to cultivate them. He reconsiders fans the bread-&-butter of his trade, going through some pains to keep 'em happy.

O'Brien keeps a file of 200,000 names, broken down state-by-state, tabulated from mail which has come to him over the past two years. This list is utilized by the "Hugh O'Brien Friend Club" and for other merchandising and exploitation purposes.

On his Parker tour he made himself available for handshaking at the end of each performance. Stationing himself on the perimeter of the particular auditorium, he would shake 50 hands a minute, according to his calculations, meeting thousands of people who otherwise would not have known him as directly.

The businesslike approach to win, woo and retain audiences is not confined to western performers, O'Brien feels. It should be the approach of every performer who wants to stay in the biz. After shooting of the new round of the "Earp" series is finished in November, O'Brien hopes to assemble a wild west touring show. He also plans a variety tv show and is dickering to do a "Wyatt Earp" record album. Series, sponsored by General Mills and Proctor & Gamble, is in its third year on ABC-TV.

Vale-Dortort's 'Heidi'

Hollywood, April 9.

Eugene Vale and David Dortort will produce "Heidi and Her Friends," a half-hour vidfilm series. Patty McCormack is among several moppets the pair are considering to star in the series.

Vale and Dortort have 10 scripts ready, and plan to go into production in the near future. They are negotiating for shooting of backgrounds in Switzerland by Lazar Wechsler of Praesens film of Zurich. Wechsler produced the feature film version of "Heidi."

Very Hot Summer For 'Ford Theatre'

Summer rerun episodes of Screen Gems' "Ford Theatre" now are set to replace at least four network shows, latest being the Mogen David Wine Co. program on ABC-TV Friday nights at 9.

Other "Ford Theatre" replacement spots include "The Lineup" and "Red Skelton Show," CBS-TV; and either "George Gobel Show" on NBC-TV or "Danny Thomas Show" on ABC-TV. In addition, the program will be seen in its usual time period, Wednesdays at 9:30 p.m., ABC-TC, for the Ford Motor Co.

Another series heading for the summer replacement rerun trail is "Screen Directors Playhouse," now owned by RKO Teleradio. RKO is dickering three deals for from 13 to 16 episodes.

CBS FILM'S 250G '6-STAR PLAN' BIZ

CBS Television Film Sales has racked up $250,000 in the past six weeks as a result of its new discount plan for station packages, the "Six Star Plan," under which stations buying six half-hours a week or more in one bundle may earn discounts up to 50%. Shows involved in the package plan are "Amos 'n' Andy," "Gene Autry," "Files of Jeffrey Jones," "The Whistler," "Life With Father" and "Fabian of Scotland Yard."

Stations buying in under the plan include WPIX, N. Y.; WTTG, Washington; WOI-TV, Ames, Ia; WCKT, Miami; KVDO, Corpus Christi, Tex., and WTVY, Dothan, Ala. Stations may program the shows in strips or any other fashion so long as the minimum of six half-hours per week is met.

SKF's 'Monganga' P.S.

"Monganga," the Smith, Kline & French Laboratories' color documentary on medical missionaries in Africa, already twice shown on NBC-TV's "March of Medicine," is now being made available to local television stations as public service programming on a free-loan basis.

The 56-minute film is being distributed through Association Films, which ships the prints prepaid. Stations have the option of using the film as a single hour show or as two half-hours.

100 'Hickoks' In SG's Broidy Buy

In a complete buyout, Screen Gems has acquired the assets of William F. Broidy Productions, including 100 telefilms produced to date for the "Wild Bill Hickok" series, currently networked and syndicated in non-network markets.

The Columbia Pictures subsid also will take over production of a new cycle of "Hickok" telefilms, slated for color lensing, with the Kellogg Co., current sponsors, slated to stay with the show. Leo Burnett inked for Kellogg. Series, in non-network markets, had been syndicated by Flamingo for Kellogg. Flamingo now is out of the picture, with SG in new deal acquiring all distribution rights as well as assuming current contracts for the series in England, Canada and Australia.

New cycle will continue Guy Madison and Andy Devine in starring roles. Program, telecast Sundays at 12:30 p.m. on CBS-TV, will continue in same slot. "Hickok" skein bowed in 1953 as a syndicated property, going network via CBS-TV in 1955.

Guild-Trophy Tie On Industrial Pix

Guild Films is expanding in the direction of industrial and technical film-making. A producer and distributor of telefilm programming and also maker of spot commercials, the company is reported to have made a joint industrial arrangement with Trophy Productions.

Trophy, which is bossed by Barney Glassman and owns the video rights to the Jack London literary properties, already is tied up with Guild via production of the half-hour series, "Captain David Grief." In addition to fronting in the acquisition of industrial and technical accounts, Trophy is expected to act as the selling arm for Guild's year-old commercial division.

Wally Gould is chief of the division, but it is primarily concerned with production and there is no fulltime selling staff. Glassman has indicated that Trophy, in augmenting Guild's commercial staff, will also sell itself as a "creative consultant" to agencies, dealing primarily through account executives.

For the co-production deal, William Groody, former partner of Film Creations Inc., is being signed as sales topper. Glassman is dickering with Herb Leder, 13 years a production factotum at Benton & Bowles and currently story editor-head writer on the "Grief" series, to sign on with Trophy as creative consultant.

Besides the industrial and technical films, Trophy plans to use Guild's production department in the making of fund-raising pix.

Colin's 'Mailbox Bandits'

Hollywood, April 9.

Teleseries on the files of the U. S. postal inspection service is being prepped by Michael Colin, former Tucson tv producer-account exec, to be titled "Mailbox Bandits."

Colin's in negotiations with Post Office for access to inspection service's files.

KTTV Makes a Fez About 'Suez'

Hollywood, April 9.

To kick off the NTA package of old 20th-Fox features, which bowed Sunday (7), KTTV, local Times-Mirror-Metro station, spent in the neighborhood of $23,000.

Actually, biggest part of this figure didn't change hands, since it represents a schedule of one-minute, 20-second and 10-second spots aired in Class A and B times on the station. However, at going rates, this would cost a sponsor over $17,000 and represents time which couldn't be sold elsewhere during the campaign. Less tangible was the series of plugs inserted in all station programs by all KTTV personalities.

KTTV, noted for its publicity gimmicks, ran into international troubles in plugging the first NTA pic, "Suez," 1938 Tyrone Power-Loretta Young starrer. With cooperation of TWA, station had been supplying local trade and metropolitan press with samples of sand and water, flown in from the Suez canal. However, with current Mideast political tensions, shipment of other gimmicks went astray (or never got started).

In the same order, KTTV has gifted press with fezzes, jigsaw puzzles, toy camels and other stuff, to plug "Suez" kickoff. Also, models (including a shapely blonde) attired in oriental costume called on press to serve Egyptian coffee, complete with incense and rug unrolled on the floor. Same models paraded Hollywood Blvd. and downtown in costume to publicize "Suez." All this, plus a fullscale newspaper ad campaign, cost KTTV an estimated additional $6,000.

TV FILMS: WHITE TIE & TAILS

UP Movietone Courts NBC

Chicago, April 9.

It's been tipped at the NARTB conclave here that UP Movietone is romancing NBC-TV with an eye toward the 20th-Fox subsid operation moving in at the network lock, stock and barrel and taking over its tv news operation. Thus, goes the report, NBC would be in a position of disposing of its labs, camera crews, etc.

While there's been no confirmation forthcoming, it's understood that high level talks have been going on toward the network's "lend-leasing" of UP Movietone facilities.

Once before, in the early days of tv, 20th-Fox had a major stake in the NBC news operation when it was filming and producing the "Camel News Caravan" and providing film segs for other NBC programming.

M-G's New Flexible Sales Plan On Features; Will Sell 'Em Singly

Chicago, April 9.

MGM-TV moved into the NARTB Convention here for its first real contact with secondary market station owners and unveiled a new flexible selling arrangement on its 723-film library under which any station can buy from one picture on up, with special discount arrangements for packages of 100, 350 or the full group.

That the Loew's subsidiary unveiled the new plan on the heels of a Dept. of Justice antitrust action against socalled "block booking" and "forced selling" by the company doesn't mean that the new plan was motivated by the suit. In fact, general sales manager Dick Harper states that the plan has been in the works for some time, and that the Government's timing "couldn't have been worse" since they brought the suit only 10 days before the convention opened.

Under the arrangement, Metro has priced out each feature for every market in the country, and stations can buy one pic at a time if they so wish. Beyond this, Metro has made available three groups of 100 pictures each, with any stations buying a group of 100 entitled to a discount. Also avail-

(Continued on page 38)

Carey as Drummer

Hollywood, April 9.

Macdonald Carey, who stars in Ziv's "Dr. Christian" series, is currently in Honolulu in a new role.

He's doing a selling job on execs of KONA-TV, anent starting the series in the Islands, aided by several cans of film.

'Cyrano,' 'Hi Noon,' 'Men' to NTA In 500G 2-Ply Deal

Chicago, April 9.

National Telefilm Associates this week acquired three top Stanley Kramer features — "High Noon," "Cyrano de Bergerac" and "The Men"—in a negative purchase for a reported price of $500,000. Deal is set, though papers aren't signed, and NTA will acquire theatrical rights to the films as well as television ownership.

In a separate transaction, NTA also bought the negative of "Uncle Harry" from agent - producer Charles K. Feldman, who's been actively associated with NTA in its relations with 20th-Fox. The four new acquisitions, along with 96 new-to-tv 20th films, will be packaged into a 100-feature group in June, following by six months the release of NTA's "Rocket 60" group of 20th films. While sales on the new package won't start till June, NTA was already exhibiting the films for visiting station execs at the NARTB here.

NTA Dangles SRO On Film Network

NTA Film Network last week put the final SRO sign up on its new operation with the pacting of Hazel Bishop and Sunbeam as alternate sponsors of the tail-end 10-minute segment of its "Premiere Performance" feature film showcase.

Previously, the web had signed Warner-Lambert and Old Gold for sponsorship of 90-minute weekly features on 133 stations. But the web felt that it was desirable to stretch the 90 minutes to accommodate the longer - running films without cutting. So it sold the final segment to Bishop and Sunbeam on an alternate-week basis, with the latter running on only 126 stations instead of the full lineup. Commercial breakdown now has Warner-Lambert in for 6/10 weekly sponsorship, Old Gold for 3/10 and Bishop and Sunbeam sharing 1/10.

ABC-TV NEW PILOT OFF M-G BELTLINE

Chicago, April 9.

ABC-TV has agreed to finance a second pilot film off the MGM-TV beltline. Choice of a property hasn't been made yet, but it will either fall to the "Min & Bill" project, for which Gracie Fields is being dickered or "The Thin Man," ABC-TV, which already has a deal for an hourlong mystery series, would finance the pilot in return for an option on the show.

Holding up the "Thin Man" project is a casting problem, with scripts already written for the show. If, because the "Min & Bill" project can be cleared more quickly, ABC-TV doesn't do the "Thin Man" show, Metro will probably go ahead with a pilot of its own once it jumps the casting hurdle.

Hughes to Script 1st '13'

Hollywood, April 9.

Russell Hughes will script initial stanza of "Box 13," Jaguar Productions telefilm project based on Alan Ladd's former radio series, and Jaguar's first venture into tv. Hughes also scripted many of radia "Boxes."

Lensing is slated for early summer, with exec producer Albert J. Cohen currently testing male leads. Ladd owns Jaguar, but doesn't intend to appear in the teleseries.

Guild Starts April With 150G on 'Grief,' 'Sea,' Etc.

Eight new sales of "Captain David Grief" and seven on "Kingdom of the Sea" made up the major share of $150,000 in gross syndicated billings for Guild Films in the first week in April, company reports. Additional sales included four rerun pacts on "Life With Elizabeth" and three on the Lantz cartoons, and deals on "Sherlock Holmes" and others in Guild's library package.

Meanwhile, Emperor Productions, which is making the half-hour "Kingdom" telefilms, has completed 25 of the 39 segments. Approximately the same amount of "Grief" half-hours have been completed by Guild's own production unit.

SYNDICATORS GET THE RED CARPET

By BOB CHANDLER

Chicago, April 9.

The syndication companies never had it so good at an NARTB convention. This is the year they emerged with recognition as a responsible and indispensable force in broadcasting, the key to local programming for every television station in the country. For the first time, the syndication houses have been accepted as a member of the family, receiving both official NARTB recognition as well as the sincere approval of the individual broadcasters.

Ever since the first small pioneering contingent of syndicators burst into the NARTB conclave in Los Angles in 1953 and a larger group brawned its way into the 1954 meet in Chicago in midway style, the syndicators have had to live down a stepchild status. Not only had they been treated with amused tolerance by the marjority of broadcasters, but they were burdened with an official cold-shoulder by the NARTB itself. Equally important, the rough-and-tumble competition of the early days, with its inter-company sniping, pricecutting and general unethical tone, made legitimate broadcasting leery of the syndication companies.

Broadcasters' Blessing

That's all a thing of the past now, with the distributors emerging into a new era of respect and confidence from the broadcasters. It was never more evident than in the film panel session—held under official NARTB auspices as a television management session, first time the film outfits have received such blessing—which played to a packed house yesterday (Mon.). The central theme of the session, from the station operators' viewpoint, was that the film business has matured into a vital and indispensable tool of the stations. If there was a "Let's be nice to each other" tenor to the panel, it stems from the realization of the stations of the true importance of the flow of film product to local broadcasting.

This, of course, hasn't happened through chance. A major factor is the emergence of the Hollywood feature libraries in the past year, and the enthusiastic acceptance of top feature programming by stations. If any proof were needed of this, it came in the "What we do for an encore" concern over the imminent point—estimated at 1960 to 1963—at which all the Hollywood product will have been exhausted.

A second factor is the way the industry has put its economic

(Continued on page 53)

Wrather Wraps Up 'Sgt. Preston'

Jack Wrather was reported this week to have completed the outright purchase of "Sgt. Preston of the Yukon" from Trendle-Campbell-Meurer, the vet Detroit radio-tv packaging outfit from which Wrather earlier purchased "Lone Ranger." Understood the deal involves all radio-tv rights, including scripts and negatives.

Oilman-industrialist-broadcaster-producer left for Europe last week, but not before wrapping up the deal, Wrather, besides his station interest, already owns the "Lassie" show and "Lone Ranger." The "Preston" stanza, a longrunning radio staple, has doubled as a vidpix series the past two seasons under the Charles Skinner Productions banner with Quaker Oats as the CBS-TV sponsor.

More TV Film News On Page 56

Screen Gems Tools Up in N.Y. to Prowl Talent for 30 Projects in 1958-59; Briskin on 'B' Vidpix With Product Pull

By MURRAY HOROWITZ

In a search for new faces, fresh writing, directorial and other talents, for the tv screen, Screen Gems is setting up a talent research department in New York, to supplement the one operating on the Coast for the Columbia Pictures tv and subsid.

Decision, one of several made at the three-week series of program meets of SG execs, was disclosed by Irving Briskin, v.p. in charge of production, prior to his departure for the Coast. Execs also gave the greenlight to up to 30 projects for the 1958-59 season, culled from 150 properties discussed at the meet. The 30 projects, all subject to further examination, now will go into the developmental script and casting phase. SG, the telefilm outfit with the greatest number of national entries, both network and spot,, currently is pitching 18 shows for the fall season, pilots on which are making the rounds.

Briskin, besides sounding off on television's crying need for fresh talent, also had some opinions on the role played by Madison Ave. Apparently hitting back at some Hollywood cries that the gray flannel boys do not know their shows, Briskin said that, on the contrary, he respects their judgment. The production topper, saying that this was his first tour of the agency-sponsor circle in New York, added that it opened his eyes to many problems he had heretofore not been in contact with directly. Now, he expects to make trips to the east for similar tours four or five times a year.

Flanneleers 'Not Stupid'

"They're not stupid," Briskin opined, referring to the agency-sonsor buyers. "They're well-versed in the business and know their markets. I respect their judgment." It's the job of SG to manufacture a show which will not only be entertaining but push product, he continued. He said some shows may be "fantastic" entertainment-wise but are a poor sponsor vehicle. Yet, there are shows only fair in entertainment qualities but a good or even great vehicle for the advertiser in that they help push merchandise much better than the higher-rated shows. SG will also do such "fair entertainment" shows. The "Utopian" situation is to combine cracker-

(Continued on page 50)

Skouras on Deck

Chicago, April 9.

Surprise visitor to the NARTB convention here this week was 20th-Fox president Spyros Skouras, who showed up yesterday (Mon.) morning for a quiet and informal breakfast session with some key station people.

There was no specific or formal point to the breakfast, just that with 20th a 50% owner of the newly-launched NTA Film Network, Skouras and NTA prez Ely Landau felt it would be a good idea for him to get to know the web's key affiliates. Nonetheless, his visit points up the extent to which the old guard of the motion picture industry has bent with the television wind.

Syndication In Vindication Vs. Flicker Ratings

Latest syndication house specializing in half-hour programming to launch an attack on the rating performance of feature films on tv is Television Programs of America, which this week came up with a continuing study of Pulse ratings in 51 markets over a three-month period. Using Pulse data, the study concludes that in virtually all situations, syndicated half-hours are easy victors over feature films in rating performance.

TPA research director Bob Gaertner, observing that "a few of the best features have achieved remarkable ratings" but that "the publicity has been limited to these special situations," set about to compare the "continuing general performance of features in comparison to the continuing general

(Continued on page 50)

TRAMMELL'S WCKT METRO PIX BUY

Niles Trammell's Miami outlet, WCKT, this week became the 38th station to purchase the M-G library. Station picked up 350 features in a "half-library" deal for a four-year span.

It's the second station to buy half the library, the other market having been Albany about a month ago. Under Trammell's deal, he also has an option to buy the remaining half. All other purchases have been full-library deals with the exception of South Bend, Ind., where 650 films were bought.

Eddie Albert, 2 Other Pilots on Dayton Sked

Hollywood, April 9.

Pilot for a new telefilm series, in which Eddie Albert is partnered with Dayton Productions as well as starring, has been lensed by Four Star Films. Series, titled "Adventures of Mike Scott," was created and scripted by Aaron Spelling.

Another Dayton pilot, "The Stub-by Kaye Show" has been finished. Series has a Coast Guard format, with Charles Isaacs creating and scripting with Jack Elinson.

Plans for still another pilot, "Flight Line," to be produced by Four Star itself from an Al Ward idea, were disclosed by Rayel. Jack Robinson has penned the pilot, but shooting date isn't set yet.

This information came from Jack Rayel, before he resigned today as veep and exec producer of Four Star.

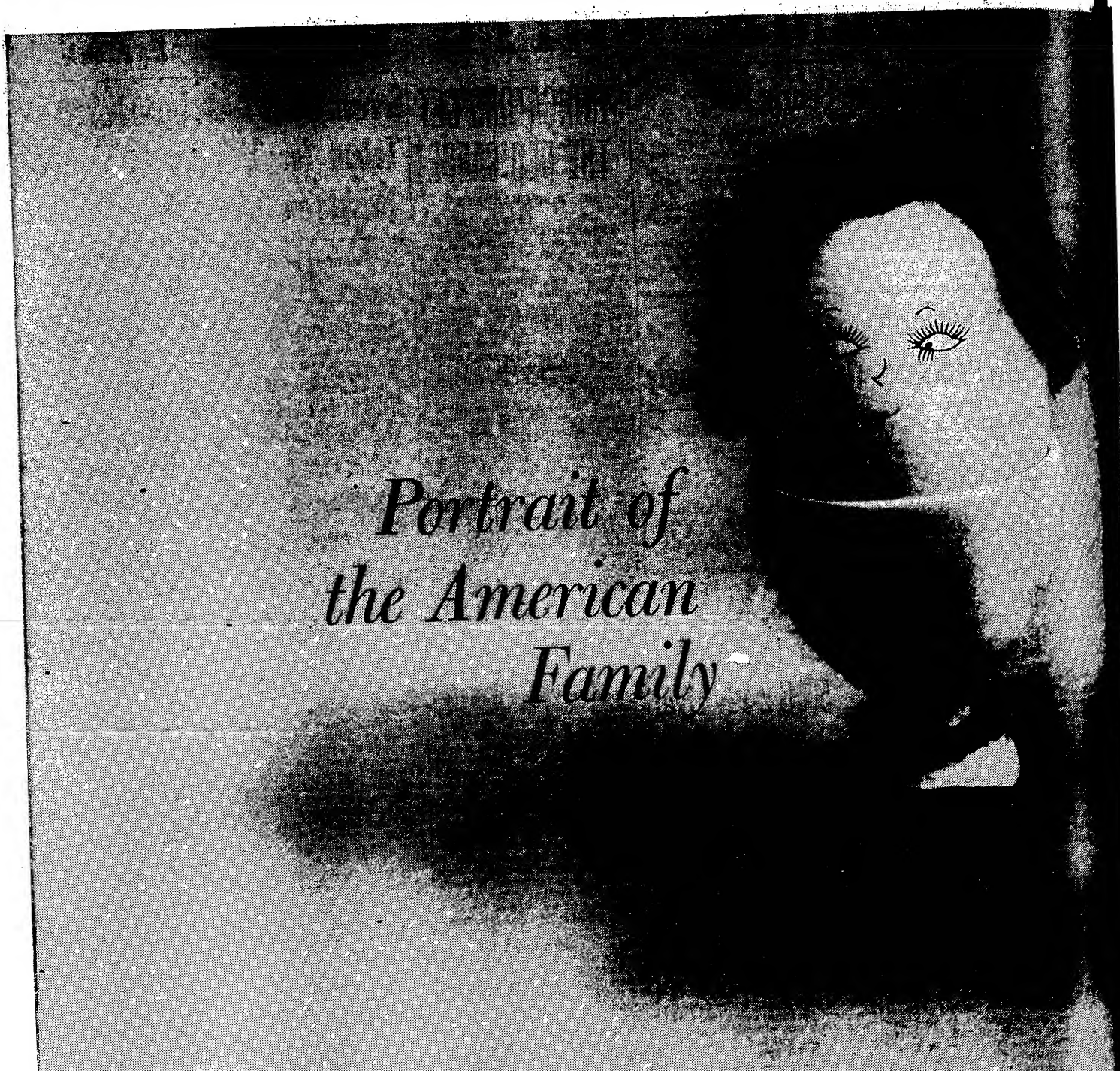
Medallion Unveils 'Road To Danger'

Chicago, April 9.

John Ettlinger's Coast-based Medallion TV Enterprises this week unveiled its new "High Road to Danger," half-hour syndicated series starring Steve Brodie. Series of 39 films, of which 26 are in color, is the first major series to roll under the Medallion production banner, though the distribution outfit has in the past produced quarter-hour quiz and cartoon shows.

Series, which has been playing on KHJ-TV, Los Angeles, for a local Pontiac dealer for the last seven months consists of newly shot adventure footage in which Brodie participates and also hosts. Show is a documentary type, with the cameramen actually assigned to film a dangerous feat in various parts of the U. S., and thus differs from its predecessors which have used amateur footage.

Show started live on KHJ-TV but converted to film early and now has 29 episodes in the can. Ettlinger is making them available to stations in color, but has set no premium price for the tinted versions beyond making color purchasers pay for the prints.

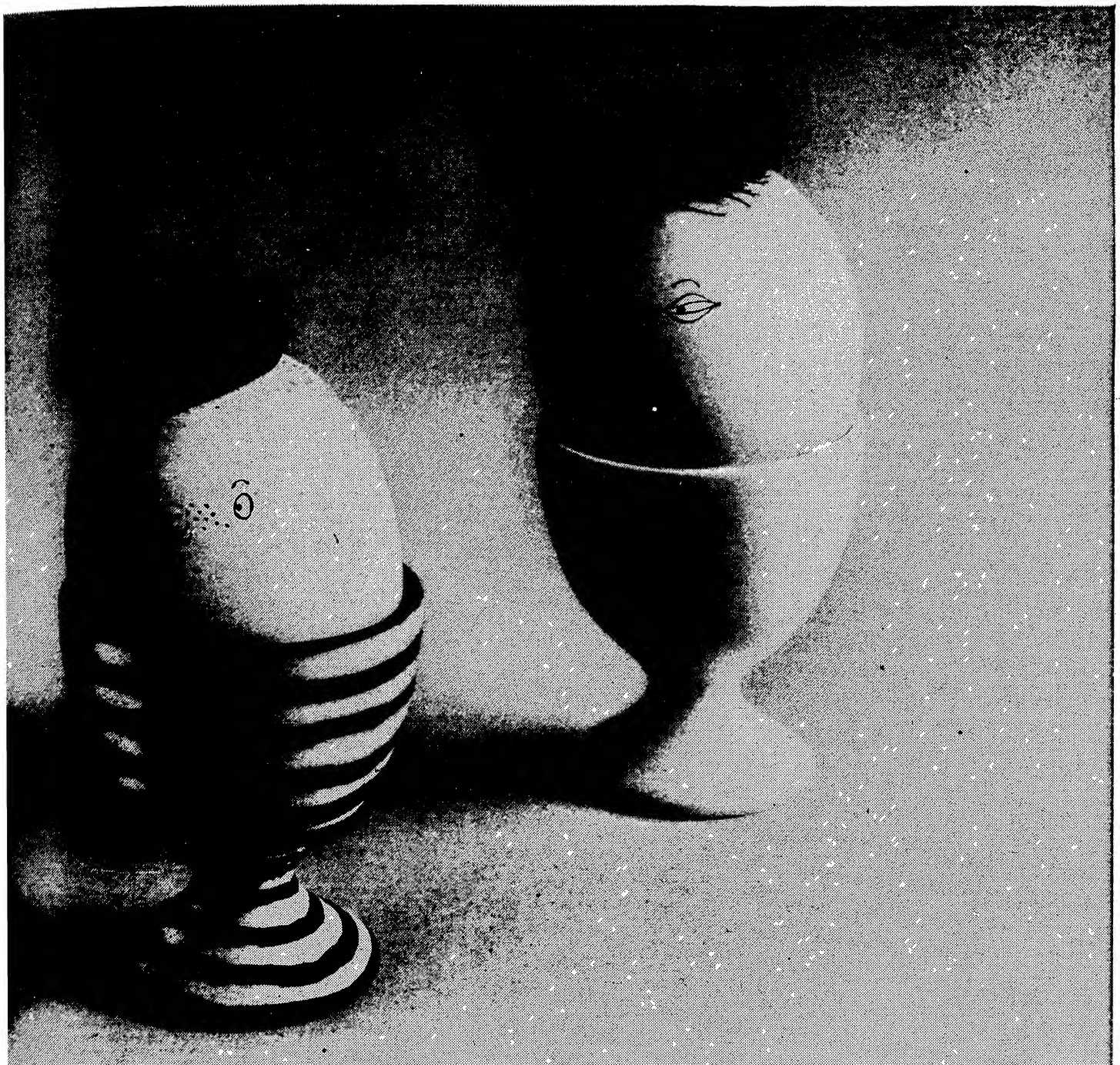


Portrait of the American Family

There's a measure of egghead in most of us. As a nation we seek knowledge. And we make heroes out of our best knowers—like Charles Van Doren.

Now, for the first time, a television network has worked out a way to serve the direct interests of knowledge-seekers. NBC, in cooperation with the Educational Television and Radio Center of Ann Arbor, is televising a live program service expressly for the nation's educational channels. Programs on American literature, music, mathematics, government and world geography are being specially produced—on a scale that would not be possible for individual educational channels.

Jack Gould of *The N. Y. Times* says of this unprecedented development "A major network and the education world are learning to work in harness . . A significant gain."



Dr. Herman Wells, President of the University of Indiana, calls it "one of the boldest and most forward steps yet taken by television on behalf of our schools and colleges."

Throughout the year the NBC network schedule is also studded with a wide range of informational, cultural and inspirational programs . . like the *Project 20 Events, The NBC Opera Company, Wide Wide World, Meet the Press, Frontiers of Faith, Youth Wants to Know, Mr. Wizard* and *Zoo Parade.*

This type of programming is the result, in large measure, of the advertiser support given NBC for its top-rated daytime line-up and its evening commercial hits.

NBC Television Network

TV-Radio Production Centres

IN NEW YORK CITY . . .

Ursula Halloran office retained by General Mills as p.r. counsel for a commercial campaign through Tatham-Laird . . . **Frank Sutton** on "Alcoa Hours" Sunday (14) in "Nothing to Lose," original by **Jerome D. Ross** . . . **Frank D. Gilroy's** adaptation, "A Matter of Pride," is the "U. S. Steel Hour" April 17 entry . . . **Robert Gallagher,** presentation writer at CBS Radio Spot Sales, upped to assistant sales promotion manager at WCBS under **Richard L. Stahlberger** . . . **Robert Susan,** prominent Philadelphia artist and father of **Jacqueline Susann** (Mrs. Irving Mansfield) died last week at U. of Penna. Hospital in Philly . . . **Kim Stanley** stars in **Horton Foote's** adaptation of his own legiter, "Traveling Lady" on "Studio One" April 22. She costarred in the play . . . **Jessica Maxwell,** former casting department head at Compton Advertising and the Biow agency, has set up her own shop as consultant to agencies on casting, dialog direction, recording of voice-overs and styling . . . NBC Moscow correspondent **Irving R. Levine** collecting office supplies (paper clips, rubberbands, carbon paper, etc.) for his return to the Soviet Union next week. There's a shortage of the stuff in Moscow . . . **Ted Rogers,** producer of "Home," participates in a panel discussion at the annual American Women in Radio & TV conclave in St. Louis April 26 . . . **Connee Boswell** guests for a week on the new **Jimmy Dean**-starring hillbilly show on CBS-TV out of Washington . . , **Barry Shear** set to direct the NBC-TV "Salute to Baseball" spec Saturday (13) . . . **David Yanow,** formerly with CBS Radio network sales, joined the NBC-TV network sales force . . . "U. S. Steel Hour" exec producer **Marshall Jamison** negotiating with Palisades Park in Ft. Lee, N. J., to originate a live "Steel" show there this summer with the park as background . . . Beauty expert **Larry Mathews** joined the cast of the WOR-TV **Ted Steele** show; he'll do a 15-minute beauty segment every Thursday.

Mary Margaret McBride on Saturday (6) at 10:45 a.m. initiated a 15-minute weekly show on Mutual featuring interviews with religious leaders. Initial stanza spotlight **Theodore Wedel,** president of United Church Women . . . **Jack Dempsey** guested on Monday's (8) "Millie Considine Show" on MBS . . . **Oliver Whitley,** assistant controller of the BBC's Overseas Services, is in the official British goodwill mission attending the Jamestown Festival. Before returning to Britain, he will visit New York and Canada . . . **Paul Andrews,** who conducts the "Let's Travel" show on Mutual, did some fast footwork for Saturday's (6) program. He got Israeli and Egyptian reps together in one MBS studio for a discussion of Middle East tourist benefits, now that the State Dept. has lifted the ban against travel there. Guests were Josph Ilan of Israel and Hassan Shannan of Egypt.

Albany Variety Club will utilize a showing of Antarctica films, with **Bill Hartigan,** NBC-TV cameraman, as narrator, at Philip Livingston High School April 26, for the benefit of the Variety-Albany Boys' Club summer camp. The pictures, in 16mm, are among those televised by NBC last summer after Hartigan returned from his first trip with a U. S. contingent to Anarctica. He recently came back with a second batch of film, to be videocast by NBC on three or four shows during the summer Hartigan is resting at his home in Schenectady—before another assignment by NBC.

Jinx Falkenburg McCrary, after piping her WRCA nighttime stanza from Cleveland and supermarket convention there, joins husband **Tex McCrary** in Chicago where their NBC-TV "Close-Up" originates today (Wed.) and tomorrow—in tint . . . NBC o&o program chief **George Heinemann** in Chi to supervise the tinter . . . **Ed Stanton** to WHLI, L. I. announcing staff . . . "The Magician—The Miracle of Passover" and "The Way of the Cross" are both being produced by WRCA-TV religious-educational program boss **Patricia Farrar;** former to go on Monday (15), with "Cross" designated as Good Friday (19) entry; **Mike Garguilo** will direct the brace . . . Today's (Wed.) **Ted Malone** ABC Radio show devoted entirely to United Cerebral Palsy campaign . . . **H. (Aitch) Maier** to Dallas office of Blair video reppery.

John Kellogg doing NBC-TV "Big Story" Friday (12) . . . **John McCurry** will be featured in "Wide Wide World" seg on "Huckleberry Finn" Sunday (14) . . . **James A. Lebenthal** arrived this week from the Coast to pitch new video skein . . . **Ned Calmer** vacationing from CBS for fortnight in Europe . . . "CBS Radio Workshop" will preem a poetic drama Sunday (14) by **Rose J. Orente,** publicist and spare-time poet who lately won with the show, "Carlotta's Serape," in a contest by Academy of American Poets . . . CBS Radio topper **Arthur Hull Hayes** will be head speaker at closing session Friday (26) of the National Catholic Educational Assn. conclave in Milwaukee . . . **Bob Dryden** joins "Ma Perkins" cast . . . **Paul McGrath** and **Alice Frost** co-starring in "FBI in Peace and War" Sunday (14) on CBS Radio. Same night, same web, **Victor Jory** stars in "Thou Shalt Not Commit" on "Suspense" . . . Pepsi-Cola, WCBS-TV and American Theatre Wing are hosting cocktail buffet tomorrow (Thurs.) night at the Savoy Plaza for the 1957 Tony Award nominees . . . Tv-legit thesp **Joe Silver** turned briefly industrial with a stand for Mutual of N.Y. at the Waldorf and again at Town Hall . . . **Joe Given,** WNEW ayem newscaster, inked by General Motors Acceptance to do national spot traffic bits on radio . . . **Carolee Yurdin,** 13-year-old daughter of "Camera Three" director **Clay Yurdin,** debuts on video in a pilot film for the CBS-TV "Nancy Drew" skein . . . **Ell Wallach** into Passover special on ABC Radio Sunday (14).

Diana Barrymore will be the guest on Monday's (15) "Home," NBC-TV, timed with publication of her book "Too Much, Too Soon" . . . **Roland Gammon,** just back from a 20-city lecture tour, wrote and participated in the world religious hour which highlighted "Home" Friday (5) . . . **Siobhan McKenna** will be narrator of "The Tender Grass," a fantasy celebrating Passover scripted by **Morton Wishengrad,** on the "Eternal Light" NBC Radio program Sunday (14). Also to be highlighted on the non-dramatic portion of the program will be a short address by the visiting Lord Mayor of Dublin, **Robert F. Briscoe** . . . **Helen Gerald** in "Whispering Street," ABC Radio soaper, today (Wed.) . . . Telemagico **Kajar** and wife **Jean Darling** returned after nine weeks in Africa and he'll be back at work pronto via appearance on CBS-TV "Captain Kangaroo" Saturday (13) . . . **Edward R. Murrow** will address the New York convention of the American Jewish Committee Saturday (12) evening.

IN HOLLYWOOD . . .

Richard Mahan, formerly with RKO studio, named assistant to **Cliff Anderson,** director of labor relations for ABC in Hollywood . . . **Glenhall Taylor,** veepee of N. W. Ayer in Hollywood, wrote the lyrics and melody with **Harry Owens** of "Hawaii, My Island" in the Owens "Polynesian Holiday" album . . . After 13 years **Danny Thomas** will be back in the General Foods family. He started in radio for GF in 1944 paired off with the late **Fanny Brice** . . . Possibly the only father & son writing team in tv is **Phil & Joel Rapp,** who'll turn out the scripts for the last four telecasts of "Washington Square." In his first year as a scripter, Joel has 15 writing credits on half-hour shows . . . NBC's **Alan Livingston** taking a Florida holiday when his wife, **Betty Hutton** is filling a nitery date . . . **Harold "Scrappy" Lambert** named Hollywood rep for **Monte Kleban's** revoicing studio in Mexico City which specializes in dubbing film for the Latin-American market . . . **Fred Wile** joined **Pat Weaver** in Seattle where the ex-NBC prexy is expected to formally disclose his reported plan for a network . . . **Vic England,** former head of ABC's film dept, joined the Ayer agency . . . **George Marakas,** formerly with DAILY VARIETY and now a commander in the Naval Reserve, around on leave with three months to go on his hitch. He then goes back to NBC publicity . . . **Barney Oldfield,** now an Air Force p.r. colonel, may have his book, "Never a Shot in Anger," both filmed and televised as a series based on **Don Barry's** producing outfit . . . **Jaime Del Valle** and **Fred Eggers,** both long associated with CBS' "Lineup," packaging a tv series based on the files of L. A. police narcotics division . . . **Joseph Santley** will produce the **Pat Boone** series for ABC-TV next fall.

IN CHICAGO . . .

Jazz specialist **Studs Terkel** helming a nightly "Giants of Jazz" 60-minute disk session on WSBC for Division Chevrolet . . . **Sy Gair,** ex-Brown & Bigelow, new WBBM salesman . . . WGN program director **Bruce Dennis** vacationing in the south . . . **Ernie Simon** exiting WBKB to move to San Francisco where he has signed on with KGO for a deejay spread . . . **John Caraway,** ex-WGN, joined the Chi unit of NBC-TV's "Tonight" as writer . . . **Pat Jordon** is checking out as promotion and publicity director of the U. of Illinois' WILL to finish his Ph.D. dissertation which will be a tv series based on the Lincoln-Douglas debates. **Marjorie Greenwood** replaces . . . **Charles Chan** hosting a new musical-variety strip 9:15-10 p.m. Monday through Thursdays on WMAQ . . . **Woody Mercer,** WLS National Barn Dance personality, seriously ill in Edwards Hospital in suburban Naperville . . . **Jack Elgen,** helmsman on WMAQ's "Chez Show," starts his second decade next week as a nocturnal interviewer. One of the original nitery mike snoopers, Eigen made his first splash back in '47 with a remote from N.Y.'s Copa Lounge via WINS . . . Newscaster **Len O'Connor** and family vacationing in Florida. **Dick Noble** subbing on his morning WNBQ shows . . . Annual Screen Actors Guild membership meeting to be held tomorrow (Thurs.) night with national exec secretary **Jack Dales** presiding.

IN WASHINGTON . . .

Bill Malone to Chicago Monday (15) to take over ABC's "Breakfast Club" for the vacationing **Don McNeill,** during which time Malone will continue his daily WMAL airer, "Tempo" via tape . . . **Martha** "Press Conference" **Roundtree** hitting the lecture circuit, with a stint at Pennsylvania Teachers College past week, one in Philadelphia coming up next week . . . The **Donna Douglas** show, daily tv feature of WTOP-CBS, teeing off a new bimonthly feature in cooperation with Child Study Assn. of America . . . **Ted Koop,** director of CBS news and public affairs in Washington, to Palm Beach for a talk before southern convention of American Hardware Manufacturers Assn. . . . Trio of NBC staffers, **Patty Cavin, Tippy Stringer** and **Bryson Rash,** were at helm of annual California Fashion Show, a feature of capital's Cherry Blossom Festival . . . **Hal March** due in April 26 to emcee Washington Newspaper Guild's Front Page Ball . . . "Beautiful Potomac," WRC-NBC prizewinning tv show on river pollution, currently running its third series.

IN LONDON . . .

A new **Liberace** telefilm series is scheduled by Associated TeleVision on Sunday (14). During the past few weeks the spot has been filled by **Mantovani** . . . Bandleader **Cyril Stapleton** off to Paris this week to look for tv talent . . . **Shirley Bassey** lined up for top spot on Associated TeleVision's "Sunday Night at the London Palladium" April 28. She's due back from the States shortly after completing her cabaret stint in Las Vegas . . . **Sophie Tucker** to be guested in the **Eamonn Andrews** show on BBC-TV April 20 . . . **Barbara Kelly** played title role in ABC-TV's production of **Lister Sinclair's** play "Hilda Morgan" last Sunday (7) . . . Russian cellist **Mstislav Rostropovitch** to make his BBC-TV debut in "Concert Hour" Sunday (14) . . . BBC-TV producer **John Read** planes to N.Y. April 18 to attend Third International Festival of Art Films at Metropolitan Museum. During his stay, Read will lens material for a documentary to be aired this summer titled "Eye to Eye." Theme of show based on impressions of N.Y. and London. **Larry Adler** will m.c. program and also compose and play the music on his harmonica.

IN BOSTON . . .

WBZ-TV hosted tv writers at its new 1,349-foot tv tower in Needham Heights with luncheon at Pillar House and inspection yesterday (Tues.) . . . **Phyl Doherty,** p.r. and ad director of WNAC-TV, talks at Publicity Club luncheon today (Wed.) at Hotel Vendome . . . **Jim Aylward,** just started a daily 2-6 p.m. deejay stint at WREB, Holyoke, featuring his "Jim Aylward Music Club" . . . **Arthur C. King,** WEEI news director, flew to the Jamestown Festival with his tape recorder for interviews and phoned daily reports to station . . . WBZ-TV introed summer plans to WBZ-TV salesmen and their fraus at the Ritz where **Herb Masse,** sales mgr., and **Jim Allen,** promosh mgr., outlined a sales contest which includes the femmes . . . Same plans were presented to Peters, Griffin and Woodward reps at dinner in Park Lane Hotel, Manhattan, following . . . **Charlie Ashley,** WEEI news editor, and **Louis A. Webster,** director of WEEI's "Country Journal," back from vacationing . . . **Jerry Howard,** who plays his Slim Pickens character on his WEEI "Jerry Howard Show," receiving carloads of shoestrings as result of his characters search for old laces . . . **Pat Boone** guested on **Louise Morgan's** WNAC-TV show (9) . . . **Dick Black,** Yankee net traffic mgr., out of hospital and recuperating at home in Braintree . . . **Frank Luther,** WNAC-TV public affairs director, off to N.Y. . . . WNAC and WNAC-TV execs and Yankee net station mgrs. guested by Embassy Pictures' prexy **Joe Levine** at Sidney Hill Country Club (9) . . . **Duncan MacDonald,** WNAC, received recognition of discovery of importance of Mary Hartwell, overlooked figure in Yankee history, from Mamie Eisenhower, Undersecretary of State Christian Herter and Mayor John B. Hynes . . . New biz at WBZ-TV this frame included spot purchases by Texas Co., Whitman Candy and Socony.

IN SEATTLE . . .

KTWV will televise the Puyallup Daffodil Festival and parade in Tacoma and Puyallup April 13 . . . Hixson & Jorgensen ad agency has opened office here with **Ed Arndt** as manager . . . **Jack Erlandson** joined KOMO-TV art department . . . **Nick Freeman,** formerly in promotion at KING-TV, now a floor director and announcer at KOMO-TV . . . **Al Wallace,** former sports, weather and news reporter at KTNT-TV, joined KING radio as a newsman . . . VFW's annual talent quest now on KTNT-TV with finals set for May . . . **John King,** secretary-treasurer of KIRO, named a regent of U. of Washington, Seattle . . . **Ben Harkins,** radio writer and producer, recently sales promotion manager for KAYO, has opened office in Seattle for radio and tv production . . . **Tom McCann** has left KING radio, where he was an account exec, and joined Miller, Mackay, Hoeck & Hartung agency in same capacity. **Gibbs Lincoln** upped to local sales manager of KING by manager **Fred Von Hofen.**

IN CLEVELAND . . .

Nancy McArthur added to WERE's promotion & publicity . . . **Nancy Gallagher,** Cleveland Press radio-tv writer, into New York for week's assignment . . . **Alice Weston** pacted as hostess for WJW-TV's Gem Theatre . . . **Tom Field** signed by Cities Service for crossboard KYW noon news . . . **Philip L. Worcester,** one-time WNBK program manager, named supervisor of tv, radio and film dept. of F&S&R with **Tom Slater** leaving for Pittsburgh as tv account exec for Alcoa account. **John James** is film director in Cleveland . . . WJW-TV commentator **Roger Kennedy** on Colorado vacation . . . KYW general manager **Gordon Davis** skedded for European jaunt following victory in Westinghouse contest . . . **Chuck Bang** and **Van Lane** signed to do Ascot Races for WDOK . . . **Gale Storm** headed list of stars imported for 20th supermarket convention . . . **Elaine Brandt** doing commercial voice on

(Continued on page 47)

Radio Review

BARRETT'S GARRET
With Ronnie Barrett
210 Mins.: Mon.-thru-Sat., 6:30 a.m.
WDOK, Cleveland

In the ever-growing movement of stations toward the music-news format, the difference in one station's upsurge in the disk field often rests with the personality. In latching on to Ronnie Barrett, WDOK has picked a personality who should, without question, bring added lustre and audience. For Barrett, besides being able to spin disks, as savvy, charm, and a talent in playing piano and singing a tune equal to those on many of the shellacs he spins. His format—with the exception of an occasional tune for the kiddies since he is on a 6:30-10:30 a.m. stint—follows the run-of-mine of commercials, etc. However, he does add one favorable note: he's a deejay-planner and, as such, permits his selections to attract an audience, instead of using a steady line of palaver in an effort to become a kingmaker.

All in all, a welcome addition to the morning competitive field.

Mark.

M-G's Plan

Continued from page 35

able is a "half-library" package of 350 films, or the complete library. On individual pix, Metro would licence each theatrical for one year, with two runs. However, Metro would negotiate for periods up to seven years for an individual pic, with unlimited runs.

Discount Setup

Under the discount structure, stations buying the full library are entitled to a 50% discount off the market price established by Metro for the complete library. For a "half-library" purchase of 350 pix, the overall market price is divided by two, and the station then gets 37½% off that total as his discount. For a package of 100, total market price for the library is divided by seven (since there are over 700 films) and discount of 25% is then applied. For the time being, primarily because Metro won't have prints for the full library ready before the end of the year, only three packages of 100 are being offered.

No discounts apply, of course, to non-package purchases. Neither, for that matter, can a station purchasing, say, 10 titles, expect exclusivity in his market for the rest of the library, since Metro is then free to peddle the rest elsewhere. Single-picture purchaser can select any film he desires, subject for the time being to availability of a print. Reason for the print delay is that Metro is rejuvenating each of the negatives before turning out 16m television prints.

Harper, who's been with Metro for 12 years and has operated there under terms of the theatrical consent decree, insists that the company carefully examine all anti-trust angles before beginning the sale of features to television. Matter of fact, he states, few stations have indicated any interest in packages less than the half-library, since they are then deprived of exclusivity in their market, along with the MGM identification and the discount structure. He thinks the Government just doesn't have a case.

FCC Scorched

Continued from page 39

dence," Dingell said, "the justice Dept. disclosed a few days later that it was starting an investigation in Boston of the situation with respect to the tv station license contest, in order to get all the facts from the antitrust standpoint. What conclusions the investigators have reached, if any, are not yet clear. There is no information to the effect that the investigation has been completed."

Dingell said that if the Herald-Traveler, which owns the 50,000 watt WHDH, gets channel 5, it will lead to the "demise" of the Boston Globe which "seeks only to survive.

Burlington, Vt. — William P. Geary, who has been general manager of television station WMGT in Pittsfield, Mass., has been named as director of development at St. Michael's College in Winooski, near here. He will begin his new duties July 1.

Nielsen's Top 10 London Ratings

(Week ending March 24)

1.	Val Parnell's Saturday Spectacular....(ATV)	74% of Homes
2.	Take Your Pick .....(AR)	72% of Homes
3.	Sunday Night at London Palladium...(ATV)	
4.	Adventures of Aggie .....(ATV)	69% of Homes
5.	Double Your Money .....(AR)	68% of Homes
6.	Dragnet .....(AR)	
7.	Boyd Q.C. .....(AR)	
8.	Jack Hylton Presents .....(AR)	67% of Homes
9.	Armchair Theatre—"Catch a Falling Star" (ATV)	66% of Homes
10.	I Love Lucy .....(ATV)	65% of Homes

Figures reveal the audience in the London area television homes capable of receiving both BBC and Commercial programs.

NBC-TV's 'Managerial' Stake In Wales, Other Farflung Ambitions

NBC's fledgling international division began last week to spread its wings on several new fronts while following up on a couple of old ones. The web's global operation:

1. Completed negotiations with Television Wales & Western England, the commercial operation in Cardiff, Wales, on a managerial service deal under which it will act as on-the-spot consultant in all phases of the station's operation on a fee and percentage-of-profits basis. Deal has not yet been signed, but NBC traffic manager J. Robert Myers is on his way to Wales, while Alfie Jackson, chief engineer of the web's WBUF-TV, Buffalo, is already on the spot. Myers may stay as long as two years; Jackson's due to return shortly but may go back.

2. Has not yet shut the door on acquisition of 25% of the new Cuban network, with a final decision due in this quarter within the next couple of weeks. Actually, the international division itself is ready to go ahead on the deal, but since this is its first overseas investment, first wants to present the proposition to the RCA brass for approval, a step to be taken in the next two weeks. NBC would pay $775,000 for its 25%.

3. Is in negotiation to send a two-

(Continued on page 53)

FTC Eagle-Eyeing Coast Teleblurbs

Hollywood, April 9.

The fact that the Federal Trade Commission unit here is monitoring tv teleblurbs, as recently testified to in Washington, was confirmed last week. At present, only tv is being monitored, although indications are that radio ads might come under scrutiny shortly.

FTC doesn't kine the teleblurbs (no equipment), but tape records them with accompanying notes on video presentation. Unit is required to monitor a certain number of hours each day.

Under new liaison setup with FCC, the Trade Commission passes on pertinent data. However, FTC institutes its own proceedings against objectionable ads. FCC intends to use info in other proceedings, especially at license renewal hearings.

Briefly, FTC monitoring works this way. When objectionable matter is spotted, the unit investigates and sends reports to Washington. In most cases, the Commission then issues a formal complaint against the advertiser. Normally, the station isn't involved, unless it's proved that it helped make up the objectionable material, or has hooked up with the advertiser in some "joint" venture, like a "per inquiry" deal (i.e., the station gets a percentage of the coin brought in by response to the teleblurb).

(As a point of law, stations aren't liable if they only disseminate the false advertising. They can be prosecuted only if they refuse to identify the violators, or get tangled up in things like "p.i." deals").

In some cases, either at suggestion of the advertiser or the FTC, both sides may make an agreement, under which the advertiser sets forth that he'll correct the abuses and the Commission agrees to drop the case. However, such agreements can't be made if fraud or danger to health is involved.

CBS-TV GIVES 'SUSAN' A CHI-BASED SCORE

Chicago, April 9.

Homeoffice greenlight was flashed last week for a CBS-TV ride for "Susan's Show" as the first regularly scheduled network origination from the web's new Chi plant. An expanded version of the kiddie-angled show starring 12-year-old Susan Heinkel which has built into a top-rated local weekday entry via WBBM-TV, goes into the Saturday morning 11-11:30 (CDT) spot May 4, replacing "Winky Dink & You."

Palmer to TPA In Canada; Name Reps in 9 Lands

J. E. (Ev) Palmer, radio-tv director for McCann-Erickson (Canada) Ltd., has resigned to become general sales manager for Television Programs of America in Canada. Appointment is part of a general expansion of TPA's international operation, with the company last week also naming reps in nine other countries.

Lineup of new representatives, all of whom will report to foreign sales manager Manny Reiner, are Enrique Candinai in Mexico; A. L. Garzia, Brazil; Howard Sunden, Puerto Rico; Isidro Rosenfeld, Argentina; Rafael Villanueva, Dominican Republic; Leon Nebel, Peru; Joseph Novas Jr., Venezuela; Roberto Giron Lemus, Guatemala; and Jacques Brunet, France. Reiner expects to name other national reps for Europe and the Far East later this year.

In the Canada arrangement, Palmer will work with Horace Stovin & Co., station rep firm which has been appointed exclusive TPA distributor in Canada. Stovin exec v.p. William Byles will work with Palmer on setting up a division within the Stovin company to handle TPA sales. Palmer and Stovin will report to Vince Melzac, v.p. of TPA International.

Kovacs Would Rather Be Writer-Director-Producer; Short Life of a Comedian

Hollywood, April 9.

Ernie Kovacs, under contract to NBC-TV for nine years as a comedian, wants to quit. Here working in "The Mad Ball," at Columbia, he disclosed he is currently negotiating a producer-director-writer pact with NBC, being anxious to move behind the cameras. On the present talks with NBC he remarked, "They have one figure in mind and I have another."

As to why he wants to quit comedy, he explained, "People get tired of you fast when you're a tv comedian. That's one reason I would just as soon be behind the cameras, but mainly it's because I like producing and staging as well as writing. And when you're on that end of it in tv, you can stay around for a long time."

Kovacs will write and appear in "Producers' Showcase" magico spec on NBC May 27.

Philly & Scranton's B'casters Unite For A Turnpike Spec'

Scranton, April 9.

This town, in the heart of Pennsylvania's hard coal region, is slowly settling back to normal after two days of "Pro" promotion put on by WCAU, Philadelphia, and WDAU-TV, Scranton, to herald the latter's change in call letters (it formerly was WGBI-TV), its increase in power, new transmitting equipment and the highest antenna tower in that part of the country.

The changeover was tied in with the opening of the Northeastern extension of the Pennsylvania Turnpike, linking Scranton with Philadelphia, on April 1. Dr. Merritt A. Williamson, vice chairman of the Pennsylvania Turnpike Commission, cut a ribbon outside of Scranton opening the extension and at the same time threw a switch bringing about the change to WDAU-TV.

The Turnpike ceremony originally was scheduled at a point 50 miles farther south but was moved to Scranton to tie in with the station's promotion. The dual ceremony links Scranton and Philadelphia electronically as well as through the Turnpike system.

Led by Donald W. Thornburgh, president and general manager of the WCAU station and president of Scranton Broadcasters, Inc., owners of WDAU-TV, the Philadelphia contingent caravanned to Scranton to take part in and direct the two-day festivities. Included were Joseph L. Tinney, executive vice-president and assistant general manager; Charles Vanda, v.p. in charge of television; Robert M. McGredy, v.p. in charge of tv sales; John G. Leitch, v.p. in charge of engineering and Robert N. Pryor, v.p. in charge of public relations who headed up a six-man team in planning the entire promotion.

Philadelphia was further represented by a 24-man motorcycle drill team, composed of the city's highway patrolmen, who put on exhibition at Turnpike ceremonies and in Scranton City Center.

The two-day celebration was climaxed by a Chamber of Commerce dinner Tuesday (2) night at Scranton Masonic Temple during which Thornburgh was given the key to the city by James T. Hanlon. The principal speaker was Charles Collingwood, host of CBS-TV's "Odyssey." More than 600 business and civic leaders attended.

WB HAS INSIDE TRACK ON AT&T 'CAPRA' SKEIN

Hollywood, April 9.

Apparent winner in the sweepstakes to succeed Frank Capra as producer of the AT&T colorfilmed science series is Warner Bros.' tv division. Budget for the upcoming subjects will remain in the neighborhood of $300,000 each, it's understood, but future number remains undetermined. N. W. Ayer agency has been scouting "the entire field" of major studios to continue the skein and it's reported that negotiations are nearing completion with Warners.

Final two of the four Capra stanzas are still to be aired. "Mystery of the Cosmic Rays" has been completed and "The Weather" is still shooting. Capra is withdrawing from the series to return to feature production in a musical version of "Lady for a Day" at Columbia, for which he originally produced and directed the untuned version.

Baruch's Lookalikes For 'Double Exposure'

Andre Baruch is on the prowl for lookalikes to square the "Double Exposure" title and format of a teleshow he's packaging with Nat Ligerman and which is being pitched to both CBS and ABC. As per the label, it's based on persons bearing resemblance to wellknowns and will be given a light treatment. A kine will be made within the next week with either Sam Levenson or Jack Carter in the emcee's role.

Baruch, not heretofore in the packaging realm, continues his WABC, N. Y., daily deejaying paired with his wife, Bea Waln, plus his longtime (22 years, radio-tv) "Hit Parade" identification.

Solon Scorches FCC 'Favoritism' To Herald-Traveler for Hub's Ch. 5

Washington, April 9.

Reported plans of the FCC to resolve the hot contest for channel 5 in Boston in favor of the Herald-Traveler erupted in Congress last week with charges of politics at high levels and a threat of an "exhaustive" investigation.

Rep. John D. Dingell (D.-Mich.) a member of the House Interstate Commerce Committee, warned that if "convicted monopolists" are to be rewarded with tv licenses he will "demand the most exhaustive investigation to ascertain the extent of this defiance (of the will of Congress) and to pin responsibility in such shocking disregard of the public interest."

Pointing out that the Herald-Traveler rated "a poor third" in an FCC examiner's report on the qualifications of the five applicants for the channel, Dingell said that "instead of greasing the skids for a handout to adjudicate monopolists, the Commission should consider the record of all applicants in terms of their past performance in communications mediums and their record with respect to the antitrust laws."

Dingell said that "it is becoming increasingly obvious that agencies supposed to be free of pressures feel that the hot breath of interference from individuals in the executive departments and from outside interests." The Herald-Traveler, he declared, "has in its camp such high-voltage pressure appliers as Secretary of Commerce Sinclair Weeks."

The Congressman charged that Weeks "has reportedly been most accommodating to his friends in promoting their cause as would-be telecasters, to the detriment of three other applicants lacking the stigma of a history replete in practices contrary to the public interest."

Dingell said that the two VHF stations in Boston are earning a total of more than $3,500,000 a year and that the license for a third station is "conservatively" estimated to be worth as high as $20,000,000.

Control of the Herald-Traveler properties, Dingell said, is held by Sidney Winslow who also controls the United Shoe Machinery Corp., "which for many years was repeatedly under attack for the most predatory monopolistic methods." As recently as last February, he added, United settled out of court for $750,000 an antitrust suit by a competitor, Compo Shoe Machinery Corp.

"By a most interesting coinci-

(Continued on page 53)

CBS-TV Ups Chamberlain To Engineering Director

A. B. Chamberlain has been upped to director of engineering at CBS-TV in a realignment of the engineering department stemming from the recent advancement of Bill Lodge from engineering v.p. to veep in charge of station relations and engineering. Chamberlain, who has been chief engineer, reports directly to Lodge.

Howard A. Chinn, formerly chief engineer of the web's audio-video division, moves up to replace Chamberlain as chief engineer. Richard S. O'Brien, until now chief project engineer, becomes assistant director for audio and video engineering, and J. D. Parker continues as assistant director for radio frequency engineering.

Japan's 'Battle For TV Channels' As 103 Yen Five

Tokyo, April 2.

Television stations in Japan, including the Government-controlled NHK (Japan Broadcasting Corp.), are now waging a fierce battle in their efforts to obtain recently-released channels on the eve of the government's final decision.

Special committees are now set up in the upper and lower house of the Diet to study the situation as a result of enthusiastic petitions to and pressure from tv companies on the government and its related authorities.

The battle started when five channels were released to the Postal Service Ministry by the U. S. Army, Telegraph & Telephone Corp. and news agencies. A total of 103 stations have filed applications with the Postal Service for the channels.

In the Kanto area alone, 12 stapictures, (2) tv is already prospertions have been trying to obtain two channels. NHK filed an application with the authorities to start a new tv program on education. In Osaka, 10 companies applied for two channels. Japan now has 11 stations.

It has been indicated that half of the new channels will be granted to NHK in view of the fact that it is a public organ. The rest of the applicants will have to scramble.

Commercial tv stations are spending huge sums for lobbying because they feel, (1) tv will become more popular than motion ous and promising, and (3) people will read less books and magazines.

NBC Huddling With NABET on Coin For 'Era of Automation'

Hollywood, April 9.

Underway here are negotiations between NBC and National Assn. of Broadcast Employees and Technicians, which may well set a nationwide pattern for network use of automation equipment, especially in connection with video tape recording.

Major points in NABET demands are (1) a year's severance pay to any employee "displaced" by automation equipment, in addition to normal layoff benefits, and (2) pooling of man-hours saved by the equipment, with 75% of total time so accumulated to be distributed among remaining employees in the form of added vacation time.

NBC-TV has two VTR machines in operation at present, with a third due to be installed by June. Third machine has built-in automation equipment, which cued current talks.

As Lowell Thomas Goes—Ditto CBS

Known purchase of WTVD, Durham, by Lowell Thomas interests coincides with the widespread report that CBS-TV is after the VHF'er as an affiliate. Network is said to be unhappy with its current affiliate, WNAO-TV, a U in the Raleigh-Durham area, and is believed preparing legal action to break with the station.

If WTVD, which Thomas bought from the Harmon Duncan-Jay Fletcher interests, goes CBS, and it's believed fairly certain that it will, the overlap coverage with existing CBS affils such as WFMY-TV, would raise serious questions about the entire affiliation setup in North Carolina. WFMY-TV is the Gaines Kelly station in Greensboro.

What makes this situation of more than routine interest is that every station involved in this potential game of "statewide musical chairs" is a pre-freezer and all have established relatively high rate charges. In the case of WFMY, if it were to lose CBS tieups, there is no knowing whether it can find another affiliation.

Trade expects further affiliate jockeying, perhaps ultimately even in station ownerships, which might go so far as to affect the network tie of WSJS, now with NBC in Winston-Salem.

Thomas group previously bought a 21% interest in WCDA-TV, the CBS basic for Albany.

ZIV's THRILLING NEW, ALL-NEW

HIGH-TENSION
• THRILLS!

EXPLOSIVE
• SUSPENSE!

BREATH-TAKING
• ADVENTURE!

"The NEW Adventures of

MARTIN KANE"

Starring

WILLIAM GARGAN

. . . to the viewing public he IS Martin Kane!

SWIFT, DECISIVE ACTION, AMERICAN-STYLE

MARTIN KANE'S CREDO:

"I WORK WITH THE POLICE- NOT AGAINST THEM!"

Side by side with Scotland Yard, the French Surete, the police of all the Continent, this resourceful American Private Investigator pursues law-breakers all over the continent.

MYSTERY-ADVENTURE SERIES...

FLASH!

ALREADY BOUGHT BY

- ANHEUSER-BUSCH in 8 markets
- STROH'S BEER
- DREWRYS BEER
- PROGRESS BEER
- KROGER
- FALSTAFF BEER
- WHITE WAY LAUNDRY
- JIM REED CHEVROLET
- UNITED GAS
- HUMPTY DUMPTY STORES

and stations:

- KERO-TV in Bakersfield
- WTVY in Dothan
- KTTV in Los Angeles
- KPHO-TV in Phoenix
- KOA-TV in Denver
- WOR-TV in New York
- KTNT-TV in Seattle-Tacoma
- WTVJ in Miami
- WGN-TV in Chicago
- WILK-TV in Wilkes Barre
- KRDO-TV in Colorado Springs
- KOAT-TV in Albuquerque
- KOPO-TV in Tucson
- WNAC-TV in Boston

FILMED *ON LOCATION* IN COLORFUL FOREIGN COUNTRIES!

Double-cross in **AMSTERDAM!**

Suspense in **LONDON!**

Mystery in **PARIS!**

Danger in **MADRID!**

ZIV Television

VARIETY - ARB City-By-City Syndicated Film Chart

VARIETY'S *weekly chart of city-by-city ratings of syndicated and national spot film covers 40 to 60 cities reported by American Research Bureau on a monthly basis. Cities will be rotated each week, with the 10 top-rated film shows listed in each case, and their competition shown opposite. All ratings are furnished by ARB, based on the latest reports.*

This VARIETY *chart represents a gathering of all pertinent information about film in each market, which can be used by distributors, agencies, stations and clients as an aid in determining the effectiveness of a filmed show in the specific market. Attention should be paid to time—day and time factors, since sets-in-use and audience composition vary according to time slot, i.e., a Saturday afternoon children's show, with a low rating, may have a large share and an audience composed largely of children, with corresponding results for the sponsor aiming at the children's market. Abbreviations and symbols are as follows: (Adv), adventure; (Ch), children's; (Co), comedy; (Dr), drama; (Doc), documentary; (Mus), musical; (Myst), mystery; (Q), quiz; (Sp), sports; (W), western; (Wom), women's. Numbered symbols next to station call letters represent the station's channel; all channels above 13 are UHF. Those ad agencies listed as distributors rep the national sponsor from whom the film is aired.*

LOUISVILLE — *Approx. Set Count*—500,000 — *Stations*— WAVE (3), WHAS (11)

TOP 10 PROGRAMS AND TYPE	STATION	DISTRIB.	DAY AND TIME	FEBRUARY RATING	SHARE (%)	SETS IN USE	TOP COMPETING PROGRAM	STA.	RATING
1. Crunch & Des (Adv)	WHAS	NBC	Sun. 8:30-9:00	40.4	66.4	60.9	Hall of Fame	WAVE	20.5
2. Highway Patrol (Adv)	WHAS	Ziv	Fri. 8:30-9:00	40.1	64.6	62.1	Big Story	WAVE	22.1
3. I Led 3 Lives (Adv)	WHAS	Ziv	Tues. 9:30-10:00	29.2	55.9	52.2	On Stage	WAVE	23.1
4. Superman Adv)	WHAS	Flamingo	Sun. 6:00-6:30	28.5	65.9	43.3	Bold Journey	WAVE	14.8
5. Badge 714 (Myst)	WHAS	NBC	Fri. 10:00-10:30	27.8	63.8	43.6	Pee Wee King	WAVE	15.8
6. Federal Men (Myst)	WAVE	MCA	Thurs. 8:00-8:30	27.6	45.6	60.6	Climax	WHAS	33.0
7. Rosemary Clooney (Mus)	WHAS	MCA	Sat. 9:30-10:00	26.8	54.0	49.6	Great Gildersleeve	WAVE	22.8
8. Great Gildersleeve (Co)	WAVE	NBC	Sat. 9:30-10:00	22.8	45.9	49.6	Rosemary Clooney	WHAS	26.8
9. Brave Eagle (W)	WHAS	CBS	Sat. 12:30-1:00	21.5	96.8	22.2	Farm	WAVE	0.7
10. Annie Oakley (W)	WHAS	CBS	Sat. 6:30-7:00	20.2	42.3	47.8	People Are Funny	WAVE	27.6

TAMPA-ST. PETERSBURG — *Approx. Set Count*—319,000 — *Stations*—WFLA (8), WTVT (13), WSUN (38)

1. Secret Journal (Dr)	WTVT	MCA	Thurs. 7:00-7:30	30.5	52.9	57.6	Wrestling	WFLA	18.4
2. Mr. District Attorney (Myst)	WTVT	Ziv	Tues. 10:30-11:00	29.6	69.4	42.6	Bowling Time	WSUN	7.0
3. Celebrity Playhouse (Dr)	WTVT	Screen Gems	Mon. 7:30-8:00	24.6	49.4	49.9	Wire Service	WSUN	14.1
4. Grand Ole Opry (Mus)	WFLA	Flamingo	Sat. 7:00-7:30	23.9	54.3	44.0	Code 3	WSUN	14.7
5. Sussie (Co)	WTVT	TPA	Wed. 7:00-7:30	23.3	44.5	52.4	Crunch & Des	WFLA	17.8
6. Soldiers of Fortune (Adv)	WTVT	MCA	Fri. 7:00-7:30	21.7	45.4	47.9	Four Star Playhouse	WFLA	13.5
7. Jungle Jim (Adv)	WFLA	Screen Gems	Sat. 6:30-7:00	21.0	60.8	34.6	Best of Hollywood	WTVT	9.6
8. Annie Oakley (W)	WFLA	CBS	Sat. 6:00-6:30	18.1	57.6	31.4	Best of Hollywood	WTVT	9.6
9. Crunch & Des (Adv)	WFLA	NBC	Wed. 7:00-7:30	17.8	33.9	52.4	Susie	WTVT	23.3
10. Count of Monte Cristo (Adv)	WTVT	TPA	Sun. 6:30-7:00	17.6	44.6	39.5	Fishing Fun	WFLA	13.9

CEDAR RAPIDS-WATERLOO — *Approx. Set Count*—288,600 — *Stations*—WMT (2), KWWL (7), KCRG (9)

1. Highway Patrol (Adv)	WMT	Ziv	Mon. 7:30-8:00	56.5	78.8	71.7	Voice of Firestone	KCRG	7.2
2. Soldiers of Fortune (Adv)	WMT	MCA	Sat. 6:00-6:30	33.2	81.4	40.8	Channel 9 News	KCRG	5.0
							Kenny Hofer	KCRG	4.1
3. Sheriff of Cochise (W)	WMT	NTA	Sat. 9:30-10:00	30.2	48.1	62.8	Your Hit Parade	KWWL	23.5
4. Secret Journal (Dr)	WMT	MCA	Fri. 10:00-10:30	26.4	57.4	46.0	News	KWWL	12.5
							Weather; Sports	KWWL	9.6
5. Rosemary Clooney (Mus)	WMT	MCA	Mon. 7:00-7:30	25.0	46.1	54.2	Wire Service	KCRG	16.2
6. Wild Bill Hickok (W)	KCRG	Screen Gems	Tues. 6:00-6:30	22.8	48.5	47.0	Dateline Iowa; Sports	WMT	20.3
							CBS News—D. Edwards	WMT	20.3
7. Susie (Co)	WMT	TPA	Thurs. 10:00-10:30	22.7	56.6	40.1	News	KWWL	12.3
							Weather; Sports	KWWL	8.4
7. Kit Carson (W)	KCRG	MCA	Fri. 6:00-6:30	22.7	52.1	43.6	Dateline Iowa; Sports	WMT	16.6
							CBS News—D. Edwards	WMT	18.0
9. Famous Playhouse (Dr)	WMT	MCA	Tues. 9:30-10:00	22.4	46.9	47.8	Crunch & Des	KCRG	13.0
10. Superman (Adv)	KCRG	Flamingo	Thurs. 6:00-6:30	21.7	49.6	43.7	Dateline Iowa; Sports	WMT	18.0
							CBS News—D. Edwards	WMT	18.9

LUBBOCK, TEXAS — *Approx. Set Count*—117,800 — *Stations*—KCBD (11), KDUB (13)

1. Frontier (W)	KCBD	NBC	Sun. 9:30-10:00	31.8	65.9	48.3	TV Readers Digest	KDUB	16.2
2. Annie Oakley (W)	KDUB	CBS	Thurs. 6:30-7:00	26.7	59.3	45.1	Science Fiction Theatre	KCBD	18.1
3. My Little Margie (Co)	KCBD	Official	M.-F. 4:30-5:00	25.8	76.4	33.8	Life With Elizabeth	KDUB	8.1
4. Grand Ole Opry (Mus)	KDUB	Flamingo	Thurs. 9:00-9:30	25.7	44.7	57.5	Lux Video Theatre	KCBD	31.5
5. Superman (Adv)	KCBD	Flamingo	Mon. 5:00-5:30	25.2	64.0	39.4	Looney Tunes	KDUB	25.2
							Superman	KCBD	25.2
6. Sheriff of Cochise (W)	KCBD	NTA	Mon. 9:30-10:00	24.4	46.8	52.1	Studio One	KDUB	27.4
7. Western Marshal (W)	KCBD	NBC	Mon. 6:30-7:00	23.8	47.9	49.7	Robin Hood	KDUB	25.7
8. Rosemary Clooney (Mus)	KCBD	MCA	Wed. 7:30-8:00	23.5	41.4	56.6	Arthur Godfrey	KDUB	32.9
9. Secret Journal (Dr)	KCBD	MCA	Fri. 7:30-8:00	22.5	39.2	57.4	Zane Grey Theatre	KDUB	34.9
10. Cisco Kid (W)	KCBD	Ziv	Wed. 5:00-5:30	21.2	54.8	38.7	Looney Tunes	KDUB	18.2
							Bar Hi-C Ranch	KDUB	16.7

CHICO, CALIF. — *Approx. Set Count*—63,000 — *Stations*—KHSL (12), KVIP (7), KCRA (3)

1. State Trooper (Adv)	KHSL	MCA	Sun. 7:30-8:00	57.3	87.9	65.1	Four Star Theatre	KVIP	3.2
2. Soldiers of Fortune (Adv)	KHSL	MCA	Wed. 7:30-8:00	50.5	84.4	59.9	American Legend	KVIP	6.8
3. Highway Patrol (Adv)	KHSL	Ziv	Sat. 6:30-7:00	48.1	82.6	58.3	Early Show	KVIP	4.3
4. Annie Oakley (W)	KHSL	CBS	Tues. 6:30-7:00	45.1	84.8	53.2	My Little Margie	KVIP	5.1
5. Last of the Mohicans (W)	KHSL	TPA	Thurs. 7:00-7:30	40.7	71.8	56.7	The Falcon	KVIP	8.4
6. Science Fiction Theatre (Adv)	KHSL	Ziv	Fri. 9:30-10:00	38.0	70.9	53.6	Late Show	KVIP	10.5
7. Life of Riley (Co)	KHSL	NBC	Mon. 10:00-10:30	37.3	63.4	58.8	Welk's Top Tunes	KVIP	18.4
8. Lone Wolf (Myst)	KHSL	MCA	Fri. 8:30-9:00	37.1	57.8	64.3	Secret Journal	KVIP	23.1
9. Superman (Adv)	KHSL	Flamingo	Wed. 6:00-6:30	34.9	85.6	40.8	News	KVIP	3.7
							Capt. Sacto with Popeye	KCRA	2.7
10. Stories of the Century (W)	KHSL	H-TV	Mon. 9:00-9:30	33.7	49.6	68.0	Twenty One	KVIP	27.1

Tele Follow-Up Comment

Bob Hope Show

Bob Hope rounded up a lively show for his Chevy session on NBC-TV Sunday (7). Laden with name values in Frank Sinatra, Janis Paige and Natalie Wood, plus some good writing, this outing was one of the toppers in the Hope series.

Comic got off to an excellent start with his standup session which had him getting off some lively lines on taxes and assorted subjects, and he contributed to the generally good sketches with Sinatra and Miss Wood. On this one-hour stint, something more could have been done with Sinatra than a baseball bit in which two players discussed makeup. Although it contained routine writing, the two principals gave this bit more than it warranted. Sinatra further contributed a pair of tunes, with his usual top quality tonsileering. Sinatra, probably one of the top showmen in the singing trades, showed his way with a song in "Everything Happens to Me" and "Lady Is a Tramp."

In the sketch sector, Hope and Miss Wood provided a lively bit in the delineation of a couple in the flapper era, and a present-day pairing. Excellent results were obtained with this item. Another good example of writing came with with Hope's verbal duet with Miss Paige in a bit wherein two penurious characters pass themselves off as specimens of great wealth. The entire layout came off entertainingly. *Jose.*

Robert Montgomery Presents

Queen Victoria was an historically impressive figure. The memory of her must have awed the Robert Montgomery production staff, which presented a sliced version of the Laurence Housman play, "Victoria Regina," on Monday (8) over NBC-TV under Mennen auspices. The bridges in transposing the monarch from a human being to a queen were too frequently not visible.

Another handicap under which the Montgomery staff suffered was a mental image of Helen Hayes' interpretation of that role, one of the major theatrical events of about two decades ago. However, in the stage presentation there was considerably more than an hour allotted, and there was time for characterization and development, which wasn't available on Monday.

Claire Bloom, when interpreting the human facets of the queen, became a superior actress, but with little time to develop various aspects of the character, the regal side of the subject came off badly.

Paul Stevens was consistent in his characterization of Albert, and there were some good briefies in the various roles that cropped up periodically, such as Henry Brandon's Ernest and Norman Rose as Disraeli. An excellent job of aging Miss Bloom in the matter of a few seconds was done by the make-up department, which seemed to have come off best in this presentation. *Jose.*

Ed Sullivan Show

Back from a European quickie, Ed Sullivan retained a bit of the French touch for his Sunday (7) stanza on CBS-TV. Tieing in with the Lafayette bicentennial, Sullivan, with the help of such U.S. citizens as Peggy Wood, Fredric March and Florence Eldridge, pitched in to greet Gallic stars Gerard Philipe, Micheline Presle, Jean Marais and Juliette Greco. It wasn't too entertaining but it was real friendly.

In the entertainment department, and still in the Gallic groove, was Jacqueline Francois who gave out with a pair of songs, one en anglais, the other in her native lingo and both good.

Highlight of the session, however, was debonair Fred Astaire, in to plug his "Funny Face" pic and his Verve Record tieup. The plugs were worked in nicely and Astaire really went to town on a lip-sync on his new Verve release, "That Face" (not from "Funny Face") and some fancy strutting.

Also in the tune department was Abbe Lane with hubby Xavier Cugat for a workover of "Arrivederci Roma" and a trio of hillbillies who currently are riding the pop hit lists. They were Buddy Knox ("Party Doll"), Ferlin Huskey ("Gone") and Jimmy Bowen ("I'm Sticking With You"). They were spread throughout the show and probably kept the teenagers happy.

For the drama buffs there was a short scene from the current Broadway legiter "A Hole In The Head" with Paul Douglas, David Burns and Tommy White. It was an okay trailer for the comedy and will probably help biz.

Also in the comedy department was Frank Libuse, who worked hard with three aides for a fair laugh response. *Gros.*

Playhouse 90

After starting out at a goodly pace, this "Clipper Ship" out of the Screen Gems telepix port got becalmed about halfway through the hour-and-a-half voyage and barely limped into port. Normally, it's annoying when a 90-minute presentation falls 10 minutes short and has to be spaced out with heaps of house plugs. This time, it was a comparative relief.

Even so, Berne Giler, who penned the teleplay from a Stephen Longstreet original, obviously had too much time on his hands for the slight tale, which deals with the strange voyage of the craft captained by honest, bluff disciplinarian Charles Bickford. On board is Jan Sterling, the recent widow of the owner, but not too grieved to cast an appraising glance about, especially at Helmut Dantine, political exile being deported to certain execution. Steve Forrest, first mate and a close companion of Capt. Bickford, also has his eye on Miss Sterling and runs afoul of Bickford in his pursuit.

Capt. Bickford lives by the rules and won't allow Dantine to escape with Miss Sterling, despite threats of loss of command. Here, the story gets becalmed, although there's patches of frantic maneuvering around the Columbia water tank. Eventually, Keymas falls to his death in shark-infested waters in an escape attempt and Bickford unbends enough to lie to the cops, telling them the dead man was Dantine. Thus, Miss Sterling gets Dantine, Bickford gets the ship, Forrest gets back into Bickford's good graces and the viewer gets some relief.

Bickford and Forrest have the meatiest roles and acquit themselves with competance, if not with inspiration. Miss Sterling properly exudes sultry sex, but otherwise somnambulates through her role. Dantine is only required to look gallant, which he does okay. Paul Fix and George Keymas are up to undemanding requirements.

Director Oscar Rudolph, although he's understandably hampered by this foolish story, doesn't add any dimensions. *Kove.*

Open Mind

WRCA's egghead series, "Open Mind," which has grappled with all sorts of controversial themes from homosexuality to divorce, tackled the knotty question of censorship on television last Sunday (7). The panel lineup included Stockton Helffrich, director of continuity acceptance for NBC; Jay Nelson Tuck, the N. Y. Post's radio-tv critic; and Miles David, executive editor of Sponsor.

Since no clear definition of what constituted censorship was presented, there could hardly be a resolution of the question of whether censorship is desirable. Tuck was opposed to the exclusion of any idea from the medium, while Helffrich leaned towards a viewpoint of moderation and selectiveness. Tuck focussed on the issue of racial integration as one that was taboo on video dramatic shows; Helffrich countered with the information that video shows had attacked the problem of racial integration in a more subtle and effective fashion. For instance, racial stereotypes are not permitted on the networks and several dramatic shows have featured white and Negro performers with no issue being made of it.

When Tuck read from the NBC continuity acceptance code that divorce shall not be depicted in dramas as a proper solution, Helffrich stated that the code was only a rule of thumb and NBC did not demand rigid conformity to it. Davis contributed the frank idea that advertisers were justified in avoiding controversial themes in order to get maximum distribution for their product. *Herm.*

Captain Kangaroo

"Captain Kangaroo," an hour-long, early morning cross-the-board show on CBS-TV, has been keeping the moppets happy since its bow in late 1955. But a notable addition to its format came last week in the appearance of Terrytoons' "Tom Terrific," a new ani-

(Continued on page 50)

CONGRESSIONAL CLOSEUP
With Stuart Novins, moderator; guests; Reps. Emanuel Celler, Herbert Zelenko, Stuyvesant Wainwright, Peter W. Rodino Jr.
Producer: Michael Marlowe
Director: Bob Goodman
30 Mins.; Sat., 2:30 p.m.
Sustaining
WCBS-TV, N.Y. (from Washington)

Inauguration of "Congressional Closeup" Saturday (6) by WCBS-TV proved more than just an "informal report on issues of the day." For this Washington - originated session with four congressmen whose constituents reside in the New York - New Jersey area was an illuminating half-hour. It easily accomplished the program's avowed objective of bringing the politicos closer to the people they represent.

Under the deft guidance of moderator Stuart Novins, the panel explored such topical matters as what should the determining factor be in deciding when the Vice President should ascend to the Presidency, Federal aid to school districts, the Post Office's financial problem, immigration and civil rights. Discussion on any one of these topics could have been almost endless and it is to the credit of CBS newsman Novins as well as the panelists that they were all condensed into the allotted time.

Of the issues touched upon perhaps most vital to N. Y.-N. J. suburbanites was the Federal school aid bill. Many homeowners in the metropolitan area are facing astronomical taxes due to the influx of children of school age from the city. Thus it was refreshing to hear Rep. Herbert Zelenko inform viewers that his school bill is speeding through the legislative hopper.

With both parties and President Eisenhower himself pledged to passage of a school aid bill, it's difficult to see how such a measure could be so controversial. This "weekly report to the people" threw a lotta light on the situation via the panelists' comments. Rep. Stuyvesant Wainwright, for example, conceded the need for such a bill but emphasized there is "inherent danger in allowing the tentacles of the Federal Government to come into a school district."

Likewise, Rep. Emanuel Celler feels that those states which persist in practicing segregation contrary to the "law of the land" should be deprived of aid. Celler and Wainwright were amply articulate while their panel colleagues, Zelenko and Peter W. Rodino Jr., were also forthright in kicking around the matters at hand.

But since this weekly public service series is primarily for the benefit of the N. Y.-N. J. citizen, it would be even more effective if additional local topics were included in the discussion format. There was a hint of this at the windup when Novins urged viewers to submit questions to their elected representatives on "why they vote as they do." Closeup," incidentally, is heard on WCBS Radio at 7:30 p.m. Saturdays. *Gilb.*

ARTHRITIS & RHEUMATISM TELETHON
Producer-Director: H. Wesley Kenney
19 Hours, Sat.-Sun. (6-7), 10 p.m.
WABD, New York

At tally time Monday (8), less than a day after the 19-hour telethon on WABD for the Arthritis & Rheumatism Foundation ended, only a little over $200,000 has been collected from within the metropolitan New York area. Whether that's the worst score or not for one of these longathons is not known, but it certainly isn't very good when compared to similar shows which have collected 50 to 100% more. Making the low score on coin difficult to grasp is the feeling, from parts seen, that it was high score on talent for this kind of affair.

Saturday night (6), shortly after the stanza began, there were top names, including Perry Como and his whole NBC-TV entourage, Teresa Brewer, Eddie Condon, Robert Alda and other helpful hands such as Candy Jones, Sandy Becker, Claire Mann, et al., and the general atmosphere was that of a good entertainment show. Maybe that was it. There wasn't the maudlin pitching of other occasions. Closest show got to that when viewed was the saccharine shenanigans of Miss Mann, a veteran at this kind of thing.

Taking the phone calls for the contributions were a raft of top biz execs instead of the usual models. Despite all this, the telethon had only pulled about $60,000 in donations by 1 p.m. on the second day. Sometime around then the amount of talent thinned and it's reported the pitching got stronger. *Art.*

THE SILENT SERVICE
(The Jack at Tokyo)
With Myron Healey, Douglas Henderson, Judd Holdren, Rear Admiral Thomas M. Dykers, others
Exec Producer-Writer: Admiral Dykers
Director: Stewart E. McGowan
30 Mins., Fri., 7 p.m.
LA ROSA, SCHAEFER BREWING
WRCA-TV, N.Y. (syndication)
(SSC&B, BBD&O)

NBC's California National Productions, joined with McGowan Productions for this first-run syndication skein, has come up with a formula Armed Services entry, this one dealing with the exploits of U.S. submarines.

It seems a pity that this one could not have been more distinguished, away from the obvious. Rear Admiral Thomas M. Dykers (USN, Ret.); exec producer, writer and narrator, had spent many years in the submarine service. But the authenticity he lends to the series, judging from the first telecast, is dissipated by hokey plot lines and characterization. To keep the excitement going, the submarine and its men in the 30-minute outing had to be subject to depth charges, leaks, Jap air raids, etc. It was action in a trite format.

In New York, the series is being "double exposed," with the same sponsors giving it an outing on WPIX on Thursdays at 9 p.m.

Initial episode, apparently rejuggled to kick-off the series, dealt with the exploits of the submarine Jack during World War II in a hazardous raiding mission off the coast of Japan. Combat footage from the files of the U.S. Naval Photographic Center, including captured enemy films, were utilized. Some of the latter footage stuck out like a sore thumb, being of poor quality and not integrated well. The fresh footage, which formed the major portion of the show, was shot off the coast of California, with considerable lensing done on Navy training subs.

Despite faults, series has some good camera work, offering realistic clips of submarine life. At end of show, the real-life hero who risked his life to fix a leak came on screen with host Dykers for a handshake.

A competent cast operating in the semi-documentary action format included Myron Healey as the captain, Douglas Henderson as the chief machinist's mate and Judd Holdren as the lieutenant commander. The real-life skipper, incidentally, was exec producer Dyker. *Horo.*

Drawing-Kit Mfr. Sues ABC & S.F.'s KGO-TV For $1,000,000, Claims Breach

San Francisco, April 9.

A sponsor who wanted to get on tv just before "Mickey Mouse Club" last week sued ABC and its Frisco outlet, KGO-TV, for $1,048,446, claiming breach of an oral contract. Suit was brought in Federal court.

The sponsor was Vacuum Cooling Co., a Frisco firm which formerly manufactured lettuce-packing equipment and had decided to branch out by making drawing kits.

The company's secretary, attorney Walter E. Hettman, said Vacuum Cooling had purchased 10 carloads of materials two years ago. Eight carloads are still stored in Sausalito, Cal., the other two at Hammond, Ind. All this material was to go into 350,000 sets which were to have been sold on a 13-week children's program produced by Eugene de Christopher.

Hettman said the network broke the contract to carry the program on 76 stations just three days before the programs were to start.

The company asked for $533,956 it claimed it had spent on the "Chris-Kits" and another $514,490 in anticipated profits. De Christopher's program, using his "Chris-Kits," had appeared locally.

WNBQ's Bud Beaston To Storer on Sales

Chicago, April 9.

Floyde (Bud) Beaston has resigned as WNBQ sales manager, effective April 19, to join Storer Broadcasting as midwest television sales manager. Beaston had been with the NBC-TV station for over seven years and its sales manager since '54.

No replacement has been selected at WNBQ but Russ Stebbins, the station's sales director, may double over.

SPIKE JONES SHOW
With Helen Grayco, Billy Barty, guests
Producers: Tom Waldman, Dick Darley
Director: Darley
Writer: Waldman
30 Mins.; Tues., 10:30 p.m.
LIGGETT & MYERS
CBS-TV, from Hollywood
(Dancer-Fitzgerald-Sample)

Since the click of Lawrence Welk on video, the band biz has seen hope revive that a comeback is possible via the tv route. Spike Jones is the latest pop maestro to hit the homescreen with a regular series and has come up with a pleasing show in a more or less straight musical groove. It's not exactly "half-Welk, half-Medic," as Jones himself described his layout, but Jones has apparently taken the cue to stick to the melody and play down the comedy.

Jones, of course, has retained enough of his traditional zanyisms to keep the franchise, but this element was kept in its properly subordinate place. It was effective when it was used in one of his crew-member's takeoff on "Young Love," diminutive Billy Barty's Satchmo carbon on "Blueberry Hill," and a Nipponese version of "Yes Sir, That's My Baby."

Tops on the show was the legit music. Helen Grayco (Mrs. Spike Jones) was flashy with her opening calypso number in some sexily sequined slacks and with gyrations to match. (While it was 10:30 p.m. in the east when the sleeping kiddies weren't around to view Miss Grayco's cooching, it was only 7:30 p.m. on the Coast where this show originated from and where there probably was a family audience.) Miss Grayco also did nicely with the standard, "It Never Entered My Mind."

Guesting on the show, as part of this stanza's weekly spotlight on the "record album of the week," Gordon MacRae was on hand with an excellent rendition of "O What A Beautiful Morning" from his "Oklahoma" set for Capitol and another oldie, "Till We Meet Again." Another straight selection was a four-piano version of "In An 18th Century Drawing Room."

As emcee, Jones worked nicely with a script that had an occasional witty line, but there was no pressing for laughs and the bandleader carried off his assignment with savvy. *Herm.*

UNFINISHED BUSINESS, U.S.A.
With Raymond Massey, host
30 Mins.; Sun., 1 p.m.
WOR-TV, N. Y. (film)

"Unfinished Business, U.S.A.," which bowed over WOR-TV last Sunday (7), refers to latterday prejudices in human relations. Intent of the program is to show these up as absurd and dangerous. That was done on the initial stanza, with the presentation of two films, one a "racial superiority" debunker and the other a plea for the elimination of racial bigotry.

Both subjects were handled simply via animated pictures. The message, was clear and, although possibly a little too elementary in concept for adult viewers, was solid stuff for the youngsters. The program, a half-hour entry, was the first in a 13-week series being presented by the American Jewish Committee as part of its 50th anniversary celebration.

Raymond Massey, as host, had little to do on the opener, with his appearance limited to brief intro and closing remarks. *Jess.*

Carsten Packing Takes Coast League Telecasts

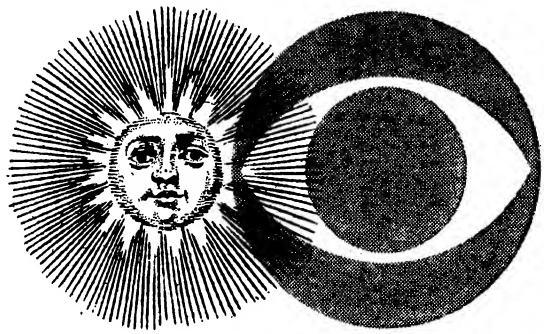
Seattle, April 9.

Carsten Hygrade Packing Co. of Tacoma will sponsor televising of Pacific Coast League baseball games of the Seattle Rainiers on KTVW. Dick "Kewpie" Barrett, former Rainier pitcher, will do tv commercials as well as handle color commentary on radio broadcasts of the games over KOL. John Jarstad, KTVW sports editor, will do tv play-by-play; Rod Belcher, radio p-b-p.

Seattle Packing Co. sponsored the Rainier games telecast last year and were said to be interested again this year. Station balked, however, on use of former bigleaguer Jeff Heath as color commentator, so Seattle Packing, now owned by Cudahy Packing, will sponsor bigleague games on KTNT, Tacoma, with Heath doing local commentary and commercials.

Pacific National agency set the Carsten sponsorship; Miller, Mackay, Hoeck & Hartung the Seattle Packing deal.

THE



*Monday through Friday, 7 am to 6 pm

NETWORK THAT INVENTED DAYTIME

The trouble with television (back in 1950) was that nobody could get enough of it.

The screen lit up at night for an almost insatiable audience but went into virtually total eclipse in the daytime.

Advertisers wanted more time than the night contained, but nobody knew whether the busy American housewife would sit still for daytime television.

We thought she would—if you made it worth her while. We felt that better programming on a major network scale could light up a lot of sets.

We felt that daytime television could enable advertisers to tap the concentrated purchasing power of America's housewives at the moment they were planning the family shopping. And with the number of television homes increasing so rapidly, daytime television could bring new values to the advertiser.

So we started turning day into night.

Since 1950 the number of family hours of daytime viewing has increased six times and the dollar volume of daytime advertising has multiplied 38 times. In the same period, America's housewives have spent nearly twice as many daytime hours,* and advertisers one-and-a-half times as many daytime dollars with CBS Television, as with our closest competitor.

In 1957 CBS Television continues to deliver a larger average daytime audience, broadcast more of the most popular daytime programs, offer advertisers a lower daytime cost per thousand viewers, and carry a larger number of sponsored daytime hours than any other network with a full daytime schedule.

This continuing expression of confidence in CBS Television is surely a direct result of our unique experience with television in the daytime.

After all, we practically invented it.

CBS TELEVISION

VARIETY-ARB FEATURE FILM CHART

VARIETY's weekly chart, based on ratings furnished by American Research Bureau's latest reports, on feature films and their competition covers 120 cities. Each week, the 10 top-rated features in a particular city will be rotated.

Factors which would assist distributors, agencies, stations and advertisers in determining the effectiveness of a feature show in a specific market have been included in this VARIETY chart. Listed below is such pertinent information regarding features as their stars, release year, original production company and the present distributor, included wherever possible along with the title. Attention should be paid to such factors as the time and day, the high and low ratings for the measured feature period and share of audience, since these factors reflect the effectiveness of the feature, and audience composition, i.e. a late show at 11:15 p.m. would hardly have any children viewers, but its share of audience may reflect dominance in that time period. In the cities where stations sell their feature programming on a multi-stripped basis utilizing the same theatrical throughout the week, a total rating for the total number of showings for the week is given, the total rating not taking into account the duplicated homes factor. Barring unscheduled switches in titles, the listed features for the particularly rated theatrical filmed show are as accurate as could be ascertained from a multiplicity of station and other data.

NEW YORK

TOP 10 TITLES AND OTHER DATA	TIME SLOT	ARB RATING	HIGH	LOW	SHARE OF AUDIENCE	MARCH, 1957 TOP COMPETING SHOWS		ARB RATING
1. **HOMECOMING**— Lana Turner, Clark Gable, Anne Baxter; 1948; MGM; MGM-TV	Late Show Fri. March 1 11:15-1:30 a.m. WCBS	19.5	21.5	14.3	79.2	Night Beat Tonight	WABD WRCA	6.4 2.2
2. **ACTION IN THE NORTH ATLANTIC**— Humphrey Bogart, Raymond Massey; 1943; Warner Brothers; Associated Artists Productions	Late Show Sat. March 2 11:15-1:45 a.m. WCBS	19.2	22.1	11.1	88.0	News of the Week Hy Gardner	WRCA WRCA	3.6 2.9
3. **BITTER RICE**— Silvana Mangano, Vittorio Gassman; 1950; Lux Films; Amanda Television Productions	Movie 4 Sun. March 3 10:30-12:30 a.m. WRCA	19.0	23.4	14.5	51.9	What's My Line Sunday News Special The Charge of the Light Brigade, Late Show	WCBS WCBS WCBS	27.9 20.0 10.7
4. **NINOTCHKA**— Greta Garbo, Melvin Douglas; 1939; MGM; MGM-TV	Late Show Tues. March 5 11:15-1:15 a.m. WCBS	11.2	13.0	8.9	69.6	Night Beat Tonight	WABD WRCA	5.3 1.1
5. **GIRL CRAZY**— Judy Garland, Mickey Rooney; 1943; MGM; MGM-TV	Early Show Fri. March 1 5:30-7:00 p.m. WCBS	11.0	11.9	10.0	32.7	Mickey Mouse Club Popeye the Sailor Looney Tunes	WABC WPIX WABD	12.2 14.5 12.1
6. **SAHARA**— Humphrey Bogart, Dan Duryea; 1944; Columbia; Screen Gems	Early Show Tues. March 5 5:30-7:00 p.m. WCBS	10.5	11.1	10.0	34.6	Mickey Mouse Club Popeye the Sailor Looney Tunes	WABC WPIX WABD	12.6 10.2 8.1
7. **THE CHARGE OF THE LIGHT BRIGADE**— Errol Flynn, Olivia De Havilland; 1936; Warner Bros.; Associated Artists Prods.	Late Show Sun. March 3 11:15-1:30 a.m. WCBS	10.1	11.1	8.7	50.3	Bitter Rice, Movie 4	WRCA	16.9
8. **ADVENTURES OF DON JUAN**— Errol Flynn, Viveca Lindfords; 1949; Warner Brothers; Associated Artists Productions	Early Show Wed. March 6 5:30-7:00 p.m. WCBS	9.7	10.6	8.9	31.2	Mickey Mouse Club Popeye the Sailor Looney Tunes	WABC WPIX WABD	13.4 13.3 10.5
9. **DESIRE ME**— Greer Garson, Robert Mitchum, Richart Hart; 1947; MGM; MGM-TV	Late Show Mon. March 4 11:15-1:00 a.m. WCBS	9.6	10.8	8.1	71.2	Million Dollar Movie Tonight	WOR WRCA	4.0 1.7
10. **ABOVE SUSPICION**— Joan Crawford, Fred MacMurray; 1943; MGM; MGM-TV	Early Show Thurs. March 7 5:30-7:00 p.m. WCBS	9.1	9.3	8.9	30.6	Mickey Mouse Club Popeye the Sailor Looney Tunes	WABC WPIX WABD	12.9 13.3 10.3

SEATTLE-TACOMA

1. **I KNOW WHERE I'M GOING**— Wendy Hiller, Roger Livesey; 1947; Universal-International; ABC TV Network	Famous Film Festival Sat. March 2 7:30-9:00 p.m. KING	16.1	16.8	14.2	25.8	People Are Funny Perry Como	KOMO KOMO	39.3 34.6
2. **ACROSS THE PACIFIC**— Humphrey Bogart, Mary Astor, Sydney Greenstreet; 1942; Warner Brothers; Associated Artists Productions	All-Star Movie Fri. March 1 10:05-11:45 p.m. KTNT	15.0	16.5	13.9	43.8	Men of Annapolis World Today; Harwood Dr. Jekyll & Mr. Hyde, Command performance	KOMO KING KING	18.4 9.8 8.2
3. **TARZAN, THE APE MAN**— Johnny Weismuller, Maureen O'Sullivan; 1932; MGM; MGM-TV	Midday Matinee Sat. March 2 2:30-4:00 p.m. KING	14.9	15.5	14.2	76.8	Fashion Show Tales of the Texas Rangers Roy Rogers Theatre	KOMO KTNT KTNT	2.1 7.2 4.3
4. **THIRTY SECONDS OVER TOKYO**— Spencer Tracy, Van Johnson, Robert Walker; 1944; MGM; MGM-TV	Armchair Theatre Sun. March 3 2:00-3:30 p.m. KING	12.7	13.3	12.0	61.9	Private Nurse, Sun. Matinee All-Star Movie	KOMO KTNT	5.2 6.0
5. **A GUY NAMED JOE**— Spencer Tracy, Irene Dunne, Van Johnson; 1943; MGM; MGM-TV	Command Perform. Thurs. March 7 10:45-1:00 a.m. KING	12.0	14.9	5.7	66.3	Lux Video Theatre Weather, Big Show Favorite Story Tonight Foreign Intrigue	KOMO KTNT KOMO KOMO KTVW	16.1 3.8 2.5 1.4 1.9
6. **THE MORTAL STORM**— James Stewart, Margaret Sullivan; 1940; MGM; MGM-TV	Command Perform. Wed. March 6 10:45-12:45 a.m. KING	10.6	11.7	6.3	59.5	All-Star Movie Tonight Foreign Intrigue	KTNT KOMO KTVW	6.0 1.3 1.9
7. **MANHUNT**— Joan Bennett, Walter Pidgeon; 1941; 20th Century Fox; NTA	Late Show Sat. March 2 10:30-12:15 a.m. KTNT	9.3	10.4	7.6	30.6	Your Hit Parade Babes on Broadway, Command Performance	KOMO KING	14.4 7.5
8. **NAUGHTY MARIETTA**— Jeanette MacDonald, Nelson Eddy; 1935; MGM; MGM-TV	Command Perform. Sun. March 3 11:00-1:00 a.m. KING	8.1	9.2	5.4	69.8	Sunday News Special I Love Trouble, Thea. 13 Late Show	KTNT KTVW KTNT	3.8 2.8 1.6
8. **DR. JEKYLL & MR. HYDE**— Spencer Tracy, Ingrid Bergman, Lana Turner; 1941; MGM; MGM-TV	Command Perform. Fri. March 1 10:45-12:45 a.m. KING	8.1	8.9	5.7	40.9	Across the Pacific, All-Star Movie Racket Squad Foreign Intrigue	KTNT KTVW KTVW	14.6 1.9 1.9
9. **THE UNSUSPECTED**— Joan Caulfield, Claude Rains; 1947; Warner Brothers; Associated Artists Productions	All-Star Movie Mon. March 4 10:05-12:00 a.m. KTNT	7.7	8.5	6.3	27.2	Welk's Top Tunes World Today; Harwood Cabin in the Sky, Command Performance	KING KING KING	28.8 17.4 6.1

MULTI-STRIPPED SALES

NEW YORK, MARCH, 1957

TITLE AND OTHER DATA	STATION	SHOW	TOTAL RATINGS OF ALL SHOWINGS	TOTAL SHOWINGS	AVERAGE RATING PER SHOWING	HIGHEST RATING PER SHOWING
Mar. 1-3—OUT OF THE PAST— Robert Mitchum, Kirk Douglas; Rhonda Fleming; 1947; RKO; RKO Teleradio	WOR	Million Dollar Movie	37.7	16	2.4	6.3 Mon., March 4 7:30-9:00 p.m.
Mar. 4-7—RACHEL AND THE STRANGER— William Holden, Loretta Young, Robert Mitchum; 1948; RKO; RKO Teleradio						
Mar. 1-3—PARIS AFTER DARK— Brenda Marshall, George Saunders; 1943; 20th Century Fox; NTA	WATV	All Star Movie	19.0	16	1.3	3.3 Mon., March 4 7:00-9:00 p.m.
Mar. 4-7—BRIGHAM YOUNG— Tyrone Power, Linda Darnell; 1949; 20th Century Fox; NTA						

From the Production Centres

Continued from page 38

KYW-TV half-hour Squirt package Monday at 7 p.m. . . . WEWS' **Bill Prentice** named Patterson-Sargent paint salesman on commercials . . . Cleveland Press film critic **Stan Anderson** heads upcoming Press Club's "Bill Gordon Night" for WHK disker . . . WJW's **Marian Bletz** tagged "Miss Office Gal of Cleveland" . . . WEW's **Page Palmer** signed as 100th new member of Press Club's month-long drive.

IN SAN FRANCISCO . . .

John H. Mitchell, the new KGO boss, has made his first "realignments" (that's what it's called) designed to strengthen the ABC radio and tv property. Mitchell's split the sales dept., put **Dave Sacks**, a six-year veteran with KGO, in charge of sales, elevated **Dave Lundy**, a KLAC alum, to the job of radio sales chief . . . KRON's now selling a two-second commercial—established slogans—for $76 a shot . . . **Shirley Temple**, set as narrator for a series of televised fairy tales next fall, will fly from her suburban Frisco home to Los Angeles and back once a week . . . **Max Liebman** breezed through Frisco enroute to Honolulu . . . New KGO salesman (radio) is **Wayne Wynn**, ex-Albuquerque, N. M. Good boost for KCBS's **Pat McQuirk** (whose handle is really **Wayne**) to CBS-Pacific's exec sports and public affairs producer out of KNX, Hollywood . . . KQED is starting to train Frisco firemen via tv . . . **Robert H. Dodd**, a KGO radio salesman, is a member of the new Federal Grand Jury for the Frisco area . . . KQED used the **Berkeley Chamber Singers** for a half-hour live concert.

IN PHILADELPHIA . . .

Lloyd E. Yoder, NBC v.p. and general manager of WRCV, WRCV-TV, attending the NARTB convention in Chicago . . . **Varner Paulsen**, WIP program director, finishing flying lessons for station's new series, "Student Pilot." Paulsen takes special tape equipment along with him to record instructor's remarks and own reactions. Tapes will be compiled into 15-minute weekly session . . . **Sam Kresson**, the Poor Richard of WFIL-TV's Ben Franklin series, appears in NBC-TV's "Yeoman of the Guard" (10) . . . **Harold Waddell**, WRCV director of sales, and **William Dallman**, local sales manager, to Supermarket Institute confab this week . . . Board of Education approved $100,000 grant for educational tv at WHYY-TV.

IN OMAHA . . .

Tom Finlay named program director of KWOU, U. of Omaha's campus station, with **John DeVoss** continuity director, **Frank Berg** music librarian and **George Ragen** engineering chief . . . **Milt Hoffman** joined newscasting staff of KHAS-TV, Hastings . . . **Jack Payne**, WOW, and **Steve Shephard**, KMTV, Omaha sportcasters, both visiting Omaha Cardinal baseball training camp at Daytona Beach . . . **KFAB** moved to new and larger quarters at 5010 Underwood Ave. here . . . Nebraska Broadcasters Assn. will meet May 16 at York, Neb., with **Tom Gleason**, manager of KAWL, hosting . . . FCC has assigned tv channel 3 to Ainsworth, effective April 30, at request of Bi-States Co., operator of KHOL-TV in Kearney, and KHPL-TV in Hayes Center . . . **Roger Orr** back with KMTV news depts. after two years in Air Force . . . **Dick Lawrence** named news director at KOWH.

IN PORTLAND, ORE . . .

Radio station KGW celebrated its 35th anni this week with big shindig . . . **Vere Kneeland**, longtime boss of the Kay West Show, has joined the staff at KWJJ . . . **Barbara Angell's** "Northwest Living" show is rated the best on local tv . . . Town is still buzzing with compliments about **Jack Hurd's** "Rosie" awards for top radio-tv shows and people. Awards will become annual deal . . . **Carl Hawley's** "Mr. Talent" show finals were held at Amato's Supper Club to a full house . . . **Dick Ross**, ace news editor on KGW-TV, ran out of gas on his way to cover a hot story . . . **Mike Davenport**, former exec with H. Richard Sellers agency, has joined the San Francisco office of J. J. Weiner . . . **Phyllis Ivers** promoted from secretary at KPTV to sales dept.

IN MINNEAPOLIS . . .

Minnesota Gov. O. A. Freeman and Conservation Commissioner G. A. Selke presented WTCN-TV and radio the state's 1956 conservation award for "outstanding contributions to the preservation and wise use of Minnesota's natural resources" . . . WCCO-TV's new studio three is the largest in the Middle West, the station claims. Dimensions are 3240 square feet and there are 124 separate spotlights and floodlights, 14 different microphones that can be regulated and 10 individual monitors for viewing . . . **Sandy Singer**, WTCN disk jockey, back from a meeting of the newly-formed National Council of Disk Jockies to which he was named board member and regional director . . . Local theatre circuit owner **Bennie Berger** and his son, Bob, tv film distributor out of Hollywood, acquired interest in new Casper, Wyo., tv station . . . KMGM-TV now televising a Metro picture one more night a week or five in all . . . **Cedric Adams**, WCCO ace,, back from a Jamaica vacation . . . Both KSTP and WCCO-TV claiming to have "the most complete tv center between network headquarters in New York and Hollywood" now that the WCCO building addition is completed.

IN PITTSBURGH . . .

Charlie Hamilton, writer-producer for KDKA-TV and KDKA radio, shuffled off to Buffalo for a Westinghouse public relations post . . . **Douglas S. Cramer**, playwright and former English teacher at Carnegie Tech, has been named eastern supervisor for all of Procter & Gamble's west coast tv originations . . . **Jules Bernard** has switched from WCAE to sales for WEDO in McKeesport and WEIR in Weirton, W. Va. . . . **Gunnar O. Wiig**, executive veep of KQV, celebrating his 30th anni in radio this month. He started as a continuity writer in Rochester, N. Y., April, 1927 . . . **Milly Westover**, deejay **Jim Westover's** wife, in Women's Hospital for observation . . . KDKA-TV newscaster **Ray Scott** on three-week vacation; he spent first week at Variety Club convention in New Orleans . . . **John Conomikes** upped from general service staff at Ch. 2 to sales department.

WCBS-TV's Pepsi Coin On Tony Ceremonies

American Theatre Wing's annual Tony Awards ceremony at the Waldorf-Astoria Easter Sunday (21) will be carried by WCBS-TV, N.Y., under Pepsi-Cola sponsorship. Ceremonies last year were also sponsored by Pepsi, but on WABD in Gotham.

Pickup of the ceremonies will feature Bud Collyer as host and will be carried in the 11:15 to midnight time period. "Last Show" and "Late Late Show" will be pushed back 45 minutes that night for a midnight start. Kenyon & Eckhardt agented for Pepsi.

KRGI's Exec Shuffle

Omaha, April 9.

Purchase of KRGI Grand Island, Neb., by the Stuart Investment Co. of Lincoln brought about the naming of Richard W. Chapin, general manager of KFOR in Lincoln, as general manager of KRGI in addition to his other duties. Chapin has headed KFOR since 1954.

Prexy James Stuart also announced appointment of KFOR sales manager Roger Larson as assistant general manager of the station and the promotion of KRGI sales manager Ray Kozak to station manager.

Closed-Circuit Closeups

Fanshawe Lindsley, head of Closedcircuit Telecasting System, believes he has found a new concept for the use of big screen closed-circuit color tv by major sponsors. He feels it would be advantageous for the sponsors to show the program to handpicked audiences in conjunction with their regular home-tv color shows.

Idea stems from closed-circuit showing of "Cinderella" on a big screen in the home of Herbert L. Barnet, president of Pepsi-Cola, sosponsor of "Cinderella" over CBS-TV. According to Lindsley, the regular home-tv color show could serve as the entertainment portion of the program, thus reducing programming costs for the sponsors of the closed-circuit telecast. "Such a presentation of a network show," according to Lindsley, "may be preceded or followed by a regular closed-circuit business meeting in either black and white or color."

CTS, according to Lindsley, now has color porjection equipment strategically located in 34 cities and has an annual contract with RCA Service Co. for storing, servicing, installation and testing.

Second in series of closed-circuit telecasts to physicians in 22 cities in 14 midwest and southern states will be held today (Wed.) under sponsorship of Chas. Pfizer & Co. Technical production and viewing facilities at reception point will be furnished by Visual Electronics Corp.

Telecast, originating in Chicago, will have "Meet the Press" format and will feature Lawrence Spivak, Marquis Childs, Eugene Lyons, Mrs. May Craig and Ned Brooks. They will interview Gen. J. Lawton Collins, former U. S. Army chief of staff; economist Leon Keyserling, and Vladimir Poremsky, head of an organization that directs underground activity inside the Soviet Union. Program, titled "The Fight for a Free World," will be produced by Spivak in association with the Paul Klemtner Co.

TV Kidshows on the Skids; Sponsors Living in the Past on 'Sell': Powers

Unless sponsors adopt a more realistic attitude toward children's shows on television, there won't be many more of them left on the air. So opines Jules Powers, who packages the NBC-TV "Mr. Wizard" stanza with Don Herbert and who under his own Jules Powers Productions banner has packaged dozens of live kidshows on a local basis throughout the country.

Powers backs up his contention by saying that his own operation has cut down to two kid stanzas, the hour "Lunchtime Little Theatre" strip in WGN-TV, Chicago, and the "Johnny Jellybean" noontime strip on WABC-TV, N.Y. Moreover, he's shifting his packaging activities to "family" properties, comedy and adventure packages which he'll peddle on a network basis.

Trouble with the sponsors, says Powers, is that they've come to expect too much from children's shows. "The pet phrase at every agency with an account selling children's products," says Powers, "is 'children just don't motivate buying any more.' They'll all admit that the remaining kiddie shows are delivering high ratings, but they also expect that the mere fact that they sponsor a children's show should clean off the shelves in every store. That may have been the case four or five years ago, but it's not possible any more. They just refuse to realize this.

"For that matter, no type of television show does it any more. What sponsors have come to realize is that television is now only one of several good advertising media. But when it comes to kid shows, they still expect the impossible. They've got to reevaluate their thinking. A kid can do a good job for a sponsor, but not the spectacular type of selling it did five years ago.

"What they've failed to realize is that as television has grown, more and more brands are advertised and the child's loyalty has become divided among several products. The child who knew only Welch's Grape Juice in the early 'Howdy Doody' days now knows several brands. He still watches the shows and they still get large audiences, but that rush to the grocery store just doesn't happen any more."

Sponsors' drastic cutback in kidshow sponsorship has not only affected network entries but locally packaged moppet stanzas as well, Powers maintains. "We cut back everywhere but in Chicago and New York because except in those markets, we can't afford to operate on a participating sponsorship basis. We used to deal with sponsors who took on a single show for a couple of years at a stretch, but now the best anyone can do is to sell participating. Outside of the biggest markets, it's too uncertain a venture. "The very nature of participation sponsorship itself hurts the kidshows, since sponsors are insisting on complete identification with the show instead of multiple sponsorship, but, the cost situation has reached the point where they can't afford to sponsor a show by themselves."

Dale Wasserman Comes Out of 'The Fog' to Hit Film-TV-Legit Bonanza

Original, unedited version of Dale Wasserman's "Climax" telescript, "The Fog," will be the basis of a motion picture. Last September, the Chrysler-sponsored CBS-TV stanza eliminated references in the story to industrially-stimulated smog, reportedly for fear of irritating big industry, but Henry C. Brown has bought screen rights to the uncut story for $50,000, and will start production next fall for release through United Artists.

Meanwhile, Wasserman, who got $7,500 for the tv original before it was allegedly emasculated, has been having a warm spring season. Three other Wasserman items are or were on the April show biz agenda: Last week, NBC-TV's "Kraft Theatre" did his "The Medallon"; overseas this month, Bryna Productions starts shooting on "The Viking," his adaptation of the Edison Marshall novel for which Wasserman is said to have been paid $25,000; a collaboration with Bruce Geller on some Mark Twain yarns opens for Wasserman on April 25 as "Livin' the Life" at the Phoenix Theatre, N. Y.

Inside Stuff—Radio-TV

Victim on the next WABD (N. Y.) "Entertainment Press Conference" will be Mr. Inquisitor himself. Mike Wallace—who begins "Mike Wallace's Interviews" over ABC-TV April 28 and who shortly thereafter leaves WABD permanently—will be grilled next Tuesday (16) by three persons he has previously quizzed via "Night Beat" over the same station. Author Al Morgan, columnist Jimmy Cannon, and Mary Margaret McBride will do the interviewing on "Conference," which is patterned as an early evening edition of "Night Beat."

What tv doesn't do, Hollywood can. That's the dictum of a film producer interested in "The Commentator," the John Secondari script which was turned down by CBS-TV's "Studio One" amid a welter of controversy whether the rejection was or was not censorship. Script by Secondari, ABC Washington bureau chief, deals with editorializing on the air and conflicting interests and views of sponsor, net and commentator.

Anne Hayes has retired as director of women's activities for KCMO and KCMO-TV, Kansas City, after 25 years in the industry and 22 years with the stations. She was honored guest last week at the women's chamber of commerce luncheon as a parting salute, and earlier was feted by the station staff which gifted her with a bracelet and medallion.

Miss Hayes was cited many times for civic service, having been an organizer of the K. C. Council of Parent-Teacher Assns. and the American Women in Radio-TV. She was regional president of the AWRT and also headed the local chapter, and was convention chairman when the meet was held here a few years ago. Although retiring from the airwaves, she is planning to continue lecture work and writing, fields in which she has also been active. E. K. Hartenbower general manager of KCMO, CBS affiliate, said plans had not been formulated for appointing a new director of women's activities.

The signoff by WGY, Schenectady, N. Y., of "Melody Room" in which violinist Edward G. Rice and organist Steve Hall played standard numbers for seven years on a five-a-week, 25-minute early-evening, show, also ended the only live music program recently originated by radio stations in the Capital District. "Leon Kelly's Korner," featuring recorded selections, moved in as a replacement. Rice, who played a solo on WGY's initial broadcast in February, 1922, has served continuously with the General Electric station for 35 years. Also active with area symphony groups, he is being retained on the WGY staff. Hall's service with the 50,000-watter dates back 18 years. "Melody Room" was a sustainer, except for several spot announcements.

A trial examiner in Washington, D. C., has recommended that the National Labor Relations Board throw out a complaint that Frisco local 409 of IATSE illegally prevented CBS from hiring a stagehand at the Republican convention in Chicago last August. Complaint was brought by Amos R. Kanaga who charged that, although he was a dues paying member of the local, he was kept from work through his refusal to pay a union fine. He alleged that Local 409 was given exclusivity in sending people to CBS for the convention. The trial examiner said he could find no proof that Local 409 had exclusive authority to send people to the network or that Kanaga was barred in violation of the law.

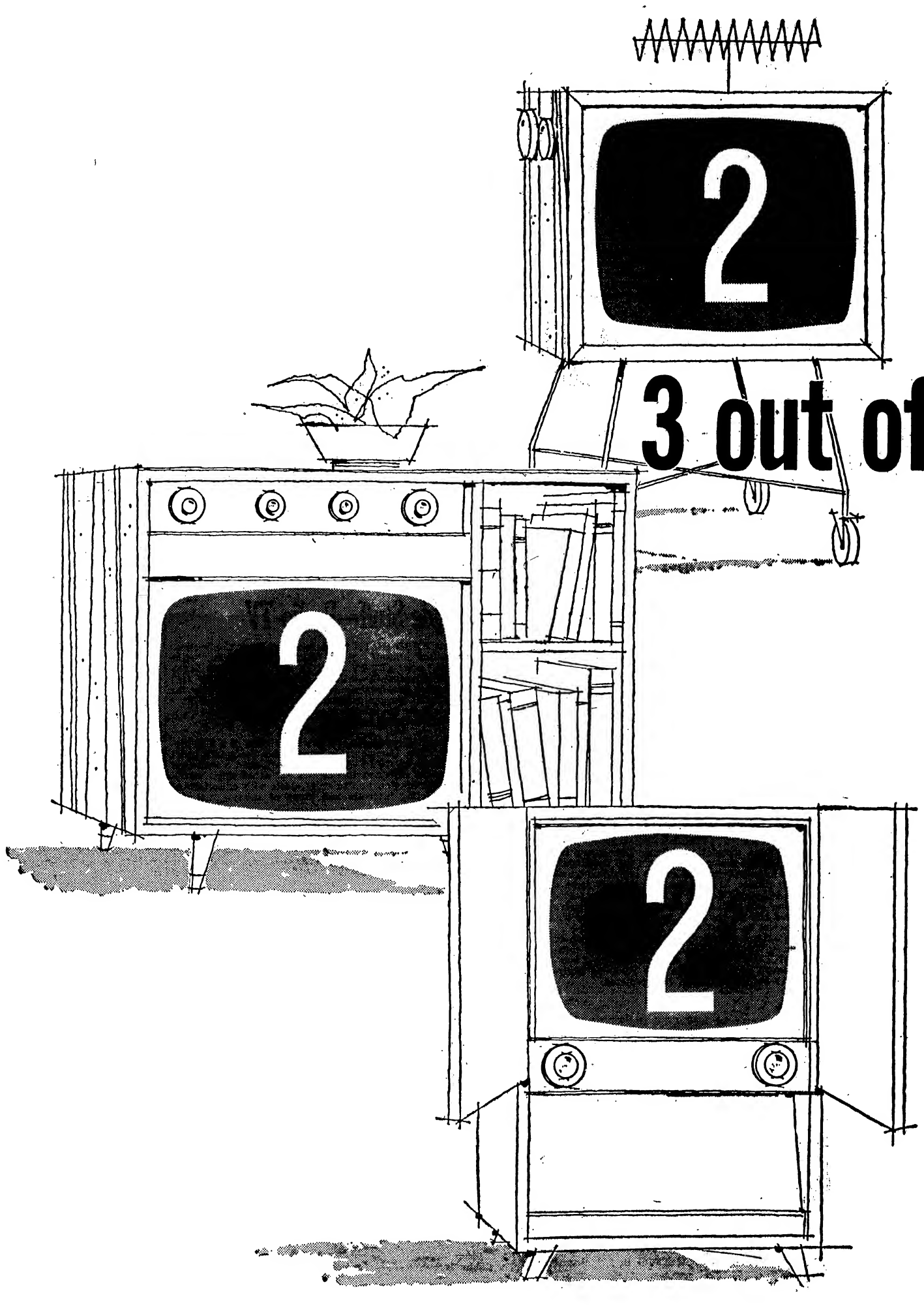
WTIC, 50,000-watter of Hartford, Conn., has won the National Safety Council's Public Interest Award for the eighth year. Award is given to public information media for exceptional service to safety. Last year station carried 37 programs and features and nearly 2,500 announcements on all angles of safety. Nearly half of the time was devoted to highway safety. Remainder went to farm, child, home and occupational safety.

Bill Kozlenko, top story exec at Revue Productions Hollywood, has finished his first western tome, tentatively titled "High Mesa," and sent it to his publisher in N. Y. It's the story of a wild silver mining town in Nevada in 1875 and a famous lawman. Kozlenko, before joining Revue, wrote numerous plays, short stories and two novels.

Steve Fleischman To '20th Century' Staff

Steve Fleischman, vet producer on the CBS-TV public affairs staff who's been holding down the producer's spot on "Let's Take a Trip," is moving over to the upcoming Prudential-sponsored "The Twentieth Century" series at the web as one of the producers. Others set so far as producers on the project are Burton (Bud Benjamin and Al Wasserman, with more to come (also set is Ike Kleinerman, but as associate producer. Fleischman hasn't been handed a specific assignment yet, but he'll probably work on the "future" shows, those dealing with social and scientific trends for the future.

Moving into his old spot as "Trip" producer is Jim Colligan, one of the producers under Jim Fleming on the erstwhile "Good Morning With Will Rogers Jr." stanza. Fleming, incidentally, is busy on a new assignment which for the moment is being kept under wraps.

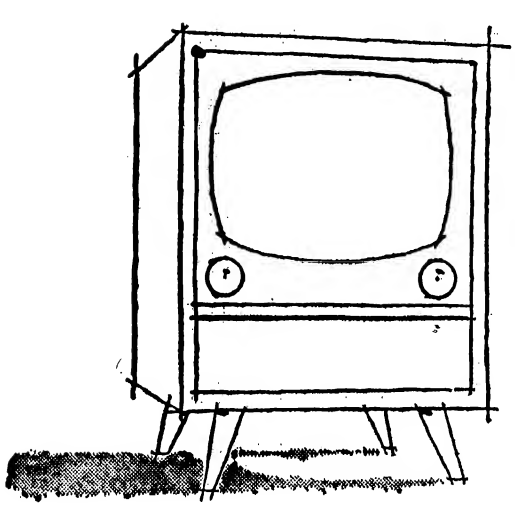

2
3 out of
2
2

4...take 2 in Chicago

Chicagoland viewers have a station habit. It's WBBM-TV... Channel 2... leader in audience preference, in viewer loyalty.

An example of this habit occurred recently as President Eisenhower reported to Congress on the Middle East crisis. Chicago's three network stations carried this special telecast, simultaneously. Yet three out of every four viewers (71.3%) watched it on Channel 2... WBBM-TV.

Daytime, nighttime, weeklong—more sets are tuned to Channel 2 than any other. It's an old Chicagoland viewing habit. One that's sparked by Showmanship... the kind that turns your advertising into Salesmanship. The kind you find only on



WBBM-TV Channel 2

CHICAGO'S SHOWMANSHIP STATION

Represented by CBS Television Spot Sales
CBS Owned

Source: ARB of Chicago

Screen Gems Tools Up

Continued from page 35

jack entertainment with sponsor pull.

On the establishment of a talent research department in the east, Briskin said the project is a longrange one, recognizing the acting, writing and production talent potential in the New York tv hub, as well as in the legit field with its expanding off-Broadway arm. SG, although production-based in Hollywood at Columbia studios, will conduct screen tests in New York for fresh talent. Most of the old stars now have been on the air and the industry needs popular new faces more than ever before, he feels.

The production topper characterized the tv field as a peculiarly rapidly changing one, with the popularity of types of shows running in cycles, a la the westerns and the fairy tales for the upcoming season. SG, by its constant re-examination of properties, hopes to stay on top of the situation.

Initial investments on developing properties are relatively unimportant, according to Briskin. SG is helped by its tie with Columbia, with properties and talent of the picture company and its tv subsid interchangeable at times.

SG will be setting up a production organization in England, where the pilot of "Ivanhoe" recently was completed, and plans location shooting in other parts of the world, its production arm following in a measure its selling branches.

Questioned about beefs that the SG "Playhouse 90" filmed entries have not been as good as CBS-TV's live productions, Briskin acknowledged that SG's first two entries were not up to par, contending that they were SG's first try at the 90-minute form, for one thing, and for another, a "thin story line" good for the 30-minute form had been utilized. Later, corrections were made and according to Briskin, CBS-TV is happy now with SG's output, pointing to the renewal for five filmed "90" shows next season. SG and CBS-TV are partnered in the 90-minute filmed shows, all of which are planned to be shown theatrically abroad following their tv run.

Attending confabs in addition to Briskin were Ralph Cohn, SG topper; Fred Briskin, v.p.-production exec; William Sackheim, director of program development; Selmer Chalif, exec director; J. B. Cron, SG topper of Britain; Lloyd Burns, Canadian head; John H. Mitchell, v.p. in charge of sales; Steve Krantz, program development exec in east, and Henry White, ad-promotion director.

BARTELL RADIO GROUP SEES $3,000,000 IN '57

Milwaukee, April 9.

The Bartell Group, which operates six indie radio stations, realized a 225% increase in billings in 1956 and expects to hit $3,000,000 in billings for 1957. Stations in the group include WOKY, Milwaukee; WAPL, Appleton, Wis.; KCBQ, San Diego; WMTV, Madison, Wis.; KRUX, Phoenix, and WAKE, Atlanta.

Leading the upswing in percentage increase is KCBQ, San Diego, headed by Lee Bartell, managing director of the Bartell Group. It came up with a 300% increase in January, 1957, over the same months a year ago. A new San Diego radio centre for KCBQ was dedicated recently.

King Exits KFWB

Hollywood, April 9.

Resignation of Frank G. King, sales manager of Crowell-Collier station KFWB since last November, was disclosed by v.p.-general manager Robert Purcell. In a letter to the station topper, King cited the need to devote full time to his Hollywood-San Francisco station rep firm.

Purcell, currently in the east for confabs with C-C brass, will assume King's duties until a successor is chosen.

Tele Followup

Continued from page 43

mated cartoon series designed especially for television.

This series, according to Terrytoons, a division of CBS Television Film Sales, is the "first new, fully-animated cartoon serial produced for primary use as an insertion on a 'live' network show." Al Capp, among others, is preparing similar tv cartoon strips, but "Tom Terrific" is said to be the first of its kind to be televised.

Four-minute episode is screened each day with the entire yarn winding up on Friday. For Saturdays, a condensation of the week's story is run off. On the basis of a two-part 13-minute film caught Saturday (6), "Tom Terrific" obviously doesn't fall in the Pearl White idiom, but his adventures nevertheless should produce plenty of smallfry attention.

A little boy who's billed as the "Greatest Hero Ever," Tom last week was star of "Sweet Tooth Sam, the Candy Bandit." Together with the Mighty Manfred, his loyal bloodhound, they foil the wicked Sam who planned to corner the world's entire candy supply. Drawings and animation ably complemented the imaginative story. As with most serials, the yarn has ample suspense.

"Tom Terrific" may well be the answer for those jaded youngsters who enjoy cartoons but are beginning to tire of Farmer Gray and Felix the Cat. *Gilb.*

NBC-TV EYES FRI. SLOT FOR BERLE

Milton Berle may move into the Friday night NBC-TV lineup in the fall, either in the 8 or 8:30 p.m. period. NBC hasn't sold the stanza, a filmed comedy-intrigue series shot in France by Sheldon Reynolds, but is high on the show and is considering it as a replacement for "Blondie" come the fall.

Web will make an extensive overhaul of its programming Friday nights anyway, with the entire 9 to 10 period up for replacement. That's the current "On Trial" and "Big Story" periods, and while the programs will be changed, the sponsors, Campbell Soups, Lever Bros. ("Trial") and Pall Mall ("Story") will stay on. No replacement stanzas are set, since the web wants first to get a look at some of the pilots coming in from the Coast.

Syndication

Continued from page 35

performance of syndicated programs." Study compares (1) the highest rated feature and the highest rated syndicated show in each market, (2) the third highest feature vs. third highest syndicated (to achieve greater depth) and (3) an average of the five top feature ratings vs. the five top syndicated.

Survey found that in 80 out of 88 situations, or 90.9%, the highest rated syndicated show outrated the highest rated feature, with an average of 29.6 for the half-hour vs. 18.6 for the feature. In 86 out of 88 situations, or 97.7%, the third highest rated syndicated show outranked the third highest feature by an average rating of 25.6 to 12.3. Moreover, the drop from first to third place in rating points is more accelerated for features, since they drop 33.9% from 18.6 to 12.3, while the similar drop for syndicated shows is 13.5%, from 29.6 to 25.6.

The average of the five top-rated shows in each category was higher for syndicated shows in 85 out of 88 situations, or 96.6%. Overall average rating for the five top syndicated shows in each situation is 26.0, compared with a 13.0 for the features. The 88 situations, incidentally, include markets rated more than once, accounting for the differential from the 51 markets surveyed.

FPA's Session

Continued from page 34

same 12 or 15 "top" cameramen are used by the leading production outfits on a loose rotating basis.

Belief in some quarters is that a commercial maker can compete realistically on the strength of his personal ties with agencies and clients and on the kind of service he offers. However, his best selling point still is lower production charges.

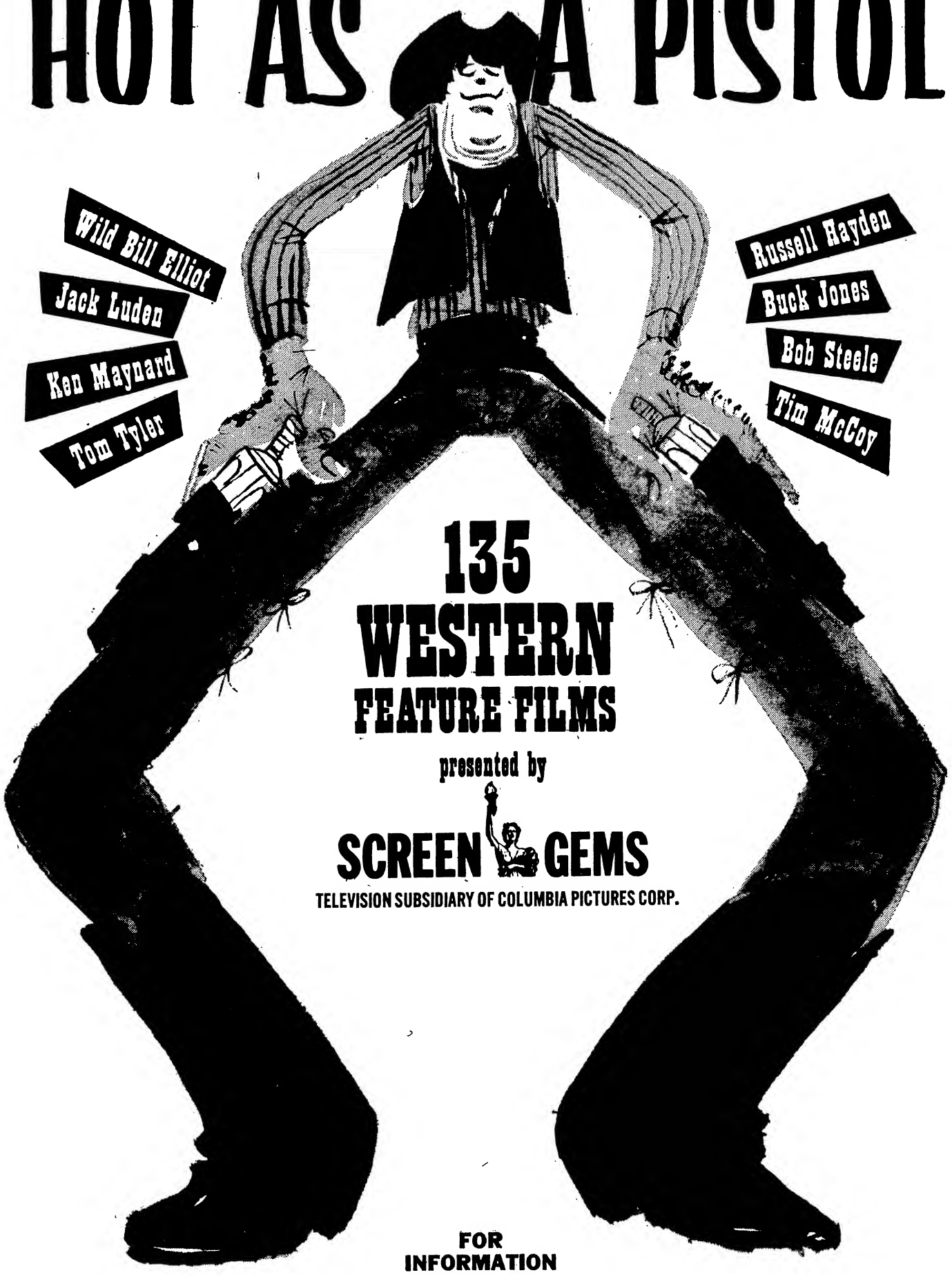
Attitude at the meeting, despite the excellence of the examples provided by the several members of FPA, was: "We've seen this all before." For example, listed under "photographic techniques and ideas" were such items as silhouet lighting combined with animation, a cyclorama rig for product photography, moving art for rear-screen backgrounds, camera filter for "unique" effect, limbo photography. These sample topics offered nothing but a repetition of known techniques, according to observers.

Geneviève

"Genevieve is tres bon, tres talented, tres versatile and wildly uninhibited. For lots of fun open the French windows and let in the "Pixie From Paris." PETER LIND HAYES

BARRON POLAN LTD. PL 9-4737
252 East 49th St., New York 17, N. Y.

HOT AS A PISTOL



Wild Bill Elliot
Jack Luden
Ken Maynard
Tom Tyler

Russell Hayden
Buck Jones
Bob Steele
Tim McCoy

135 WESTERN FEATURE FILMS

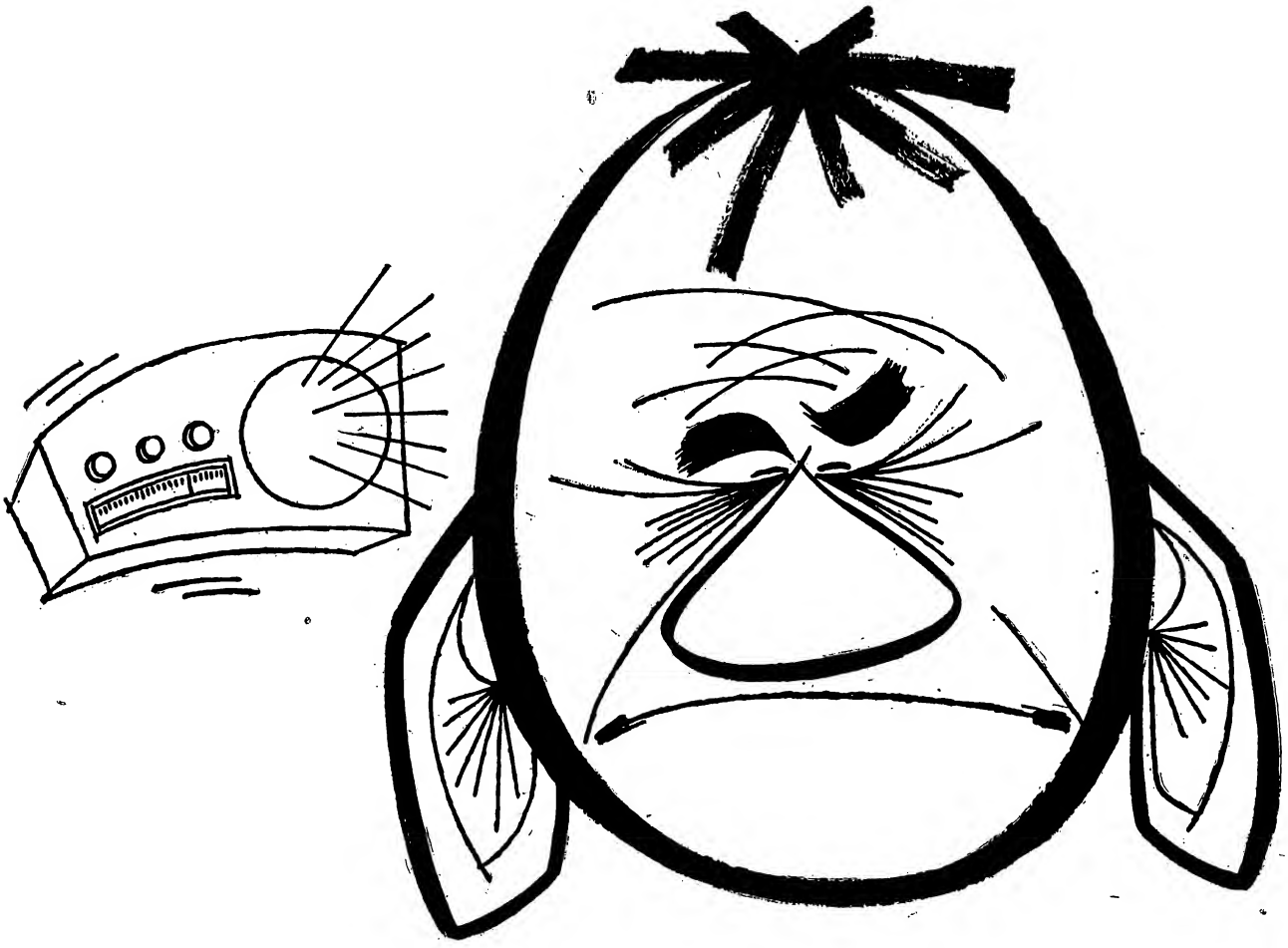
presented by

SCREEN GEMS

TELEVISION SUBSIDIARY OF COLUMBIA PICTURES CORP.

FOR INFORMATION CONTACT

NEW YORK	DETROIT	CHICAGO	HOLLYWOOD	NEW ORLEANS	TORONTO
711 Fifth Ave.	709 Fox Bldg.	230 N. Michigan Ave.	1334 N. Beechwood Dr.	1032 Royal St.	102-108 Peter St.
Plaza 1-4432	Woodward 1-3979	Franklyn 2-3696	Hollywood 2-3111	Express 3913	Empire 2-4906



FOUND! A SURE CURE FOR THE EAR-WEARIES

Beyond the blues horizon waits a wonderful day for WDSU listeners. Our repertoire takes New Orleanians far beyond the ear-wearying confines of rock 'n roll monotony, into the wide-open world of varied programming . . . varied to match the changing moods of our 24-hour audience. This they like. A lot.

WDSU-RADIO New Orleans

Study Bill to Convert Calif. AM'ers to Conelrad

Sacramento, April 9.

Under consideration by the legislature is a bill to appropriate $100,000 to convert California's radio broadcasters to new automatic Conelrad equipment. New gear, which would be partially paid for by the appropriation, would permit stations in the Conelrad system to be switched off, return to the air and for the Conelrad signal to be distributed, all automatically.

Bill, intro'd by Republican Assemblyman Charles Conrad, is primarily the work of Maurie Webster, CBS Hollywood radio exec and chairman of the governor's advisory committee on Civil Defense public info. Webster has indicated the California radio men aren't completely satisfied with the present Conelrad system, but are trying to improve it while a better system is developed.

Ballantine, Renault Buy WAAT's 'Play Ball'

Ballantine Beer and Renault Auto Dealers in the N. Y. metropolitan will co-sponsor WAAT's nightly "Play Ball" stanza. The 7:15-7:45 strip re-creates afternoon baseball games, with Bert Lee Jr. on the gabbing.

Show has been on WAAT, Newark-based station, for three years, after about 20 semesters via WMGM, N. Y. Stanza was started by Lee's father, Bertram Lebhar, known as Bert Lee Sr.

'Managerial'

Continued from page 39

man managerial team to Saudi Arabia for one of the major oil companies which wants to set up a private tv station for its employees there. This would be only a six-month project, since it's not a commercial operation, but again NBC would operate on a fee basis.

4. Is wrapping up a worldwide survey conducted by the NBC research department on investment possibilities in television throughout the world. While the international division hasn't begun talks yet, it's interested in an acquisition in the Far East, either in Australia or in Japan.

5. Is listening, but not yet negotiating, with representatives of the tv stations in the Saar and in Monaco, both of which are running into tough financial sledding and interested in selling all or part interests in these stations.

New division's year-end goal, according to Alfred Stern, director of international operations, is two station acquisitions, of which the Cuban situation may turn out to be one. Operation previously had been turned down by Britain's ITA on part ownership of the station in Wales, but has just worked out the managerial services deal, which had been contemplated anyway before ITA nixed the ownership end.

NBC hopes to extend the managerial service operation substantially, using personnel experienced in all phases of television operations from its seven o&o stations and from the network side as well. Such services would embrace on-the-spot guidance in all areas, programming, sales, production, engineering, etc. In the case of the Wales deal, the fee-plus-percentage arrangement calls for the percentage of profits to continue past the term of the services, since often the first couple of years of operation are unprofitable and this is the time the managerial services would be used. Agreement is for no specified time, and subject to cancellation by either party.

Mgt.: William Morris Agency

White Tie & Tails

Continued from page 35

house in order in the past year, with the product flow moving in orderly fashion and the competition, while keen, no conducive to unethical practices. As the syndication companies, currently enjoying the best earnings in their history, have had time to consolidate, so have the stations been able to evaluate the syndicators' contributions in their true light.

Even the subject of the panel session itself was a sweetness-and-light theme—how stations and syndicators can find new and better ways of cooperating with each other. Every panel session in the past, all of them under unofficial auspices, has been a dogfight between station and syndication reps. And the end result of the panel session, which was limited to an hour because of space availability problems, was an overwhelming consensus that next year's session ought to be at least a full-day's clinic.

Don Le Blanc has rejoined the announcing staff to KTRH, Houston, after being discharged from the Air Force.

Ed King to Pitt TV 'On Location' Show

Pittsburgh, April 9.

One of Pittsburgh's radio veterans, Ed King, who with his wife, Wendy King, has town's top-rated late evening program, "Party Line," on KDKA, has landed his first regular tv assignment on sister station KDKA-TV. Ch. 2 has been holding a series of auditions to pick a host for its upcoming daily half-hour "On Location" show, which will have a mobile unit touring the town for views and interviews, and picked King for the spot.

"On Location" will be telecast from 9:30 to 10 A.M. and tees off April 29. It'll make a rough schedule for King. He's on radio until after midnight and will have to report for the video assignment just a few hours later.

Louisville — WHAS-TV celebrated its seventh birthday on Wednesday (27) with Neil Cline, station manager, Jean Phair, WHAS-TV personality, and Sam Gifford, tv program director, doing the cake cutting ceremonies during Miss Phair's "Good Lilvin" television show.

Don't Look for 'Lucy' on Monday Next Season: Robinson to Affils

Chicago, April 9.

CBS-TV's attention is now focused on the Monday night at 9 problem created by the Lucille Ball-Desi Arnaz decision to drop their "I Love Lucy" series. Hubbell Robinson, network programming veepee, speaking at the CBS-TV affiliates session here Friday (5), made it official that Lucy and Desi won't return to the 9-9:30 spot in which they've ruled the rating roost for seven years except for a couple of recent weeks when NBC-TV's "Twenty-One" outpegged them.

With the Desilu duo calling it quits on their weekly show in favor of a projected series of six or eight full-hour versions of "Lucy" and with Jackie Gleason's departure from the Saturday night scene, this means that next season two of Columbia's traditionally most potent personalities will be sidelined as far as the week-to-week competition is concerned. ("Lucy" reruns have been bought for alternate sponsorship by Glass Wax and American Dairy Assn., in the Wednesday 7:30 slot.) Robinson offered no specifics on Gleason's '56-'57 status except to say he plans to work some spasmodic specials.

Apparently CBS-TV had hoped the "Lucy" team would ride out at least one more semester with the half-hour filmer. Robinson had nothing concrete to tip the affils in the way of a replacement for the show that has always been the solid Monday night CBS-TV anchor. Also just how and where the expanded versions of "Lucy" with their $350,000 pricetag will be worked into the network schedule is still to be resolved, should Desilu consummate a sale.

Gleason's Saturday night 8 to 9 berth will be taken over by the "Perry Mason" filmed series. New entry still hasn't been sold but the network expects to wrap up the sponsors shortly, now that it's been definitely slotted.

OUR PROMISE:—

To continue to deliver commercial services of award-winning ingenuity, quality and speed.

WESTERN UNION

W. P. MARSHALL, PRESIDENT

1206 10-51

DOMESTIC SERVICE — Check the class of service desired; otherwise this message will be sent as a full rate telegram: FULL RATE TELEGRAM; DAY LETTER; NIGHT LETTER

INTERNATIONAL SERVICE — Check the class of service desired; otherwise the message will be sent at the full rate: FULL RATE; LETTER TELEGRAM; SHIP RADIOGRAM

NO. WDS.	CL. OF SVC.	PD. OR COLL.	CASH NO.	CHARGE TO THE ACCOUNT OF	TIME FILED

MR. MAURICE LEVY
EASTERN EFFECTS
333 WEST 52ND STREET N.Y., N.Y.

DELIGHTED TO INFORM YOU THAT BY VOTE OF THE NATION'S TOP TELEVISION FILM PROGRAM AND COMMERCIALS PRODUCERS, EASTERN EFFECTS HAS BEEN NAMED FIRST IN THE NATION FOR

GREATEST TECHNICAL AND CREATIVE INGENUITY IN PRODUCING EFFECTS

AND SECOND FOR FASTEST SERVICE AMONG ALL OPTICAL HOUSES. CONGRATULATIONS AND BEST REGARDS.

SAM CHASE
TV EDITOR THE BILLBOARD

Our Sincere Gratitude

for these exceptional honors . . .

Maurice, Sam, Mac Levy and staff

Motion Picture Opticals

ART to FILM • FINEST and FASTEST

Eastern Effects, Inc.

Circle 5-5280 333 West 52nd Street • New York 19, N. Y.

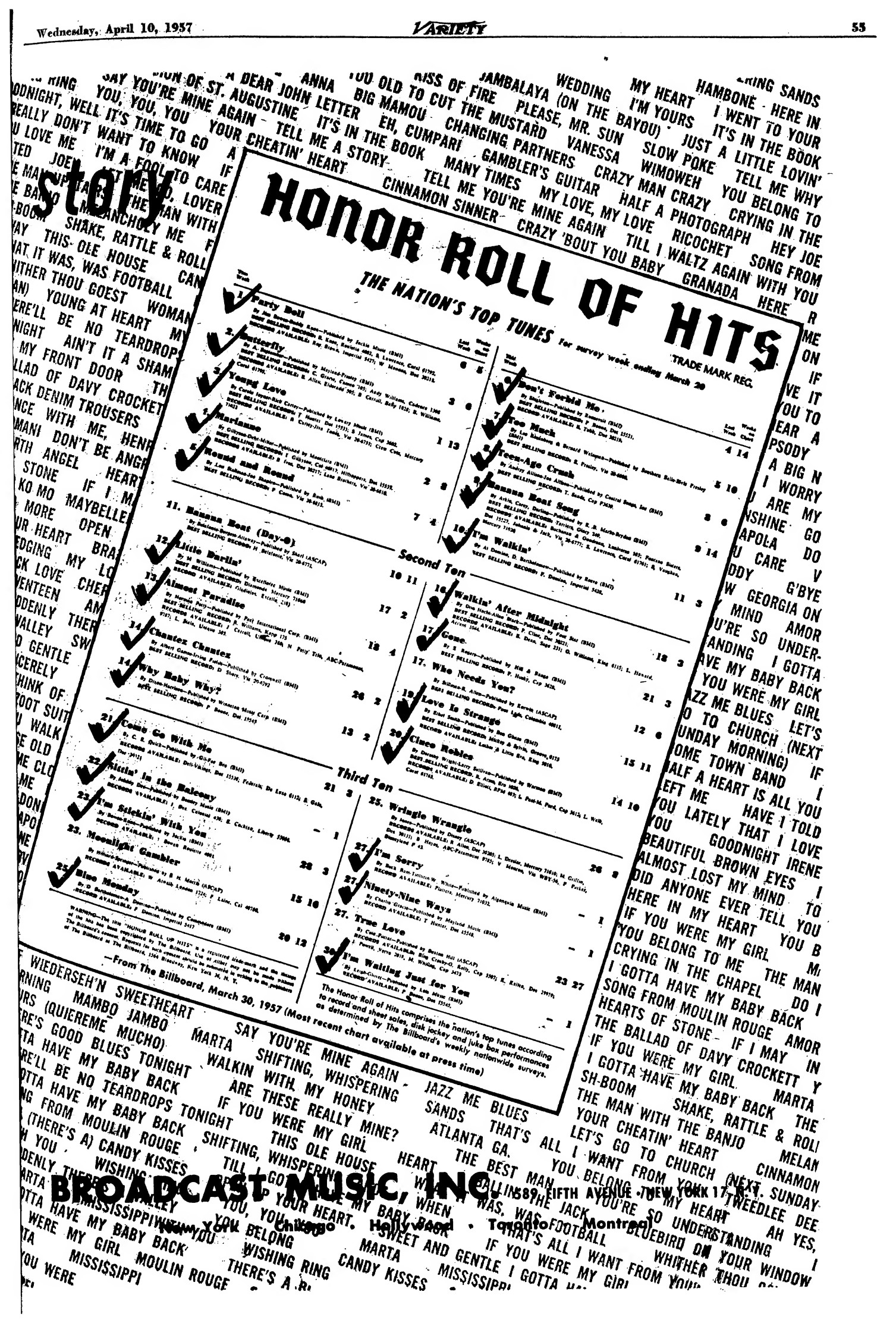
Song hits tell the BMI story from 1940-1956

COMPOSITE OF 1956 TOP TUNES

From the charts of Billboard, Cash Box, Variety and The Hit Parade

Band of Gold
Be-Bop-A-Lula
Blue Suede Shoes
Canadian Sunset
Cindy, Oh Cindy
Daddy O
Don't Be Cruel
Dungaree Doll
Eddie, My Love
The Fool
Glendora
Graduation Day
Green Door
He
Heartbreak Hotel
Honky Tonk
Hound Dog
I Almost Lost My Mind
I Hear You Knockin'
I'm In Love Again
I Want You, I Need You, I Love You
I'll Be Home
It Isn't Right
Juke Box Baby
Just Walkin' in the Rain
Long Tall Sally
Love Me Tender
Memories are Made of This
Only You
Rock and Roll Waltz
Rock Island Line
See Ya Later, Alligator
Singing the Blues
Sixteen Tons
Soft Summer Breeze
A Tear Fell
Walk Hand in Hand
The Wayward Wind
Why Do Fools Fall in Love?

RECORDS
SHEET MUSIC
JUKE BOXES
RADIO
TV



HONOR ROLL OF HITS

TRADE MARK REG.

THE NATION'S TOP TUNES for survey week ending March 30

First Ten

This Week	Last Week	Weeks on Chart	
1	1	6	**Party Doll** By Jim Reeves-Buddy Knox—Published by Jackie Music (BMI) BEST SELLING RECORDS: B. Knox, Roulette 4002; B. Lawrence, Coral 61792. RECORDS AVAILABLE: Ray Brown, Imperial 5427; W. Mesaros, Dot 30218.
2	2	8	**Butterfly** By A. Merenstein—Published by Maryland-Presley (BMI) BEST SELLING RECORDS: C. Gracey, Cameo 105; Andy Williams, Cadence 1346 RECORDS AVAILABLE: B. Allen, Eldorado 505; B. Carroll, Bally 1028; B. Williams, Coral 61790.
3	3	6	**Young Love** By Carole Joyner-Ric Cartey—Published by Lowery Music (BMI) BEST SELLING RECORDS: T. Hunter, Dot 15733; S. James, Cap 3660. RECORDS AVAILABLE: R. Cartey-Jive Tunes, Vic 20-6735; Crew Cuts, Mercury 71023
4	4	13	**Marianne** By Gilkyson-Dehr-Miller—Published by Mastertone (BMI) BEST SELLING RECORDS: T. Gilkyson, Cap 3617; Hilltoppers, Dot 15572. RECORDS AVAILABLE: R. Evans, Dot 30217; Lane Brothers, Vic 20-6818.
5	5	2	**Round and Round** By Lew Bedford-Art Shapiro—Published by Roth (BMI) BEST SELLING RECORDS: P. Como, Vic 20-6852.
6	6	4	**Don't Forbid Me** By Shelton—Published by Rosemark (BMI) BEST SELLING RECORDS: P. Petersen, Dot 15521. RECORDS AVAILABLE: R. Tubb, Dot 30218.
7	7	14	**Too Much** By Lee Blackburn & Bernard Weinrott—Published by Southern Belle-Bein Presley (BMI) BEST SELLING RECORDS: E. Presley, Vic 20-6606.
8	8	10	**Teen-Age Crush** By Audrey Allison-Joe Allison—Published by Central Songs, Inc (BMI) BEST SELLING RECORDS: T. Smith, Cap P3630.
9	9	6	**Banana Boat Song** By Arkin, Carey, Gerling—Published by E. B. Marks-Bryden (BMI) BEST SELLING RECORDS: Tarriers, Glory 240. RECORDS AVAILABLE: Buchanan & Goodman, Lambrook 107; Fontane Sisters, Dot 15527; Antonio & Jack, Vic 20-6777; S. Lawrence, Coral 61741; A. Vaughn, Mercury 71028
10	10	14	**I'm Walkin'** By Al Domino, D. Bartholomew—Published by Regent (BMI) BEST SELLING RECORDS: F. Domino, Imperial 5428.

Second Ten

11	11	3	**Banana Boat (Day-O)** By Reichman-Bonner-Attaway—Published by Shari (ASCAP) BEST SELLING RECORDS: H. Belafonte, Vic 20-6772.
12	12	3	**Little Darlin'** By M. Williams—Published by Westbrook Music (BMI) BEST SELLING RECORDS: Diamonds, Mercury 71060 RECORDS AVAILABLE: Gladiolas, Excello 2160
13	13	2	**Almost Paradise** By Hamel-Post—Published by Post International Corp. (BMI) BEST SELLING RECORDS: R. Williams, Kapp 175 RECORDS AVAILABLE: J. Carroll, London 1684, N. Petty Trio, ABC-Paramount 9787; L. Bain, Unique 303.
14	14	4	**Chantez Chantez** By Albert Gamse-Irving Fields—Published by Cromwell (BMI) BEST SELLING RECORDS: D. Shore, Vic 20-6792
14	14	2	**Why Baby Why?** By Dixon-Harrison—Published by Winston Simon Corp. (BMI) BEST SELLING RECORDS: P. Boone, Dot 15545
16	16	3	**Walkin' After Midnight** By Don Hecht-Alan Block—Published by Four Star (BMI) BEST SELLING RECORDS: P. Clooney, Mercury 71021. RECORDS AVAILABLE: E. Dean, Sage 231; G. Williams, King 4115; L. Howard, Accent 1044.
17	17	3	**Gone** By S. Rogers—Published by MR & Range (BMI) BEST SELLING RECORDS: F. Hunter, Cap 3628.
18	18	3	**Who Needs You?** By Stillman-R. Allen—Published by Kenwith (ASCAP) BEST SELLING RECORDS: Four Lads, Columbia 40811.
19	19	6	**Love Is Strange** By Ethel Smith—Published by Ben Ghazi (BMI) BEST SELLING RECORDS: Mickey & Sylvia, Groove, 0119 RECORDS AVAILABLE: Lieber & Little Bros, Elko 3010.
20	20	11	**Cinco Robles** By Durante Wright-Larry Sullivan—Published by Warmus (BMI) RECORDS AVAILABLE: D. Elliott, RPM 463; L. Paul-M. Ford, Cap 3614; L. Wolf, Coral 61765.
21	21	3	**Come Go With Me** By C. E. Quick—Published by Gil-Par Bee (BMI) RECORDS AVAILABLE: Dell-Vikings, Dot 15536; Fredricks, Dr. Loco 6112; R. Gale, Dot 29121.
22	22	1	**Sittin' In the Balcony** By Sedaka Diamond—Published by Bouncy Music (BMI) RECORDS AVAILABLE: J. Dee, Coloniale 436; E. Cochran, Liberty 55066.
23	23	1	**I'm Stickin' With You** By Bonner-Baxter—Published by Jackie (BMI) RECORDS AVAILABLE: Bowen Records 4001.
23	23	3	**Moonlight Gambler** By Wilcox-Stringer—Published by E. H. Morris (ASCAP) RECORDS AVAILABLE: W. Airedale, London 1726; F. Laine, Col 40788.
25	25	10	**Blue Monday** By D. Bartholomew-A. Domino—Published by Commodore (BMI) RECORDS AVAILABLE: F. Domino, Imperial 5417
26	26	2	**Wringle Wrangle** By Hunter—Published by Disney (ASCAP) RECORDS AVAILABLE: R. Allen, Dot 30285; L. Dressler, Mercury 71040; M. Griffin, Dot 30131; B. Hayes, ABC-Paramount 9783; V. Monroe, Vic WBY-56; P. Petkere, Disneyland P 43.
27	27	1	**I'm Sorry** By Buck Ram-Tommie W. White—Published by Algonquin Music (BMI) RECORDS AVAILABLE: Platters, Mercury 71032.
27	27	1	**Ninety-Nine Ways** By Charlie Gleason—Published by Maryland Music (BMI) RECORDS AVAILABLE: T. Hunter, Dot 15548.
27	27	1	**True Love** By Cole-Porter—Published by Boston Hill (ASCAP) RECORDS AVAILABLE: Bing Crosby-G. Kelly, Cap 3307; E. Eaton, Dot 29939; J. Powell, Verve 3019; M. Whiting, Cap 3473
30	23	27	**I'm Waiting Just for You** By Leigh-Glover—Published by Lou Music (BMI) RECORDS AVAILABLE: F. Boone, Dot 15545.

The Honor Roll of Hits comprises the nation's top tunes according to record and sheet sales, disk jockey and juke box performances as determined by The Billboard's weekly nationwide surveys.

WARNING—The title "HONOR ROLL OF HITS" is a registered trade-mark and the titles of the hits have been copyrighted by The Billboard. Use of either may not be made without the express permission in each instance of The Billboard's current Publisher or Licensee. Any violation will be punished to the full extent of the law.

—From The Billboard, March 30, 1957 (Most recent chart available at press time)

BROADCAST MUSIC, INC.
589 FIFTH AVENUE • NEW YORK 17, N.Y.
New York • Chicago • Hollywood • Toronto • Montreal

TV Film Reviews

HIDDEN TREASURE SHOW
With Robert Q. Lewis, host; Richard Hayes, Eva De Luca, Judy Johnson, Russell Arms, Bobby Hackett, others
Producer: Wm. Tell Clemons (Wm. Tell Productions)
Exec Producer: Karl H. Gericke
Director: Perry Lafferty
Writer: George Bellak
60 Mins., Fri. (5), 9 p.m.
DISABLED AMERICAN VETERANS
WPIX, N. Y., (syndication)
(Clemons, Esau & Gericke)

New grounds in tv quiz programming, with wide ramifications for the medium itself, have been broken by this hour-long filmed show, built around a musical format with popular vocalists and instrumentalists. For perhaps the first time, the home viewer, in order to enter a telecast contest, has been asked to pay for the privilege, in this case $1, with $55,000 in cash prizes as the reward.

Contest is pegged on so-called "songrams," which consist of a short sentence with a choice of one of two words given for the completion of the sentence. Clues as to the correct word are given in a production number. That's the game in essence.

Game as played on the first show—a one-a-month series is planned under current deals—appeared too intricate for popular consumption, and additionally detracted from the overall enjoyment of the musical numbers, some of which were good. Most viewers probably were trapped between the motives of just sitting back and enjoying what is being unreeled, or being on guard with eyes glued to the screen for the "songram" clue. Incidentally, some of the clues were fairly obvious while others were very obscure. All in all, there were 23 "songrams."

The show, following a format similar to "Hit Parade," especially for the non-contestant seemed overlong. Production and choreography were not imaginative enough to sustain an hour of viewing. Some of the numbers, though, were quite good, rendered by such pros as Russell Arms, Judy Johnson and Richard Hayes. Bobby Hackett did some hot licks on his trumpet to good effect and Baltimore operatic soloist Eva De Luca lent some enjoyable moments. Music utilized, with the assist of Ray Bloch and orch, varied from standard pops to hotcha to operatic arias. Jarring though, was the "songram" imprint prior to each number, waking the viewer up to the fact that the game may slip by if he allows himself to enjoy the proceedings.

The WPIX airing, which kicked off telecasts throughout the country, was heralded by day-&-date ads in all New York newspapers, with the exception of the Times and Post. Ads carried the official contest blanks without which a contestant could not enter. Current issue of TV Guide, distributed nationally, has a centerfold devoted to an ad, official entry, and the usual rundown of game rules, easily lifted from mag for playing.

Although host Robert Q. Lewis devoted roughly the first five minutes to explanation of game, it would be hard to understand rules of play without prior consultation of the ads. Viewers were told that if they did not have the official entry blank, they should play the game anyway and later get the official entry blank from TV Guide or local newspapers. Mailings must be within two days after the telecast to the Cincinnati headquarters of the DAV. In case of ties, contestants must compose a statement of 25 words or less on the theme of employing disabled veterans, with the best chosen from among the statements. Grand prize is $25,000, second $5,000, third $1,000, and the remainder of the 820 cash prizes broken down from $100 to $10 each.

Despite the faults of the program, there appears to be a big money potential if millions of viewers get the fever and are willing to pay the $1 entrance tab. Institutional commercials on the good works and the activities of the Disabled American Veterans are interwoven in the show.

Horo.

Daughter of Tom Mix In a Huff on Use Of Cowboy's Name in Pix

Hollywood, April 9.

In the midst of the hurryup job of prepping a pilot of "Adventures of Tom Mix" for the current Madison Ave. buying season, Mrs. Ruth Mix Hill, the late cowboy star's daughter, exploded a legal bombshell over the weekend. She warned topper Sam Hersh of producing Family Films that she intends legal action to prevent the "unlawful usage" of the Mix name.

Her warning, through attorney Sidney Barton, came at the heels of official approval Friday (5), in court of Superior Judge Clyde Triplett, of a pact between Family Films and the Mix estate, negotiated by the William Morris Agency. In pact, Mix estate executor Thomas A. Wood agreed to the use of the characters of Tom Mix and Tony (the cowboy actor's famed horse), in exchange for basically 25% of the series' net profit. Also, Hersh has set Mabel Mix, the actor's wife at the time of his death, as technical advisor.

Mrs. Hill is one of two daughters by Mix's six wives. She warned Hersh that she hasn't consented to the use of the Mix name in connection with the series.

Besides Mrs. Hill, Mrs. Mabel Mix and several surviving ex-wives, only other known relative is Tomasina Mix; another daughter and half-sister of Mrs. Hill.

'Tom Mix' Fast on Draw

Hollywood, April 9.

In a heated dash for the Madison Ave. buying season, Family Films Inc., which started rolling the "Tom Mix" teleseries pilot last week, plans to finish lensing, score, dub, edit and ship the pilot to N. Y. in a 10-day giddyap job. William Morris Agency, handling the package, already has booked ad agency screenings for next week.

Meanwhile, already winging back to agency row is Hal Ross of the Famous Artists agency, with the pilot for the new McCadden "Maggie" series starring Margaret O'Brien.

Inside Stuff—TV Films

Harry Wayne McMahan, who since leaving McCann-Erickson is serving the industry as a consultant, has written a direct, literate text titled "The Television Commercial." But in trying to reduce the complexities of advertising motivation to comprehensible terms, he became at times contradictory, and there was more than one oversimplification that led astray and resultingly might be challenged. This Hastings House hardcover is not essentially for the trade, although some of veteran McMahan's tips on budget-saving and working around the Screen Actors Guild commercial Code could be of some help as a now-and-again reference.

New variation on the payola is said to exist in the telefilm commercial producing business. It concerns forking over acting residuals, and this time it's the producer, usually on the paying end, who is doing the receiving. An actor, under Screen Actors Guild jurisdiction in the east, is reported to have promised a New York commercial producer the entire amount he makes from residuals on a certain one-minute commercial. In return, he was verbally guaranteed work in other commericals made by the producer.

As a rule, the producer is believed to pay out to somebody at the agency level in order to gain or retain possession of sponsor contracts, a la the now famous story of the producer who promised an agency contact a $30,000 home in return for a two-year assurance on one client's spot contracts, amounting, it's alleged, to $300,000 in production payments annually.

Telefilm Chatter

Rita Garner, lately sales promotion director at WMGM, becomes ad-promotion manager under director **Jay H. Smolin** at Associated Artists Productions . . . **Vic Bikel** ankles NTA Film Network sales for CBS Television Film Sales.

Richard Keith, 5-year-old who plays Ricky Ricardo Jr. on "I Love Lucy," optioned for another year. Keith and his dad took off on an 11-city, three-week tour on personal appearances . . . **Mrs. Dorothy B. McCann, production** supervisor of "Death Valley Days" for McCann-Erickson, planed for the Coast on Monday (8) to attend ceremonies in Seattle honoring the "DD" episode "The Washington Elm." State of Washington honoring episode in connection with its celebration of Arbor Day.

Brian Keith and **Pat O'Brien** have been signed for costarring roles in Screen Gems' "Sitting Duck" for "Ford Theatre." Another Ford entry, "Cross Hairs," has pacted **Ann Sheridan** and **James Daly** . . . Metro-TV has inked a deal with Standard Oil of Indiana for the production of six tv spot commercials . . . MCA-TV's "Cheaper by the Million" brochure, which argues the superiority of telefilm sponsorship over newspaper, advertising for department stores, is going into its third printing. Additional run is said to stem from station requests.

Ed Simmell from Gross-Krasne Productions to Guild Films as branch manager of southeastern sales division . . . **Joseph Kilmartin**, ex-veep at Cellomatic Corp., joins Depictorama Presentations as partner and director . . . **Albert Ostrander**, former CBS-TV art director and more recently his own boss, joining **Transfilm** as scenic art director

Terrytoons, the CBS animation subsid, is completing a $300,000 modernization and expansion of its New Rochelle plant, and expanding the personnel side of its operation as well. Added to the staff are **David Tendlar**, formerly with Famous Studios; **Eli Bauer**, ex-Ray Patin Productions; **Tod Dockstader** of UPA Burbank; **Ray Favata** of Academy Productions and **Jules Pfeiffer**, ex-Transfilm

VARIETY's not giving its annual Show Management Award this year. But if they had, we'd have taken this ad anyway. Just to say "WE'RE HONORED!"

"The Gaslight Station"

WPAT!

930 am
93.1 fm

The first commercial program series of the NTA Film Network, "Premiere Performance" started last week ...

on 133 TV stations, reaching 93.1% of U. S. TV homes... with 92.7% of effective buying income in the U. S.... where 90.9% of U. S. retail sales are made...

SPONSORED BY SUCH LEADING NATIONAL ADVERTISERS, AS...

The Warner-Lambert Pharmaceutical Company, Inc., makers of ...

Listerine, Quick Home Permanent, Bromo-Seltzer, Richard Hudnut Shampoos, Super Anahist, Antizyme Toothpaste...

P. Lorillard Company, makers of... Old Gold Cigarettes (Filter, Regular, King Size)...

Hazel Bishop, Inc.

Sunbeam Corporation

Each and every week, all 133 TV stations will feature such great 20th Century-Fox triumphs as...

"LEAVE HER TO HEAVEN" starring Gene Tierney, Cornel Wilde

"13 RUE MADELEINE" starring James Cagney, Walter Abel

"TO THE SHORES OF TRIPOLI" starring Maureen O'Hara, Randolph Scott

"FOREVER AMBER" starring Linda Darnell, George Sanders

"GENTLEMAN'S AGREEMENT" starring Gregory Peck, Dorothy McGuire

... as well as many others of equal stature every week for weeks to come!

Now Baby Takes His First Big Step Forward...

...AS THE NTA FILM NETWORK STARTS COMMERCIAL OPERATIONS

This little fellow you see above has just begun to move forward with his first large-sized step. Namely: the start of commercial operation for America's dynamic new NTA Film Network.

On 133 TV stations... reaching 93.1% of U. S. TV homes... an important program series is being shown, as produced by that master studio, Twentieth Century-Fox. Created by some of the most notable talents of our time, this remarkable TV series will be sponsored by some of the most distinguished leaders in American industry. Leaders, for example, such as: The Warner-Lambert Pharmaceutical Company, the P. Lorillard Company, Hazel Bishop, Inc., and the Sunbeam Corporation.

It's a resounding vote of confidence in a totally new television concept by some of the nation's major advertisers and their agencies. And as the NTA Film Network *continues* to grow, look for many *other* advances that, as any parent knows, follow quickly on that first big step forward.

America's dynamic new NTA FILM NETWORK

an affiliate of National Telefilm Associates, Inc.

CBS-TV's Happy Affils

Continued from page 25

not only maintain but to lengthen the CBS-TV lead.

At this stage at least, the network isn't being panicked into any drastic revampings of its daytime lineup. Except for the new Jimmy Dean show replacing the Will Rogers Jr. early morning strip, a couple of "reserve" aud-participation shows for possible future use, a stepped-up advertising and promotion effort and a promise to tour some of the daytimers around the country, the CBS daytime status is remaining quo for the time being

Accent on Development

However, the emphasis Jones put on the role being played by Bert Berman's newly instituted program development corps, plus daytime programming veep Oscar Katz's awareness that some fresh faces and formats must be found to stimulate additional daytime viewing point to more hush-hush longrange planning that was tipped off to the affils.

Sales administration veepee Bill Hylan, in an obvious reference to the flood of Procter & Gamble and Lever Bros. coin that has found its way to the NBC-TV coffers in recent weeks, highlighted the problems posed by the product protection demands of the big spenders which increases in direct ratio with sales success. Inference was that because it already has sizable chunks of daytime biz from such multi-brand advertisers as P&G, Lever or Colgate, CBS-TV has found itself in sort of a product conflict straitjacket on the sales front.

The affiliates did ask during the informal panel session about the possibility of offering portions of the sustaining "Our Miss Brooks" reruns for co-op sale or at least one-minute segments for local spots. Hylan said it's his conviction that either formula would seriously impair chances of a network sale. Perennial suggestion that station breaks be expanded to 40 seconds and that local outlets be given minute spots either fore or aft of 90-minute network programs got a deft turndown.

Besides the traditional "all one happy family" final resolution, Howard Lane, managing director of KOIN-TV, Portland, Ore., and chairman of the affiliates group, personally lauded the network execs for their forthright reports.

Contact: RICHARD A. HARPER, General Sales Mgr.
MGM-TV, a service of Loew's Incorporated
701 7th Ave., New York 36, N. Y. • JUdson 2-2000

PEAK 37 TELECASTS BY DETROIT TIGERS

Detroit, April 9.

A record number of 37 Detroit Tiger baseball games—18 Saturdays, 12 Sundays, six nights and July 4—will be televised by the Goebel (beer) Speedway (gasoline) network over seven stations in Michigan and Ohio.

The weekend telecast "is a radical change," according to the sponsor's statement. "But, we have found that more fans are interested in weekend games, especially with contending teams in the league." Key station for tv will be WJBK-TV, while WKMH and WJBK, along with WJR for night games, will be the local outlets for the 154 games to be broadcast by Van Patrick and Mel Ott.

Reggie Schuebel Joins GB&B Agcy. in Exec Post

Reggie Schuebel, veteran of the radio-tv fields who long operated her own agency, has resigned from Norman, Craig & Kummel to become director of network relations, a new title and job at the San Francisco-headquartered ad shop of Guild, Bascom & Bonfigli. Latter has lately picked up considerable added tv billing.

An early alumna of Biow and the Bulova account (she married the boss), Miss Schuebel's credits include a tour of duty at Duane Jones agency. An innovator in spot, she has also branched through the years into program production.

BBC Festival's Lineup

London, April 2.

A lineup of stars in the British music sphere is skedded to appear at the BBC's third Annual Festival of Dance Music at the Royal Albert Hall on April 16, 30 and May 14. The concerts will be aired in the Light Program twice nightly on these dates.

Among the artists scheduled to appear are Ted Heath and band, rock 'n' roller Tommy Steele and combo, the Johnny Dankworth orch, the BBC Show Band, Alma Cogan, and the Sid Phillips outfit. There are also several skiffle groups down for airing as well as a number of topflight soloists.

Nat'l Airlines

Continued from page 26

has purchased, include a transmitter site of 31.5 acres located in the "antenna farm" area north of Miami, a 980-foot operating tower, a second 425-foot tower now dismantled but capable of use in an emergency, a complete mobile unit, and studio facilities.

National plans to use the studios pending construction of new studios on the property, which is located at Biscayne Blvd. and N.E. 21st St.

Meanwhile, Baker appointed Francis C. McCall, formerly head of news and special events for NBC-TV, as general manager of WPST-TV.

Miami Single 'U'

Miami, April 9.

The Storer sale leaves only one UHF station in this vicinity: WITV-17.

Video circles here see immediate pitch by the new group (National Airlines' Public Service TV subsid) for takeover of the ABC affiliation now held by the only remaining UHF outlet here. If the deal is made with ABC, it is expected that WITv's owners will go into films-vidpix programming in an attempt to remain on the scene as Miami's only indie station.

U. S. as Rival

Continued from page 26

November, 1955, in cooperation with FCC to determine whether the military could relinquish VHF space for commercial tv.

"The classified report which resulted from the study," Gray informed Sen. Potter, "pointed out that in addition to national security requirements, the programs for guided missiles, radar networks, earth satellites and other defense necessities will continue to cause an ever increasing demand for radio modern weapon systems has become increasingly dependent upon a complex of communications and electronic devices requiring more and more frequency space dispersed through the spectrum."

The Dept. of Defense indicated at that time, Gray said, that "the military services find it difficult to meet requirements with the limited spectrum space available" and that "this situation will become more critical as new technology now under development reaches the operational stage."

Gray concluded that "the continuing studies of this matter within the Executive Branch confirm that the spectrum space in use by the Federal Government is necessary to insure the conduct of essential Government programs."

Mint o' Tint

Continued from page 25

manufacturers are demonstrating tint film projectors. General Precision Labs unwrapped a new three vidicon color package, priced at $24,000. General Electric is showing a film unit using an Eastman projector, and Philco has a flying spot scanner system on display.

Philco's new color montage generator is an eyecatcher of special interest to the ad agency observers. Special effects units, adaptable for color slides, produce mixed and montage patterns similar to those that can be done with live cameras.

Motorola and Raytheon are spotlighting their relay systems keyed to color transmission.

MBS' Overhaul

Continued from page 26

which the network is reserving for its own sales purposes. Network is offering, in effect, 55 minutes of free service, nearly all hours of weekday from 7 a.m. to midnight in hopes of getting stations to preclear contractually for the on-the-half-hour news squibs. Currently, the shortie newscasts represent Mutual's prime revenue source, with Kraft, Miles and Lever in on a Saturday saturation schedule.

"Queen for a Day" continues for the time being as part of the free service. Also remaining are the weeknight 8-9 mystery strip, half of which the network sells and the other half the stations peddle, and the co-opped "Game of the Day" baseball pickups.

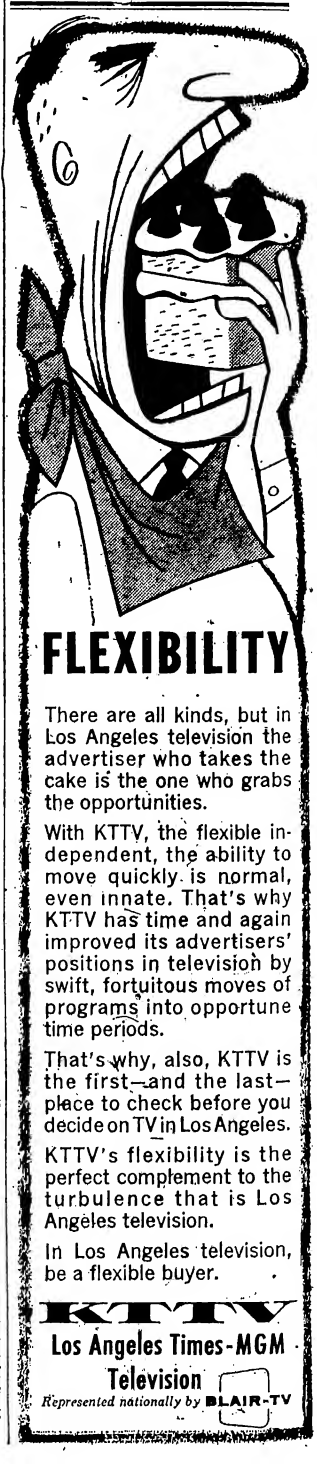
Allen Near SRO In Pharma Buy

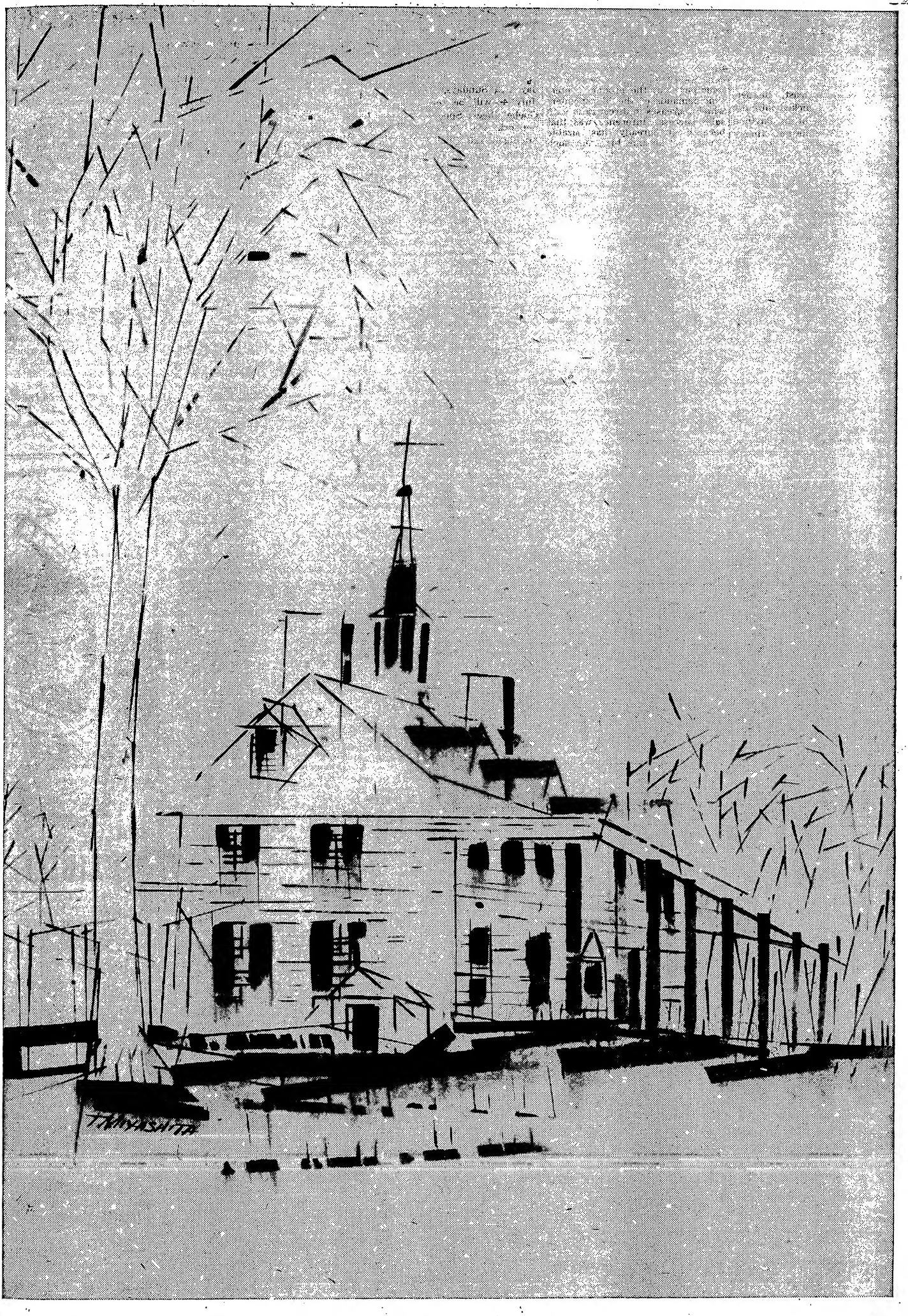
Chicago, April 9.

Steve Allen's Sunday night NBC-TV spread is practically sold out for next season. Pharma-Craft ordered an alternate week ride on a half-hour portion of the show starting in June and running through the new season. Agency is J. Walter Thompson.

Just the week before, Johnson's Wax bought the show in its entirety on a skip-week basis, starting July 7 and thus with the entry of Pharma-Craft only the alternating half-hour is still to be nailed down. And that slice is under option to Greyhound for next fall. Bus company is already in for a 13-week summer tour.

Concord, N. H.—Ted B. Sawyer has been named station manager and Charles Murn sales manager of radio station WKXL which has been purchased by Frank B. Estes and the WKNE Corp. of Keene. Sawyer, president of the Keene Chamber of Commerce, has been director of WKNE for the past four years. Murn was an executive in New York City before joining the Keene station.





MOUNT VERNON *One of a series of impressions of Washington by T. Miyashita. Commissioned by* **WTOP TELEVISION** *Broadcast House, Washington, D.C. Operated by The Washington Post Broadcast Division. Represented by CBS Television Spot Sales.*

REPRINTS AVAILABLE ON REQUEST

There Is Nothing Like A Supersonic Dame

By DEL VINA
Women's Editor, WCKY, Cincinnati

Radio is loaded with surveys and ratings, and one can be surveyed and rated out of it.

This trend was noted in many quarters in 1956, especially as pertained to lady broadcasters.

But, some of us, be it by tolerance of audience or management, or both, still face the devices of electronic extension of our voices regularly.

In tv—the T for the theatrical, the face, the figure; the V for the necklines—women have a strong, growing niche, but in radio, it still falls upon us to deliver in voice and material and show format. If we have tricks they must be in the voice; if we have staying power, it must be in the material.

Then, there are some who depend for professional life on the mere fact that there are some commercials which fit only into the mouths of women, such as foods, fashions, and the frivolities which men—and some time salesmen—believe is the be-all, and end-all of reasons for a broadcast female voice.

Let's face it, friends; there are 21,000,000 women in this country who work for wages, which they spend as they wish, and on which they pay taxes directly. About 30% of all married women work. And if we are using surveys for our staff of life, they will show the woman to be the most active member of the family in community life, schools, churches and politics. More than half of our population is feminine.

When these conditions are studied, the woman broadcaster, if she would be honest with herself, probably finds that she has contributed much to the limited horizon which is available to her.

Personally, I wouldn't be caught dead reading a recipe on mike, nor will I offer to send one if someone will send me a letter. No woman could cook up all the culinary exercises which are fed her from other sources.

To me, it seems something went out of the charm of radio when its voices lost sentiment, feeling, charm, and the subject matter likewise. There is more power to retain listeners in one minute of inspiration delivered from a believing heart than there is an an hour of words properly lined up and properly pronounced.

There are many women who scramble for the one-shot publicity stunt or promotion, which gets a fleeting headline, or reference in the local radio columns. Next day, ask 100 people and it's a bonanza if one would remember it.

'Community of Women'

This year was an eye-opener for me, because I became the first woman passenger in an Air Force plane to go supersonic, or 830 miles an hour—more than 100 miles an hour faster than the speed of sound.

As convinced as I was of the existence of a "community of women" to which fewer key people pay attention than should, I had also found that many of the USAF troubles in getting jet pilots, keeping trained technicians, making the career attractive were rooted in women.

By asking the USAF for this supersonic experience, I wanted to use it as the basis for a public service series at least 25 weeks long, once a week, to get at many of the women-inspired troubles of that service.

The arched brow attitude at first on the part of the USAF taught me a lot about how women are viewed. They questioned me closely. Was I for the sensational, or the solid? Did I want shortcuts, or did I want to go into it deeply to really do some good? It seemed hardly reasonable to them, I gathered, that even though a woman might wear a silly hat (man's opinion) that she could not have a head to perch it on with a brain in it (woman's opinion). But they went along with me.

At the end of four months after the series started, the USAF recruiting service reported that this beaming at women was paying off. In a letter to me, it said "in your listener area, our surveys show prior to the start of your series, we were failing to meet our quotas in manpower by as much as 50% in some places, now we are exceeding those quotas by as much as 10%."

The USAF was still recruiting *men*, but it so bowed to the power of *women*.

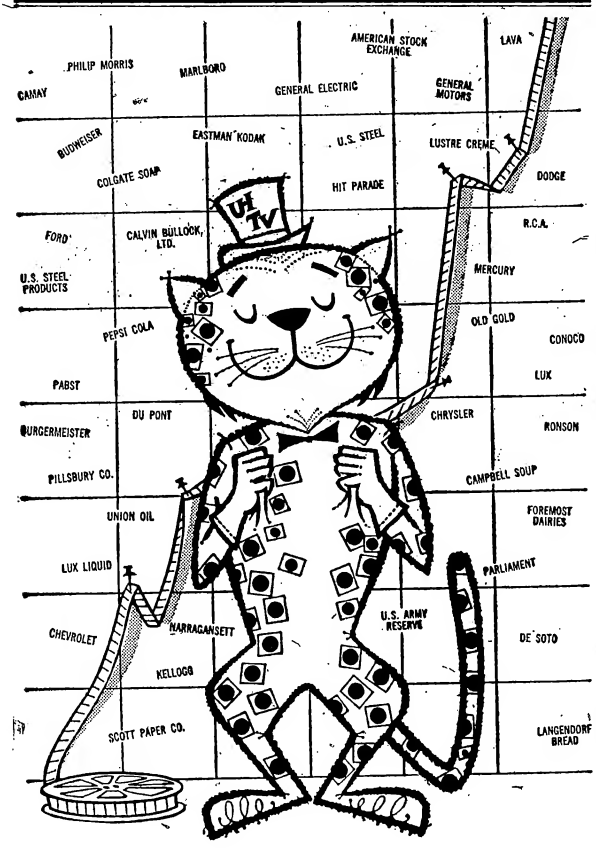
Did the audience feel I was out of my league on this subject? No, not at all.

This is a seven-station area, and those ol' debbil surveys never had me lower than third in the same time bracket with Arthur Godfrey and a revived Cincinnati Redlegs baseball team enjoying a fabulously high interest season.

In 1956, I found there is no limit to the subject matter women can be interested in, if it is bridged to home and family. This can be true when I have told them how the principle of making a simple sandwich in the kitchen solved the problem of heat endurance with metals in jet engines, or when I developed the historical accounts of how the whole Suez thing started when a fat prince named Said in the mid-19th century had an overwhelming hunger for macaroni and used to be fed surreptitiously from the pantry in Cair's French Embassy.

The important thing was that I didn't tell them the ingredients of the sandwich, or how the French chef prepared the macaroni. I gave my women listeners credit for knowing that much, but wanting to be cut in on current events and appropriate history. I feel they appreciate this.

The woman-broadcaster is at the crossroads in radio. Those who have the face and figure and the desire to stay with recipes, household hints, and the commercials can go on over to tv, but the ones who stay have to become as big as the things which swirl about them, study, research, and reach for areas in women acceptance never too completely or seriously explored up to now.



Our record is spotty...

and we're proud of it!

Sure we're proud! For over 10 years, clients have been telling us we make the best TV commercials in the whole wide world... *they say there's no substitute for experience!*

We take our pride in stride. After all, we do have the facilities of an entire movie-making city behind us—plus a complete staff that's skilled in the *very special* requirements of television.

For high professional quality, for technical excellence and the most on the screen for your dollar, check with Universal-International.

UNIVERSAL PICTURES TELEVISION DEPARTMENT

New York Office—445 Park Avenue
Telephone: PLaza 9-8000

Hollywood Office—Universal Studio, Universal City
George Bole in Charge of Production
Telephone: STanley 7-1211

Write for free illustrated brochure.

U-I TV FOR THE PROFESSIONAL TOUCH

Tornadoes Fell Towers In Texas and Oklahoma

Tornadoes last week took their toll of radio and television in the southwest. The 295-foot radio tower of KRCT, in Baytown, was toppled as the big wind tore through the Texas town.

Another blow was delivered in Ardmore, Okla., where KVSO-TV, only eight months old, lost its 345-foot tower. Damage was estimated at between $50,000 and $100,000 by chief engineer Bill Kolb. Meanwhile, a substitute antenna will be used to give Ardmore video service.

Jock Jacobsen Exits British MCA Office To Set Up Own Agency

London, April 9.

Jock Jacobsen is resigning his directorship of Music Corp. of America here and is opening his own agency. His outfit will begin to operate on May 1 and a new company has been registered under the name of Jock Jacobsen, Ltd.

He'll be active in all branches of entertainment, including agency, managerial and tv. He is forming a separate television outfit, to be known as Blossom TV Productions Ltd.

It is just about five years since the Jacobsen and Payne agency was integrated in MCA. There were still five years to go on Jacobsen's 10-year contract, but he's been released by the company at his own request. Norman Payne will remain at MCA in charge of the variety division.

Mex Ex-Actor, Now Friar, Doing Own Biog on Air

Santiago, April 2.

Franciscan Friar Jose Francisco de Guadalupe, known to show biz as the Mexican actor, Joe Mojica, is participating in the radio dramatization of his biography, "Yo Pecador" ("I Sinner") over Radio Corporacion, Santiago, in combination with Radio Cooperativa Vitalicia, Valparaiso, three days weekly.

Mojica abandoned the screen to don the Franciscan frock. He is still remembered in Latin America and he is apparently banking on this rep to put across the ether biography with proceeds tagged for religious objectives.

'Who Me?' Theme

Continued from page 25

here concerning future tv relations.

Not that they are unhappy, per se, with the progress being achieved by NBC-TV toward overcoming the heretofore topdog supremacy of CBS-TV, particularly in the daytime area (for years this was the principal bone of contention among the NBC affiliate family). For there are unmistakable signs that they look with favor upon the new "Bob & Bob" (Sarnoff and Kintner) regime, notably the major advances made toward setting the network's daytime house in order.

Rather, the gripes seem to stem from new demands being made by the network on "station time" encroachments. The fact that NBC is now asking the affils to yield the 10:30 to 11 p.m. Monday and Tuesday night periods so that the network can slot full-hour (10 to 11) dramatic shows ("Crisis" on Mondays and either Kaiser-Armstrong or Robert Montgomery on Tuesdays), doesn't rest too well with many of the affiliate operators, particularly coming on top of the demands for network capturing of the 6:45 to 7 station time period for reslotting of the Chet Huntley-David Brinkley news.

According to one NBC-TV affiliate station manager, relinquishing of these three key periods will mean the loss of $500,000 a year in local revenue to the station.

Some of the affils in balking at the demand say that they went along with the network on the late night "Tonight" pickup in the hope that no further encroachments would be made on station time, particularly since they are already playing ball with the network on relinquishing 10:30 on Thursday (Lux), Friday (Gillette bouts), Saturday ("Hit Parade") and Sunday ("Loretta Young Show").

Ironic footnote is that there seems little regret among the stations in pledging adherence to "Tonight." Ratings are picking up and most stations are now favorably disposed toward it.

Hickman's Chesebrough

Chesebrough-Ponds' moves into the CBS Radio Herman Hickman five-minute strip June 17 as summer replacement three days a week for Norelco. R. J. Reynolds retains the other three days throughout the hot spell.

Deal for the 7-7:05 p.m. sports show was arranged for 13 weeks through Compton agency.

Germany Getting Religion In Songs

By HANS HOEHN

Berlin, April 2.

A new musical trend seems to come up in Germany: religioso songs. It's not so certain whether the religioso cycle will develop in face of a widely spread opinion among Germans that "stuff like that is tasteless and/or profane." Most domestic music publishers are dedicating themselves now to this new subject. Quite a few see in religioso songs the opportunity for a flourishing new business. Some, of course, are on the fence.

Two songs of this type, both of American origin, are now on the domestic disk market. "He" and "In the Beginning" both have received a German translation, one being titled "Wer?" (Who?) and the other "Es war in Anfang" (It was In the Beginning). "He" (1954 copyright of Avas Music, N. Y.) has been published here by Edition Canzonetta, which also has the rights for Austria.

Local networks are, as usual, still a bit doubtful whether such songs are suitable for Germany. As an interim compromise, they have started bringing in the instrumental versions of the tunes, shrewdly avoiding the controversial lyrics.

'WAY OUT IN FRONT!

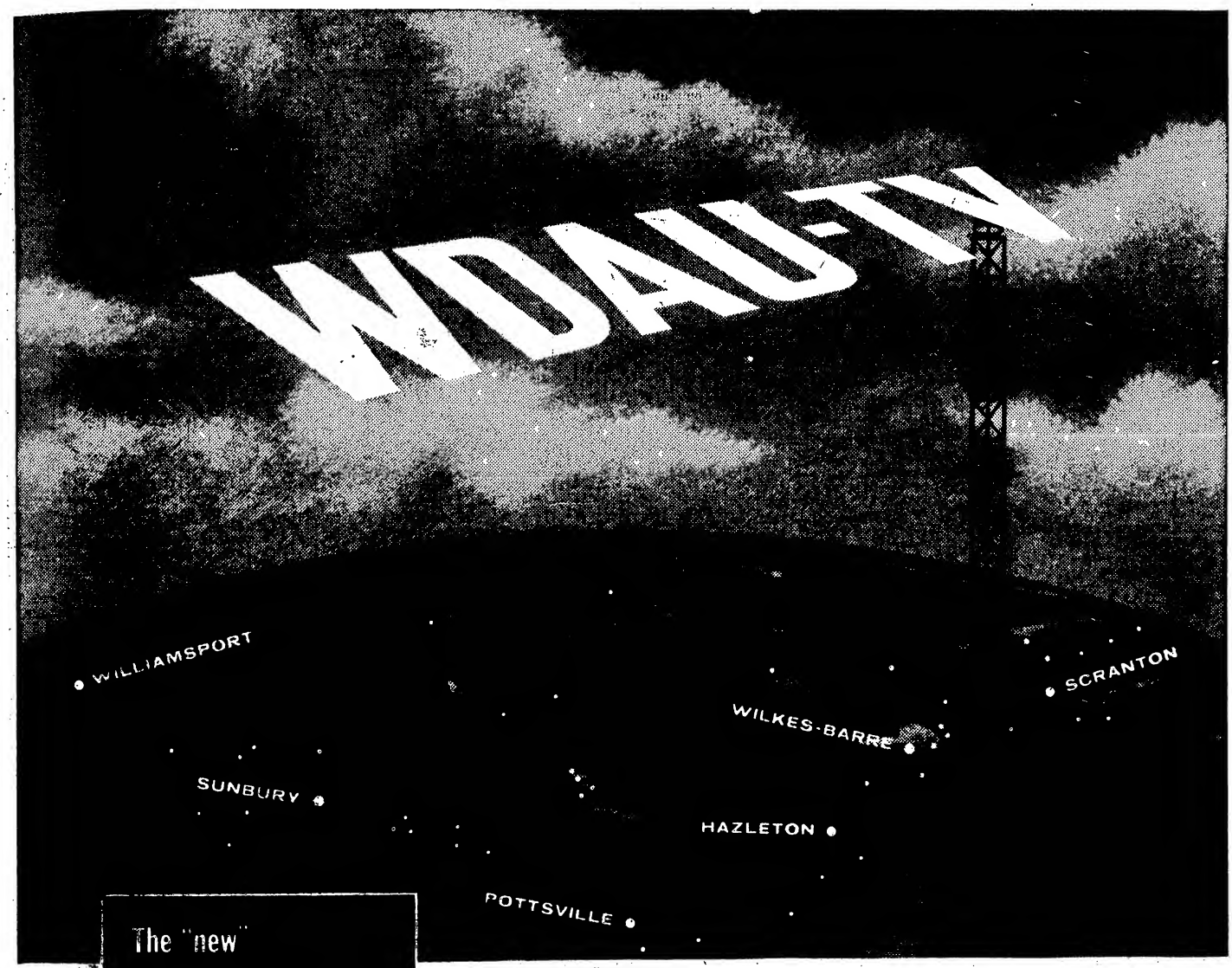
ONLY WSAZ-TV COVERS THE HUNTINGTON-CHARLESTON MARKET

NIELSEN: NCS #2 1956

% PENETRATION OF COUNTIES % IN COVERAGE	WSAZ-TV	STA. B	STA. C
100% COVERAGE COUNTIES	21	1	1
MORE THAN 75% COVERAGE COUNTIES	45	21	5
MORE THAN 50% COVERAGE COUNTIES	56	30	15
TOTAL COUNTIES COVERAGE	69	50	22

ARB: 8 out of TOP 12*
*February 1957

WSAZ-TV
CHANNEL 3
HUNTINGTON-CHARLESTON, W. VA.
N.B.C. NETWORK
Affiliated with Radio Stations
WSAZ, Huntington & WKAZ, Charleston
LAWRENCE H. ROGERS, PRESIDENT
Represented by The Katz Agency



The "new"
WDAU-TV
makes "ONE MARKET"
of SCRANTON...
WILKES-BARRE and
the 52 communities
of NORTHEAST
PENNSYLVANIA

On April 1st, WGBI-TV, Scranton, became the new **WDAU-TV**, Channel 22, an affiliate of WCAU-TV, Philadelphia.

Everything's new on the new **WDAU-TV!**

- **NEW!** Power upped to one million watts.
- **NEW!** Doubled antenna height...the highest in the area.
- **NEW!** Transmitting equipment is the latest advancement in the field of electronic transmission, increasing power nearly sixfold.
- **NEW!** Doubled coverage area...reaching 1½ million people in 19 counties.
- **NEW!** Sharper, brighter, consistently clearer picture, over the entire area.

In the past, WGBI-TV surpassed all competition in Scranton and Wilkes-Barre, both day and night. Now, the combined advantages of **WDAU-TV's** new facilities, plus the seasoned skills of WCAU-TV, guarantee the LARGEST AUDIENCE IN THE AREA AT THE LOWEST COST! Phone H-R TELEVISION for the complete story!

WDAU-TV Scranton

CBS Television Network in Northeast Pennsylvania

NBC-TV's Mink Lining

Continued from page 27

one-fourth of baseball "games of the week" and Sterling Drugs' two half-hours in "True Story" and "The Vise" reruns.

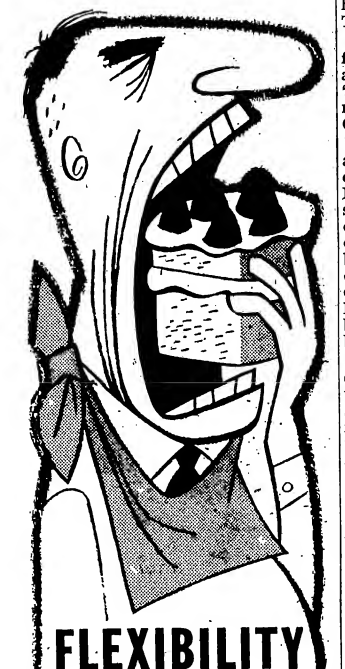
Seven-Day Breakdown

Moreover, while the new schedule, representing a drastic revamp from this season's, isn't yet complete, the web has a fairly good idea of what's going where. Sunday night lineup starts at 7, with that half-hour still open; "Sally" looks set for 7:30, followed by Steve Allen, the "Chevy Show" and Loretta Young. Mondays it will be "Escapers" at 7:30, "The Restless Gun" at 8, "Wells Fargo" at 8:30, "Twenty-One" at 9, the Alcoa-Goodyear show at 9:30 and "Crisis" at 10.

Tuesday 7:30 slot is open, with Eddie Fisher-George Gobel at 8-9, "Meet McGraw" at 9 and then a half-hour show leading into hour dramatics at 10-11, Kaiser-Armstrong, if they'll accept the new slot. Wednesday is status quo except for one new show, "Wagon Train" at 7:30 to 8:30, followed by "Father Knows Best," "Kraft Theatre" and "This Is Your Life."

Thursday is also almost the same, "Tic Tac Dough" at 7:30 being the sole new entry, followed by Groucho Marx, "Dragnet," "People's Choice," Tennessee Ernie and "Lux Video Theatre." Friday's due for a revamp, at 7:30 slot is open, Milton Berle may go in at 8 with "Life of Riley" probably staying at 8:30. It to 10 will be revamped but with the same sponsorship, and Gillette returns with boxing at 10. Saturday night leads with "People Are Funny" at 7:30, Perry Como at 8, and a replacement for "Panic" (with L&M and Max Factor staying in the time) at 9, Gisele MacKenzie at 9:30, another open slot at 10 and "Hit Parade" at 10:30.

Web isn't rushing to fill all the open periods until it sees some pilots due in from the Coast, among the hottest of which are the new Betty Hutton show, the Jack Carson comedy series and the "Pony Express" stanza.



FLEXIBILITY

There are all kinds, but in Los Angeles television the advertiser who takes the cake is the one who grabs the opportunities.

With KTTV, the flexible independent, the ability to move quickly is normal, even innate. That's why KTTV has time and again improved its advertisers' positions in television by swift, fortuitous moves of programs into opportune time periods.

That's why, also, KTTV is the first—and the last—place to check before you decide on TV in Los Angeles.

KTTV's flexibility is the perfect complement to the turbulence that is Los Angeles television.

In Los Angeles television, be a flexible buyer.

KTTV
Los Angeles Times-MGM Television
Represented nationally by BLAIR-TV

Katz's Sliderule

Continued from page 25

that of the 38 weekday quarter-hours in the 7 a. m. to 6 p. m. span, CBS-TV shows were toprated in 22, NBC-TV in 12, and ABC-TV in four. Furthermore, the last Nielsen pocketpiece for March has CBS-TV leading in 25 quarter-hours, NBC-TV in nine and ABC-TV in four.

Daytime exec also pinpointed the fact that the NBC-TV definition also limited its comparison to "adult" daytime shows, thus eliminating ABC-TV's "Mickey Mouse Club."

Dawson professed no particular alarm over the recent big NBC-TV daytime sales splurges such as the Lever and Procter & Gamble deals saying, in effect, that a great deal of the rival's new business is spill-over from Columbia, cued in part by product conflicts. With so many of the bluechippers expanding all over the product map, the problem of accommodating competing brands on the daytime spectrum is becoming increasingly acute.

Although Dawson gave no specific rundown on Columbia's daytime sponsorship picture for net season, he did offer one set of figures as an indication of the network's supremacy. He said the average daytime CBS-TV program is carried on 114 stations, or 11.5% more than carried NBC-TV shows. On this basis of average station hours sold, CBS-TV is outpacing NBC-TV by 94%, sales chief stated.

V's Vs. U-Alls

Continued from page 25

cation structure should await "the finding of the facts." To that end the organization has spent 80% of its initial war chest participating with other interested groups in the Television Allocations Study Organization. Dr. George R. Town said TASO should wind up most of its comprehensive engineering study within a year. Material will then be presented to the FCC.

To broaden its representation, five directors for a total of 15 were added to the Maximum Service board. They are: Lester W. Lindow, outfit's exec director; Ward Quall, WGN-TV, Chicago; Carter Parham, WDEF-TV, Chattanooga; Lawrence Rogers, WSAZ-TV, Charleston, and Joseph Baudino, KYW-TV, Cleveland.

Harris was reelected president; Charles Crutchfield, WBTV, Charlotte, 1st veepee; Don Davis, KMBC-TV, Kansas City, Mo., replaces Ken Carter, WAAM-TV, Baltimore, as second veep; and Hal Gross, WJIM-TV, Lansing, continues as secretary-treasurer.

McConnaughey

Continued from page 25

the webs that trailblazed tv's development and losing "millions of dollars year after year" in the process. Now that they've begun to turn a profit, the "fruits of their gamble" shouldn't be begrudged, he asserted.

"It is easy to apply hindsight today and say that because of the scarcity of television channels, they were bound to win, but the field was open then, as it is now, to all comers who wish to make the huge investments required to compete with the networks for station affiliation. Some who could have competed with the networks then did not want to risk their capital as the present networks did," the chairman said.

In reference to the Commission study of network practices being conducted by Dean Barrow, McConnaughey sounded a sympathetic note in saying the "Commission is well aware of the great and indispensable contributions which networking has made to broadcasting."

WEBS HAVE EYES ON MILBERG'S 'EDSEL SPEC'

Chicago, April 9.

Despite a spate of rumors as to the television splash to introduce Ford's upcoming Edsel line, the blueprints are still on the drawing board. First concrete step was taken last week when Foote, Cone & Belding, which is handling the Edsel ad strategy, signed Milberg Productions to whip up a major budgeted introductory show for next season.

The Mildred Freed Alberg-George Schaefer packaging shop produces the NBC-TV "Hallmark Hall of Fame" specials for FC&B. At this stage, no specifics are set for the Edsel spec, either in terms of format, costs or even a precise target date.

It's a certainty all three tv networks will make an allout pitch to land the Edsel show, which marks the debut of a brand-new advertiser. Also the new Ford entry is in the market for a regular tv series with the field still wide open, contrary to reports that this or that show has been staked out.

Storer Sells B'ham Pair To Cincy for $6,350,000

Birmingham, April 9.

Storer Broadcasting Co., to keep within the FCC limit on station ownership, has sold WBRC and WBRC-TV here to Radio Cincinnati Inc. for $6,350,000. Both are CBS affiliates.

Prexy George B. Storer said the sale was made necessary under the multiple ownership rules of the FCC which limits ownership to seven AM and seven tv stations, of which two must be UHF. Storer's recent purchase of tv station WPFH, Wilmington, Del., and radio station WIBG, Philadelphia, was recently approved contingent upon the sale of one rado and tv station.

K.C. Group Seeks Buy Of WPED, Peoria, Ill.

Kansas City, April 9.

Permission to purchase a Peoria, Ill., radio station is being sought from the FCC by a Kansas City group. The Dandy Broadcasting Co. was formed here recently and is purchasing WPEO, pending approval of the FCC.

Officers of the group are Merritt Owens, president; Ken Greenwood and Robert Sharon, vicepresidents, and Lee Vaughan, secretary-treasurer. They are seeking to buy the station from the present ownership, of which John Livingston is president and general manager. Owens is in the advertising agency field, Greenwood and Sharon are in radio here, and Vaughan is a lawyer. WPEO is a 1,000-watt daytime operation.

TV Pioneers

Continued from page 26

Meeting was called by W. D. (Dub) Rogers of KDUB-TV, Lubbock, who's been working the project since the NARTB meet here a year ago. Rogers mailed out letters to 250 potential members and got affirmative replies from all.

Meeting elected an organizing committee which will also act as an interim board of directors. Board includes Rogers; Clair McCullough, WGAL-TV, Lancaster; Howard Hough, WBAP-TV, Ft. Worth; George Eurbach, KSD-TV, St. Louis; Jack Harris, KPRC-TV, Houston; Glenn Marshall, WMBR-TV, Jacksonville; Buddy Sugg, WKY-TV, Oklahoma City; John Fetzer, WKZO-TV, Kalamazoo; Campbell Arnoux, WTAR-TV, Norfolk; Richard Rawls, KPHO-TV, Phoenix, and Clyde Rembert, KRLO-TV, Dallas.

Show Biz in Video Web

Continued from page 1

fense Dept. demands the recapturing of the lower V channels for the Air Force's forward scatter operations.

Thus instead of the present 400-odd V stations (there is only room on the spectrum for 540 V's), there would virtually be a complete elimination of VHF and a new era of an all-UHF spectrum of 1,300 stations. (It's understood in some reliable quarters that only public sentiment, by virtue of a $15 billion investment in receivers, has forestalled any such action up to this point, despite tremendous pressures being brought to play on the FCC to get going on an all-U allocations structure.)

Immediate effect of such a conversion could force the television networks into an entirely different kind of operation. To satisfy the demands of 1,300 stations, a new and bright future would open up for Hollywood and its film people, since celluloid would become the major programming staple and film networks on a major scale would come into being. It is of vital concern to manufacturers because, with 1,300 stations, tv sets would hit new highs in output.

Toll-TV a Hot Issue

2.) The imminence of an FCC authorization for a toll-TV test. This, of course, is a hot convention topic, perhaps second only in importance to the allocations hijinks. The fact that the FCC is expected to give the okay on a pay-as-you-see test doesn't rest too well with the well-heeled V operators, nor with network representatives in attendance. Any ultimate acceptance of subscription-tv is viewed as a threat on their affluent place in the tv sun. The Zenith-Telemeter-Skiatron et al, proponents are all out in force currying the favor of the FCC warlords, but the broadcasters (backed officially by the NARTB) are in there with their dukes up ready to battle as never before.

Wires-in-the-Hacienda

3.) Wired Television. Here, too, the broadcasters are alarmed over encroachment of the pix people—in this case the exhibitor. There's no attempt to conceal their concern over the success of sorts attending the "wired tv" operations in the southwest in which home viewers, at a $10 monthly rate, can have four films per week channeled into their livingrooms. It's just one more aspect of the "new kind of theatre" cropping up on the American scene in the desperate attempt of the long-suffering film people to establish a niche in electronics show biz.

4.) Community Antenna System. Here, again, is the exhibitor moving into a new kind of operation as his four-walls sphere faces decimation. The community antenna systems are scattered all over the country (there are at least 60 or 70 of them in Pennsylvania alone. They take the signal off the air and thus transmit shows into the more remote areas neighboring stations. The stations don't particularly object because it guarantees the sponsor wider circulation.

But now the theatre people are starting to buy up the options on the community antenna franchises, permitting them to use existing wires in transmitting their films into homes. It's a whole new show biz approach to the community antenna system and collecting a fee from Rural Americana.

Otherwise the broadcasters here have nothing to worry about. Business is good—both radio and tv. Their only concern is warding off these multiple encroachments in order to maintain the status quo.

KELLOGG, SWIFT IN DAYTIME AXINGS

CBS-TV lost some additional ground in the daytime this week with cancellation of three quarter-hours a week by two of the web's major sponsors. Kellogg drops its Tuesday and Thursday quarter-hours in "Arthur Godfrey Time" at the end of May, while Swift is dropping its alternate Thursday segments in both Garry Moore and Bob Crosby in mid-May.

Web gained a fraction of the business back with an order for 12 participations on "Captain Kangaroo" for Kool-Shake, the General Foods summer; via Foote, Cone & Belding. Contract starts May 4 and runs through mid-July.

Harmon-Commuting

Luxurious Estate on Hudson
Perfectly maintained, Brick Southern Colonial; 12 rooms, 5 baths, 2 maids' rms. Swimming pool & cabana, barn; tennis court; 15 breath-taking acres overlooking majestic Hudson River. Will sell; or rent to right person.

LA 4-2036, Miss Schein; or your broker.

EVERY DAY ON EVERY CHANNEL TV
BROOKS COSTUMES
8 West 61st St., N.Y.C. • Tel. PL. 7-5800

MIDTOWN APT.
LUXURIOUSLY FURNISHED 3½ RM. APT. E. 70's BET. PARK and LEX. AIR COND. and TV. WILL RENT FURNISHED, OR SELL FURNITURE (RENT CONTROLLED).
Box V 28-40, VARIETY, 154 W. 46th St., New York 36

film graphics inc.
INDUSTRIAL FILMS

television graphics inc.
TELEVISION COMMERCIALS

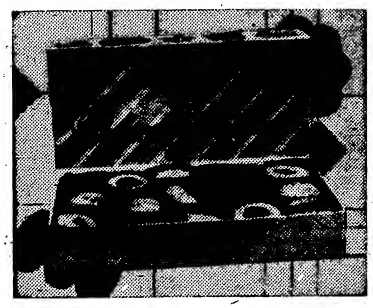
245 W. 55 ST., N.Y.C. / JUDSON 6-1922

T.V. spot editor

A column sponsored by one of the leading film producers in television

SARRA

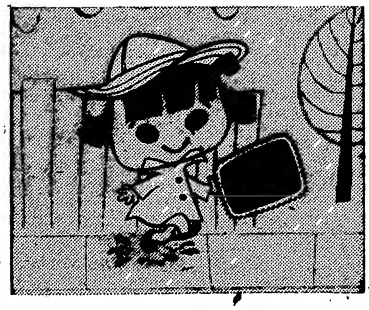
New York: 200 East 56th Street Chicago: 16 East Ontario Street



Unusual and bold, this 20-second spot uses only the product itself to hold interest! NABISCO'S Deluxe Assortment of Cookies is arranged in a striking abstract pattern. Through the third dimensional artistry of stop motion, the pattern changes as the cookies revolve to show clearly their shape and variety. Produced by SARRA for the NATIONAL BISCUIT CO. through McCANN-ERICKSON, INC.

SARRA, INC.

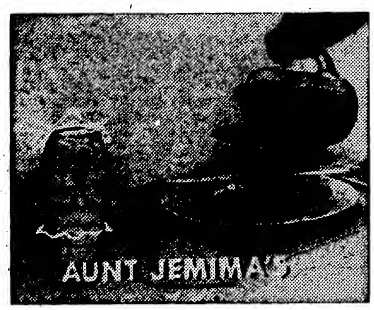
New York: 200 East 56th Street
Chicago: 16 East Ontario Street



Sarra shows how television commercials for pharmaceutical products can be kept lively and interesting in this series of one minute and 20-second spots for MUSTEROLE. Full orchestral accompaniment, jingle, and different stylized animation treatment are used in each spot. Believable live action sequences added to the animation show the soothing "baked heat comfort" Musterole brings, as well as emphasize the availability of the product in strengths. Produced by SARRA for PLOUGH, INC.

SARRA, INC.

New York: 200 East 56th Street
Chicago: 16 East Ontario Street



Here's something new! Pancake batter that's made in a shaker. To illustrate the ease of mixing AUNT JEMIMA Pancake Flours, a stylized animated shaker character, "Cindy Shaker," is combined right in the live action scenes to tell the story and show how simple it is to mix the Aunt Jemima Pancake Flour, Wesson Oil, egg and milk. Appetizing pancake shots with "Cindy" singing a catchy jingle, "In Just Ten Shakes," wraps up the spot in a truly rememberable fashion. This series of one-minute TV spots was produced by SARRA for the QUAKER OATS CO. through J. WALTER THOMPSON CO.

SARRA, INC.

New York: 200 East 56th Street
Chicago: 16 East Ontario Street

The New Lilt Home Permanent is the "fastest, easiest permanent ever" says the charming narrator. And a convincing demonstration bears this out. Contrasting Lilt with a competitive product, this TV spot shows how easily the Lilt squeeze bottle sprays Lilt on and ingeniously proves its faster saturation with blotting paper curls. Shots of a model's hair—short, longer, shoulder length—show that curls sprayed with Lilt "last and last until they're cut!" This series of 60 second TV spots was produced by SARRA for The PROCTER AND GAMBLE COMPANY, through GREY ADVERTISING AGENCY, INC.

SARRA, INC.

New York: 200 East 56th Street
Chicago: 16 East Ontario Street

Are you carefully policing your television rights? You should! By all means check the quality of the prints that are being televised. Long, continuous use of one print is bound to result in picking up dirt and scratches and thus lessen the effectiveness of your sales message. A single scratch can ruin your investment of thousands. So, protect your TV commercial investment at a small cost by replacing damaged prints the television stations might be using, and thus maintain the highest possible viewer acceptance.

SARRA, INC.

New York: 200 East 56th Street
Chicago: 16 East Ontario Street

Jocks, Jukes and Disks

By HERM SCHOENFELD

Dean Martin: "Only Trust Your Heart" - "Bamboozled" (Capitol). From the MGM pic, "10,000 Bedrooms," in which he stars, Dean Martin comes up with a solid ballad, "Only Trust Your Heart," which he handles in standout style. Joni James also has a neat slice of this tune for MGM Records. On the Capitol flip, "Bamboozled" is a lilting number.

Tony Martin: "Look At 'er"-"Mail, Mail, There Ain't No Mail" (RCA Victor). Tony Martin could again break into the hit lists with "Look At 'er," a Bob Merrill tune from the upcoming Broadway musical, "New Girl In Town." It's a highly commercial entry enhanced by Martin's savvy delivery. On the reverse, "Mail" comes off nicely.

Denny Vaughan: "Wonderful, Wonderful" - "Since You Went Away" (Glory). "Wonderful, Wonderful" is a superlative ballad that should go all the way. Denny Vaughan projects the poetic lyric with sensitivity and with potent impact. "Since You Went Away" is a good number in a more standardized format.

Betty Johnson: "1492"-"Little White Lies" (Bally). Betty Johnson, one of the few femme vocalists who has succeeded in clicking in a market that's been dominated by male singers for the past year, comes up with another winner in "1492." It's a cute, catching novelty with a clever lyric which she delivers brightly. For a change of pace, Miss Johnson gives a rocking flavor to the Walter Donaldson oldie, "Little White Lies."

Somethin' Smith & The Redheads: "The Mambo, Tango, Samba, Calypso, Rhumba Blues"-"Ma, She's Making Eyes At Me" (Epic). Somethin' Smith's takeoff on the various Latin-American rhythms adds up to amusing novelty with good chances. Workover of the oldie on the flip is handled nicely by Smith and his banjo-picking troupe.

Gene Austin: "That's Love"-"Too Late" (RCA Victor). Gene Austin, a standout fave of the 1920s, comes back on wax with a couple of numbers to be spotlighted on the upcoming "Goodyear TV Playhouse" story of his career. Austin, in his first slice for Victor in 25 years, registers with an appealing style which scores on its own merits and not as an historical curiosity. "That's Love" is a neat, slow-tempoed ballad, while "Too Late" is a catching, rhythm ballad. Both numbers make excellent frames for Austin's smooth crooning pipes.

Beverley Sisters: "Doodle Doo Doo"-"Blow The Wind, Southerly" (London). Coming off their click on "Green Sleeves," this combo has another strong item in "Doodle Doo Doo," a novelty tune with a bright melodic phrase. On the reverse, the Beverley Sisters give another beautiful old English folksong, "Blow The Wind, Southerly," a pleasing pop adaptation.

Trudy Richards: "Wishbone"-"Hangin' Around" (Capitol). "Wishbone" is the strongest side Trudy Richards has had in some time and it should get hefty jock play. It's a fast-tempoed number with a cute lyric idea that Miss Richards belts for maximum results. "Hangin' Around" is a bluesy number with a country flavor, Miss Richards again projecting forcefully.

Carmen McRae: "How Many Stars Have To Shine"-"It's Like Getting A Donkey To Gallop" (Decca). Carmen McRae, one of the better song stylists around currently, has a classy number in "How Many Stars," a big ballad and a solid performance song. Miss McRae projects it with a strongly emoted interpretation. "Donkey To Gallop" is a change-of-pace Latin-styled entry, a bright, swinging number with an amusing lyric.

McGuire Sisters: "Please Don't Do That To Me"-"Drowin' In Memories" (Coral). "Please Don't Do That To Me" is an offbeat rhythmic ballad which McGuire Sisters handle very effectively. This side has a vocal "sound" which could give it a commercial edge. "Drowin' In Memories" is another strong tune, which this sister team rocks in the modern-day style.

Armenian Jazz Sextet: "Harem Dance"-Pretty Girl" (Kapp). Jazz with a Near Eastern flavor adds up to an ear-catching sound on this Kapp coupling. "Harem Dance" is a colorful production with an exotically swinging beat as dished up by a jazz band a tourist would expect to meet at a Turkish bazaar. It should be a conversation piece for the jockeys. "Pretty Girl" is more of the same, with a vocal, in Armenian, added.

Ray Charles Singers: "Mam'selle"-"Mademoiselle de Paree" (MGM). The Ray Charles vocal ensemble, which turns out consistently fine sides for MGM, has two more neat workovers of standards. Both sides feature polished arrangements that spotlight the music without any noisy gimmicks.

Fess Parker: "A Hole In The Sky"-"Wedding Bell Calypso" (Disneyland). Now that the kids who went for "Davy Crockett" a couple of years ago are grown up, Fess Parker keeps pace with the times by dropping his buckskins for some rock 'n' roll and calypso. Parke sounds a bit rigid in these idioms, but the backgrounds give out with the expected rhythmic flourishes.

Dick Williams: "The Restless Breed"-"I'll Be There" (Jubilee). Title song of the pic," "The Restless Breed," is a stirring opus which Dick Williams belts with dramatic impact. If the kids see their own image in the song, it could emerge as a big one. "I'll Be There" is a lilting romantic ballad, also handled effectively by Williams.

Lee Castle will front the Jimmy Dorsey band when outfit opens at the Statler Hotel, N. Y., April 22. Dorsey, who has been ailing, will thus be able to take additional time off.

Best Bets

DEAN MARTIN ..... **ONLY TRUST YOUR HEART**
(Capitol) ..... *Bamboozled*

TONY MARTIN ..... **LOOK AT 'ER**
(RCA Victor) ..... *Mail, Mail There Ain't No Mail*

DENNY VAUGHAN ..... **WONDERFUL, WONDERFUL**
(Glory) ..... *Since You Went Away*

BETTY JOHNSON **1492**
(Bally) ..... *Little White Lies*

LAWRENCE WELK
and his CHAMPAGNE MUSIC
Coral—Thesaurus Transcriptions
94th Consecutive Week
Dodge Dance Party
ABC-TV—Sat. 9-10 P.M., E.S.T.
Sponsored by Dodge
Dealers of America
Top Tunes and Talent
ABC-TV Mon. 9:30-10 p.m., E.S.T.
Sponsored by Dodge and Plymouth
Dealers of America

Concert Review

Hohner Accordion Orch.

London, April 2.

Scheduled to visit the States and Canada during the 1957-58 season is the Hohner Symphony Accordian Orchestra, from the Black Forest region of Germany, currently on first concert tour of Britain. On score of novelty 20 piece accordion orchestra, including tympani, attracted a large, inquisitive audience to the opening concert at the Royal Festival Hall but though the repertoire ranged between Bach and Johann Strauss, the overall effect was disappointing.

Conductor Rudolf Wurthner got the maximum tone from his orchestra, but even with amplification and permutations of coupling, it still sounded like a group of accordions. In certain registers, the instruments produced a good tone, but in the upper middle register, the thin reedy tone came through. The orchestra lacked punch and their attack was not clean.

Best piece of the concert was the interpretation of Moussorgsky's "Pictures From An Exhibition." Soloists Karl Perenhaler, and Rolf Glass (Chromonica), were excellent.

ABC-Par's Pitt Distrib

ABC-Paramount has made a distributor switch in the Pittsburgh territory. New distrib taking over the line is Bill Lawrence Inc.

Area formerly was handled by Records Distributor.

Album Reviews

With Paramount Pictures' **"Funny Face"** shaping up as a boxoffice smash, the Verve label's soundtrack set of the score should emerge as one of the album powerhouses of the year. It's a smartly packaged, double-fold set with standout tunes from the Ira & George Gershwin catalog with three additional songs by Roger Edens and Leonard Gershe. **Audrey Hepburn,** who co-stars with **Fred Astaire,** registers very appealingly in a talk-sing style on her solo "How Long Has This Been Going On," her big song of this collection. Astaire scores with his smoothly easy vocals of "Funny Face," "He Loves and She Loves," "Let's Kiss and Make Up" and "'S Wonderful," latter song in duet with Miss Hepburn. **Kay Thompson,** in her film soundtrack debut, has smart material in "Think Pink," one of the added songs, and also duets with Astaire and Miss Hepburn on a flock of other tunes, including "Bonjour, Paris," "On How To Be Lovely" and "Clap Yo Hands," latter a rousing revivalist number with some tap hoofing by Miss Thompson and Astaire. Several other dance sequences are included in this set, but these will have to depend on the memories of filmgoers for full impact. **Adolph Deutsch** conducts the studio orch brightly.

With the international motif one of the most popular in the album field, RCA Victor has come up with a neat twist on a couple of albums, which are accompanied by foreign language lessons on a 45 rpm disk. Spanish for American tourists in one easy lesson is supplied with a set titled **"A Night in Acapulco,"** with the **Mario Luiz Armengol** orch, while some simple Italian-English conversation goes with the **"One Night In Venice"** platter with Armando's orch. The albums in this series, including "One Night in Monte Carlo," with **Guy Lupar's** band accent lushly romantic designed for easy listening. Travel expert Richard Joseph supplies notes for this series. Also part of Victor's globally flavored albums release this semester is a collection by a collection by the **Lionel Hampton** orch titled **"Jazz Flamenco."** Recorded in RCA's Madrid studios, some Spanish atmosphere is supplied by some local musicians, but, on the whole, the style is predominantly straight U.S.A. jazz.

Femme vocalists may be virtually shut out in the single market these days, but they continue to get a heavy accent in the package field. Among the standout distaff sets recently is **"Plenty Valente"** featuring **Caterina Valente** singing, in English, an excellent program of standards, including "In The Still of the Night," "Where Or When," "Take Me In Your Arms" and others. **Sy Oliver's** orch backs up. For Angel Records, Parisian chanteuse **Mick Micheyl** comes over as a standout songstress of that special Gallic idiom in a set of varied French pop songs. Meantime, back i nthe States, **Helen Grayco** slickly projects another program of standards on the Vik label while Verve Records wraps up five songstresses, **Ella Fitzgerald, Jane Powell, Anita O'Day, Toni Harper** and **Pearl Bailey,** on one platter titled "Here Come The Girls," which just about wraps that subject up.

The cab-driver who says "that I can write 'em better than Irving Berlin" finally gets into the groove in an offbeat album, "Louie's Love Songs," on the indie Golden Crest label. **Lou Carter,** writer and singer on this platter, is equally a working combo leader, but the deliberately semi-literate lyrics and the hackie dialect make for some mild kicks.

In the jazz world, **Dizzy Gillespie and a big band** are spotlighted in fine swinging numbers in a Gene Norman Presents album, recorded during a concert at the Pasadena Civic Auditorium during Gillespie's first swing through the west several years ago. From overseas, **the European Jazz Quartet** plays cool in the approved modern style on the Pulse label. **Rolf Kuhn's** superb clarinet playing is heard with quartet in a Vanguard Jazz Showcase set titled **"Streamline."**

Helm.

Longhair Reviews

Kurt Weill: The Seven Deadly Sins (Columbia). Kurt Weill's 1933 work, ballet-with-song, is a disturbingly moving work performed with great intensity by a cast headed by **Lotte Lenya** with **Julius Katona, Fritz Gollintz, Ernest Poettgen** and **Sigmund Roth.** German text is by **Bertolt Brecht,** the same team that produced the earlier "The Threepenny Opera." English translation included.

Rossini-Resphigi: La Boutique Fantasque (RCA Victor): A brilliantly recorded version of the colorful Rossini-Resphigi piece by the Boston Pops Orchestra conducted by **Arthur Fiedler.** Also on the disk are sparkling interpretations of Ibert's "Divertissement" and Piston's "The Incredible Flutist."

Verdi: Un Ballo In Maschera (Angel): Maria Callas, Tito Gobbi and Giuseppe Di Stefano in a striking full-length performance of Verdi's Boston-localed opera with the orchestra and chorus of the La Scala Theatre of Milan conducted by **Antonino Votto.** English-Italian text included.

Steinberg Conducts Wagner (Capitol). William Steinberg batons the Pittsburgh Symphony in a well-recorded program of pieces, including the "Prelude" and "Good Friday Spell" from "Parsifal," the "Siegfried Idyll" and the prelude to "Die Meistersinger."

Chavez: Sinfonia No. 5; Ben-Haim: Concerto for Strings (MGM). Two more arresting works from the modern repertory added to MGM's catalog in excellent recordings by **Izler Solomon** conducting a string orchestra

Beethoven: Symphony No. 7 (Camden). A standout bargain on the low-priced Camden label with Arturo Toscanini conducting the N.Y. Philharmonic in a 1936, but still serviceable, recording. It's the first of the Camden disks to have liner notes and a color-photo cover.

Herm.

Shep Fields' Oil Strike Includes Mindy Carson

Houston, April 9.

Thrush Mindy Carson and baton man Shep Fields have struck oil here.

The oil—not the figure-of-speech variety, but the real McCoy—is gushing from a well drilled about five miles south of the Houston city limits on the old Mykawa dome. It was brought in by William T. Jones, operator of the Majo Oil Co., near Pierce Junction, one of the hottest oil plays in Texas.

Fields, the "rippling rhythm" man, is a major investor in the well, which cost several hundred thousand dollars to sink to its present 8,700-foot level. He lives in Houston and has been in on the deal for some time. Miss Carson arrived two weeks ago for a stint at the Shamrock Hilton, and was cut in on the deal through Jones' friendship with her husband Eddie Joy.

VARIETY 10 Best Sellers on Coin Machines

1.	ROUND AND ROUND (3)	*Perry Como*	*Victor*
2.	BUTTERFLY (7)	*Andy Williams*	*Cadence*
		Charlie Gracie	*Cameo*
2.	MARIANNE (9)	*Terry Gilkyson*	*Columbia*
		Hilltoppers	*Dot*
4.	PARTY DOLL (6)	*Buddy Knox*	*Roulette*
		Steve Lawrence	*Coral*
5.	ALL SHOOK UP (1)	*Elvis Presley*	*Victor*
6.	LITTLE DARLIN' (1)	*Diamonds*	*Mercury*
7.	YOUNG LOVE (13)	*Tab Hunter*	*Dot*
		Sonny James	*Capitol*
		Crew-Cuts	*Mercury*
8.	I'M WALKIN' (5)	*Fats Domino*	*Imperial*
9.	WHY, BABY, WHY (2)	*Pat Boone*	*Dot*
10.	THE BANANA BOAT SONG (13)	*Harry Belafonte*	*Victor*
		Tarriers	*Glory*
		Fontane Sisters	*Dot*

Second Group

WALKING AFTER MIDNIGHT	*Patsy Cline*	*Decca*
TOO MUCH	*Elvis Presley*	*Victor*
SITTING IN THE BALCONY	*Johnny Dee*	*Colonial*
	Eddie Cochran	*Liberty*
NINETY-NINE WAYS	*Tab Hunter*	*Dot*
DON'T FORBID ME	*Pat Boone*	*Dot*
TEEN-AGE CRUSH	*Tommy Sands*	*Capitol*
A POOR MAN'S ROSES	*Patti Page*	*Mercury*
MAMA, LOOK AT BUBU	*Harry Belafonte*	*Victor*
DARK MOON	*Bonnie Guitar*	*Dot*
I'M SORRY	*Platters*	*Mercury*

(Figures in parentheses indicate number of weeks song has been in the Top 10)

DISKS' BIG H'WOOD ROMANCE

Sheet Music Sales at Rock Bottom; Even Disk Clicks Sell Only 15,000

The sheet music phase of the pop publishing business, which has been ebbing over the past few years, is now touching rock bottom. There just ain't any more sheet sales to talk of and some publishers are wondering whether to print up copies of even their top songs.

Tunes that are solid disk clicks, reaching No. 3 or No. 4 on the bestseller lists, now are lucky to sell 10,000 copies. Some haven't sold any sheet music at all. A tune like "Little Darlin'," which has been climbing on the disk lists, never had any copies printed. Published by Excellorec, a Nashville publishing firm, Broadcast Music took over the selling rights and discovered that no copies were available.

The spectacular disk hits, like the Elvis Presley numbers which have gone over a couple of million platters, still show steam in the copy market. "Love Me Tender," a ballad, went over 200,000 sheet copies, but that's the exceptional case.

Sharp recent decline in the copy market is ascribed chiefly to the type of song hitting in the disk market. Both the rock 'n' roll and the calypso material are wrong for the copy market since there's very little to play on the piano. Few songs written today include the interesting melodic figures which would attract the copy buyers.

Fall-off in the copy market has made some of the publishers wary of getting on the rack. They are afraid that if they print up some 75,000 copies for the rack, they might be swamped by the returns.

Williams Named Manager Of RCA Custom Sales Dept. In Personnel Reshuffle

Ralph Williams, manager of sales planning for the RCA Victor custom record department, has been upped to a newly created post of manager of custom sales. The custom record division presses for indie labels and also embraces the RCA Thesaurus, a radio transcription serivce, and a video film distribution department.

At the same time, Emmett B. Bunn, chief of the custom record operation, shifted William F. Reilly into another new spot as head of field activity for the recorded program services. Reilly was formerly central division manager for that department. Edward H. Kelly, meantime, has taken over the advertising manager post in the custom department. Kelly, formerly with the Red Seal promotion department, succeeds Frank O'Donnell who now will handle ad-promotion exclusively for the low-priced RCA Camden line.

Dodge Gets Exclusive On Welk's Coral Album

Hollywood, April 9.

In its first such specialized tieup, Coral Records has issued a special "Lawrence Welk Favorites" album which will be distributed solely through Dodge dealers around the country. Car firm, which sponsors Welk on tv, has already ordered 150,000 copies.

LP was put together by the diskery from a dozen Welk masters covering favorite tv tunes. It will be used for a special exploitation campaign by Dodge. Diskery has worked out a special price for the car firm, but the band gets its regular royalties which will amount to $18,000 on the initial order alone.

Castro's Conversion

Crooner Frankie Castro has switched from Mercury Records to the RKO-Unique label.

His first sides under the RKO banner will be out this month.

Ella's H'wood Gala

Ella Fitzgerald will wind up her seasonal tour with Norman Granz's "Jazz At The Philharmonic" with a special night in her honor at the Hollywood Bowl on July 19. Current "JATP" tour heads overseas April 23 and is due back in the U. S. in late June after hitting 34 cities in Europe.

Trek opens in Gothenberg, Sweden, and winds with a seven-day run at Monte Carlo, Cote D'Azur. Dates in Norway, France, Holland, Belgium, Germany and Italy are on the "JAPT" itinerary.

Georgia Gibbs Joins Victor

Songstress Georgia Gibbs has moved over to RCA Victor after a five-year stay with Mercury Records. Her contract with the latter diskery expired this week and she will make her first Victor sides in a couple of weeks. She enters the Victor stable on a one-year deal with a one-year option.

Victor is giving Miss Gibbs a guarantee whose size was tagged "substantial" by Miss Gibbs' lawyer, Harold Orenstein. It's known that Miss Gibbs held extensive talks with several other labels before making the move to RCA.

Her pacting by Victor is in the form of a reunion with Joe Carlton, Victor's pop artists & repertoire chief. Carlton was with Mercury when Miss Gibbs first joined that label and they came up with her first hit in "Kiss of Fire." Carlton stated that Miss Gibbs' first disk for Victor would hit the counters in May.

Miss Gibbs joins the company at a time when Dinah Shore, longtime Victor artist, has been talking of ending that association. It's understood that there's no formal contract between Miss Shore and Victor at the present time.

BRIT. TOOTERS WIN RECORDING PAY HIKE

London, April 9.

The British Musicians Union has won an increase of between 33⅓% and 50% on fees for musicians, employed on recording sessions. The increase took effect yesterday (Mon.). For several weeks now MU representatives and the principal recording companies have been negotiating this increase, which on several occasions almost reached deadlock.

The musicians' claim took into account the boom in record sales during 1956, highest in the history of the British industry.

Decca Pacts Pair Of Cleffer-Singers

Don Woody, teenage vocalist from Missouri, has been added to Decca's country & western roster. He's also a songwriter, debuting on the label with two of his own tunes, "You're Barking Up The Wrong Tree" and "Bird Dog."

Another singer-composer, Ray Doggett, from Texas, has also been inked to a Decca pact.

Col Phono Taps Spath

First step in the buildup of Columbia's field sales organization in the phonograph division has been the appointment of Clifford Spath as district manager for the north central region.

Spath previously had been associated with the Hotpoint Co. and General Electric.

MAJORS YEN 'SOUTH PACIFIC'

The record companies are getting hotter for the film soundtrack gravy. Latest example of the diskeries' yen for trackers is the storm of activity centering around 20th-Fox's upcoming filmization of "South Pacific" by Richard Rodgers and Oscar Hammerstein 2d.

Although the original Broadway cast album, out of Columbia, went over the 1,000,000 sales mark, the disk execs want to get their hands on the track version figuring that it's got a tremendous sales potential. They cite Capitol's soundtrack set of "Oklahoma" as one of this year's bestsellers even though that did 1,000,000 plus album sales in its original Broadway cast album form for Decca. The soundtracker from "Carousel" is another hot seller for Capitol although it had racked up hefty sales as a Decca original cast package several years before.

The continuing upbeat of package goods product, the development

(Continued on page 66)

BMI Cleffers Smoking Peace Pipe With SPA

Bernie Wayne, head of a committee of Broadcast Music Inc. cleffers in the Songwriters Protective Assn., which has been squawking against the SPA's anti-BMI stance, is endeavoring to bury the hatchet with the SPA council. Wayne was invited to attend the SPA council meeting last Friday (5) when, according to some of the participants, there was a "very pleasant chat all around with no exchange of harsh words." Wayne was invited to come before the SPA council at any time to discuss the problems of his BMI committee and he apparently accepted the invitation.

Mood was considerably different from the manifesto of Wayne's "Committee for Fair Play in SPA," which rapped the cleffers' organization for intervening in the campaign against BMI being conducted by a group of ASCAP cleffers on the legal and legislative fronts. The BMI writers squawked that SPA was using funds, to which the BMI writers contributed, to fight BMI. SPA's central objection to BMI is that it does not allow songwriters to share in the administration of the BMI performance coin.

After listening to Wayne's views, the SPA council agreed to study the matter and the Wayne group was apparently satisfied that some compromise would turn up which would satisfy both the ASCAP and BMI cleffers within SPA.

Dot Pacts Al Anthony

Hollywood, April 9.

Dot Records has signed Al Anthony, nitery singer and pianist-organist, currently appearing at the La Paz Hotel, Palm Springs, where he is also entertainment director.

He launches his disk work with a Dot album under the supervision of Tom Mack.

1956 Diskery Sales Up 30% Over '55; $140,000,000 at Manufacturers' Level

Total sales by record manufacturers in 1956 exceeded those of the previous year by more than 30%. This follows an increase of 25% of sales in '55 over '54.

Translated into dollars, the disk manufacturers billed $140,000,000 last year. This is a $50,000,000 increase over total disk company billings only five years ago. The figures were compiled by the Record Industry Association of America for its annual report given at a meet held Monday (8) in New York.

The report also intimated that the American recording standard developed by the RIAA would probably have global acceptance during the coming year. (The mechanical standards developed by the RAA's engineering committee deal with such matters as size, thickness, lead-in groove, etc., of all types of records.) The RIAA recording standards have been presented at an international meeting in Paris of record manufacturers from all parts of the world and although the conclave's final report has not yet been issued, it's expected that the RIAA techniques and recommendations will be followed.

The report also indicated that some headway was being made in the RIAA's fight for excise tax relief. Although legislation was not enacted, the House Small Business Committee, in its annual report, recommended that the tax on phonograph records and other excise taxes should be eliminated. This is the first Congressional committee to recommend such action.

Ponying-Up Calypso

Columbia Records is trying to beat the lingo problems brought about by the current calypso craze. Diskery is attaching a calypso pony on the sleeves of its single releases of the Trinidad tempo platters. The pony contains the word-for-word lyrics of verses and refrain.

The pony-platter combo will be identified on the disk sleeves as "Calypso Sing-along."

Reelect Walker As RIAA Prexy

Frank B. Walker, MGM topper, was reelected prexy of the Record Industry Assn. of America, at the org's sixth annual meet at the N.Y. Athletic Club Monday (8). At the same time Walker was relieved of his duties as RIAA treasurer with William Fowler, head of the Crowell-Collier disk club, taking over.

Walker had been serving double duty ever since James B. Conkling quit his prexy post at Columbia Records last June and simultaneously relinquished his prez spot at the disk association. Officers of the RIAA hold their posts for a one-year period.

All other incumbents were reelected. They are Harry C. Kruze of London Records, as senior veepee; Dario Sorio of Angel and Randy Wood of Dot, as veeps and John W. Griffin as exec secretary.

The following directors were also named to the RIAA board: Sam Clark, ABC-Paramount; Goddard Lieberson, Columbia, replacing James B. Conkling; Irving Green, Mercury; Larry Kanaga, RCA Victor, replacing Howard Letts; Leonard W. Schneider, Decca; John Stevenson, Children's Record Guild, and Glenn E. Wallichs, Capitol.

During 1956 four members withdrew from the association and 11 new members were admitted. Total disk company membership is now 54. RIAA was launched with 31 disk manufacturers.

FLAIR-X IN FLARE-UP; KAPPY JORDAN EXITS

In a hassle over the financial operation of Flair-X Records, Kappy Jordan exited the prexy spot last week. She had taken over the diskery only six weeks ago.

Flair-X had been organized about six months ago by a group of Wall Street investors. Sid Demay and Lee Tully ran the label until Miss Jordan moved in. Miss Jordan and the investors split in a disagreement on the financing of the company.

Mellin Overseas

Bobby Mellin, head of Mellin Music, is heading to Europe for a five-week safari for new tunes.

Mellin usually does extensive recording with big orchs while overseas, using the nom de disk of Roberto. He sells the masters to various U. S. companies.

Col's New Distrib Offices In Hub Features Model Store for Disk Retailers

Boston, April 9.

Columbia Record distributors opened a new office here with Ed Masterson as sales manager, and Bob Crites, promotion head. Columbia disks were formerly distributed through Allied here. Decor for the new office, salesrooms, warehouse and shipping plant was by Neil Fujita, art director for Columbia. Front floor is set up as an example of how a good retail shop should be laid out with phonographs and equipment on display.

Crites will promote all Col diskers in for nitery appearances and on disk jock promotions. First incoming Columbia artist since opening of new plant is Johnny Mathis, who opens at Storyville Thursday (11) and disk company will give the singer the full treatment at a press party at the jazz spot afternoon of opening.

Cap's Tommy Sands Into Golden Platter Circle

Hollywood, April 9.

Tommy Sands, newest of the juve discklicks, moved into the gold record division last week. Capitol says that Sands' initial record, "Teen Age Crush," coupled with "Hep Dee Hootie," had topped the 1,000,000 mark in sales and is still climbing. His second, "My Love Song" and "Ring-a-ding-a-ling" is also moving up, and the label is rushing production on his first LP, "Steady Date," which will be released within the next week.

Sands, meanwhile, has been set for a vaudate at the Roxy, N.Y. and a May 8 return on Kraft TV Theatre where his debut in "The Singin' Idol" catapulted him to prominence.

Donald to ABC-Par

Charlie Donald is the latest crooner to join the ABC-Paramount roster. First release is due out within the next few weeks.

The platter will be a coupling of "Bop With Me Baby" and "Just For A While," which Donald wrote in collarboration with Lee Cathy.

N.J. Solons Salute ASCAP

Trenton, April 9.

Songwriters with the American Society of Composers, Authors & Publishers were praised by the New Jersey State Legislature last week for their activities in behalf of the Veterans' Hospital Radio Guild. A special resolution commended the work of the "group of outstanding professional entertainers, writers, directors, technicians, and many writer-members of ASCAP" for the voluntary effort to entertain patients in the veterans' hospitals.

Alex C. Kramer, ASCAP board member, is president of the VHRG, which has been engaged in getting the hospitalized vets to participate in radio and musical shows. These are broadcast over the hospital's "bedside network." Over 350 professional show business people are at present carrying on the VHRG work.

Paris Jazz: 'Split Personality'

Buffs In Schism Between Hot Hugues Panassie And Cool Charles Delaunay

By GENE MOSKOWITZ

Paris, April 9.

Recent outcry by progressive jazz camps against the appointment of Hugues Panassie as jazz department head of the government-controlled Radiodiffusion-Television Francaise again points up the split personality of jazz here. Panassie still backs the New Orleans style and his detractors feel he will impose this mode on the airwaves to the detriment of the more modern counterparts such as bebop and other cool variants.

This goes back to the postwar schism between Panassie and Charles Delaunay who were the precursors of Gallic jazz interest. They first looked toward American jazz as an art and important means of expression in 1933 when it was still not taken that seriously by U. S. boosters themselves. They stratified and analyzed it and set up complete files and jazz disk repertories. They also began the first jazz mags and Le Hot Club De France which was to form the nucleus for later fullscale Gallic jazz appreciation.

Jazz was getting its foothold when the war came. Later, Panassie wanted to go on in the same vein but Delaunay felt that the new forms were being overlooked and this borught on the great schism.

As U. S. jazz reps began to flock to Paris split audiences made for noisy times as the pro & con groups manifested their feelings. There were even a few riots in those days. But the audiences finally tired of this and decided to make their own decisions. Bebop, cool, swing, et al., got their due and jazz, in its various forms, was even tried at the popular musichalls.

Lionel Hampton did big biz on.

(Continued on page 70)

OPERA SANS DEFICIT: THAT'S FRISCO'S COSMO

San Francisco, April 2.

Cosmopolitan Opera Co. grossed about $100,000 in 10 performances during February and March and will "definitely come out even," according to Dario Shindell, general director.

Town's second opera season closed last Sunday (31) with Anna Russell playing the witch in "Hansel and Gretel." Company played before SRO crowds at 3,300-seat Opera House and, says Shindell, was sold out months in advance for most operas at $1.50 to $3.50.

Works included "Turandot" and "Manon," and singers included Zinka Milanov, Regina Reznik, Ramon Vinay, Nadine Connor, Giuseppe Valdengo, Eugene Conley and Salvatore Baccaloni.

Considering costs, says Shindell, "coming out even is a miracle," but it's possible Cosmopolitan may even make a little money, let sponsor Campbell McGregor off the hook completely.

Big Company Loss: 100G's

San Francisco, April 9.

Kurt Herbert Adler, general director of the San Francisco Opera, says deficit for last fall's season will run "about the same" as previous year—that is, slightly over $100,000. Adler adds:

"No opera in the world can expect to break even or make money today. In Europe, for instance, they have large state subsidies. With our system of democracy, it is perhaps better that the deficits be made up privately."

He's signed up five new top-ranking singers for Frisco debuts, he adds, and three of these will be making U. S. debuts as well.

He finds agents considering him a bit Scrooge-like because he doesn't want to pay huge premiums to get European singers to perform in Frisco.

"It used to be," he says, "that singers had to take a boat from Europe, then take a train across the country, and therefore could command huge salaries because they lost so much time. But now they can fly from Europe to San Francisco in 19 hours and I don't feel we have to pay for their lost time."

Guy Mitchell Ain't Singin' the Blues

Guy Mitchell, who recently came up with a 2,000,000-plus domestic seller in "Singin' The Blues" for Columbia Records, has been given a new five-year deal with the diskery. His pact with Col had expired March 17.

According to his manager Eddie Joy, the disk pact calls for an annual guarantee of $40,000. It also was revealed that Mitchell's tv contract with the American Broadcasting Co. is a five-year $1,000,000-plus agreement whether he's on the air or not. Mitchell, however, starts his own half-hour musical show in October sponsored by Revlin. It will be produced by Edward Joy Productions.

Mitchell's current Col platter, "Rockabilly," has passed the 500,000 sales mark.

Stan Kenton orch booked for the Blue Note, Chicago, June 5-16.

DELL'S CLIP-COUPON TALENT AUGMENTED

Philadelphia, April 9.

Five new personalities will join the roster of players for the 1957 season at Robin Hood Dell, Philly's outdoor summer concert series. The newcomers are sopranos Laurel Hurley and Eileen Farrell; pianists Alexander Brailowsky and Jorge Bolet, and conductor Paul Paray.

Other baton-wielders during the six-week series will be Alexander Wallenstein, Robert Zeller, who will direct the summer group from Royal Danish Ballet; Franz Allers, Alexander Hilsberg, Vladimir Golschmann and Jose Iturbi. Returning artists include violinists Isaac Stern and Erica Morini; Luboshutz and Nemenoff, duo pianists; Robert Merrill, baritone, and Jan Peerce, tenor.

The Dell season is the fifth all-free concert series of three performances a week. The programs are made possible by a $75,000 appropriation from the City of Philadelphia, augmented by a similar gift from an organization known as Friends of the Dell. Tickets are distributed on a first-come, first-served basis through coupons which are printed in the daily newspapers.

Diskers Romance H'wood

Continued from page 65

of recording techniques and the built-in tieup with a pic promotion are the factors the diskers are attributing the hefty sales being racked up by the soundtrack sets.

Currently dickering for the "South Pacific" album are RCA Victor, Columbia and Capitol. According to one exec it's become more difficult to get the soundtrack rights. First, the competition has gotten stiffer with even the smaller labels pitching for the rights. (As witness Verve with its first soundtracker, "Funny Face," and Imperial, which already has latched on to several soundtrackers of pix theme music.) Second, the increasing ties between record companies and studios has contributed to narrowing the market. The new links between RKO and RKO-Unique and Paramount with Dot have helped aggravate the situation. RCA Victor, for example had been negotiating for the soundtrack rights to Cecil B. DeMille's Paramount release of "Ten Commandments" but it went to Dot.

The diskery execs also point out that the studios and the music publishers are now holding out for the best deals. Heretofore they had to push hard to get the trackers on wax but they find, now, that they're in a position to call the shots. Some of the studios are asking for promotion tiein promises from the record companies and the publishers are asking for single pop platters to release with the album.

But with soundtrack sets like "Around The World In 80 Days," "The Eddy Duchin Story," "The Benny Goodman Story," "The Man With The Golden Arm" and "Picnic," all on Decca, taking a strong hold on the album market, the diskers figure it's worth all the trouble.

Cootie Williams to RCA

Cootie Williams, veteran trumpeter, is joining the RCA Victor label with his orchestra. Currently at the Savoy Ballroom in N. Y., Williams will record with his band vocalists, Larry Dale and Wini Brown.

Williams plans to aim more at the regular pop market rather than the jazz clientele with whom he has been a standard name for decades.

RETAIL DISK AND ALBUM BEST SELLERS

VARIETY

Survey of retail disk best sellers based on reports obtained from leading stores in 18 cities and showing comparative sales rating for this and last week.

National Rating This wk.	Last wk.	Artist, Label, Title	New York—(R. H. Macy Co.)	Long Island—(Arcade Assoc.)	Boston—(Mosher Music Co.)	Albany—(Van Curler Music Co.)	Philadelphia—(John Wanamaker)	Pittsburgh—(Stedeford's Music)	Miami—(Spec's Record Shops)	Louisville—(Variety Record Shop)	Memphis—(Home of the Blues)	Dallas—(Titche-Goettinger Co.)	San Antonio—(Alamo Piano Co.)	Chicago—(Hudson-Ross Music)	Minneapolis—(Don Leary Music)	St. Louis—(Stix, Baer & Fuller)	Los Angeles—(Music City)	San Francisco—(Columbia Music)	Denver—(Denver Dry Goods Co.)	Seattle—(Sherman Clay Music Co.	TOTAL POINTS
1	5	**ELVIS PRESLEY** (Victor) "All Shook Up"	5	1	8	7	4	1	9	1	1	1	..	2	5	1	1	1	9	1	129
2	1	**PERRY COMO** (Victor) "Round and Round"	1	..	1	3	5	7	3	..	10	..	1	..	..	8	4	6	1	..	82
3	2	**DIAMONDS** (Mercury) "Little Darlin'"	..	4	2	9	10	8	4	4	..	..	8	1	4	..	10	2	2	5	81
4	10	**DELL-VIKINGS** (Dot) "Come, Go With Me"	..	2	5	..	..	..	..	..	..	..	9	4	3	4	2	5	..	7	58
5	3	**FATS DOMINO** (Imperial) "I'm Walkin'"	3	..	7	..	..	9	8	2	9	3	3	..	..	..	..	7	..	10	52
6	4	**BUDDY KNOX** (Roulette) "Party Doll"	2	..	10	4	..	..	2	5	..	..	6	..	..	..	..	..	..	2	46
7	8	**ANDY WILLIAMS** (Cadence) "Butterfly"	..	..	..	..	..	10	..	7	..	..	2	..	..	..	..	3	3	4	37
8	11	**HARRY BELAFONTE** (Victor) "Mama, Look at Bubu"	9	3	..	..	9	6	..	..	..	..	..	3	..	3	..	9	..	..	35
9	6	**CHARLIE GRACIE** (Cameo) "Butterfly"	..	..	..	2	..	..	1	..	..	5	..	..	..	2	..	..	..	..	34
10A	16	**PAT BOONE** (Dot "Why, Baby, Why"	4	..	..	..	..	..	8	7	..	..	6	..	..	7	..	8	6	31
10B	12	**STEVE LAWRENCE** (Coral) "Party Doll"	..	..	..	..	..	..	..	..	4	4	..	..	8	..	..	4	4	..	31
12	12	**TERRY GILKYSON** (Columbia) "Marianne"	8	..	..	5	..	..	5	..	..	7	10	..	..	..	..	..	..	3	28
13	9	**FERLIN HUSKEY** (Capitol) "Gone"	6	5	3	..	..	..	10	..	5	..	..	..	..	..	..	10	..	..	27
14A	7	**TOMMY SANDS** (Capitol) "Teen-Age Crush"	7	..	..	6	..	..	6	..	..	9	5	..	..	..	..	..	..	..	22
14B	19	**TAB HUNTER** (Dot) "Ninety-Nine Ways"	..	..	..	..	..	..	..	..	..	..	..	..	2	6	6	..	..	8	22
16	14	**HARRY BELAFONTE** (Victor) "The Banana Boat Song"	..	..	..	8	1	..	..	..	..	4	..	..	..	..	..	..	..	..	20
17A	22	**TAB HUNTER** (Dot) "Young Love"	..	..	..	1	..	..	..	..	..	7	..	..	8	..	..	..	..	..	17
17B	..	**CHUCK BERRY** (Chess) "School Days"	..	..	..	..	..	..	..	3	2	..	..	..	..	..	..	..	..	..	17
19	21	**HILLTOPPERS** (Dot) "Marianne"	..	..	..	..	3	..	..	..	..	..	..	..	..	..	..	..	5	..	14
20	23	**LITTLE RICHARD** (Specialty) "Lucillo"	..	..	..	..	..	..	..	..	3	6	..	..	..	..	..	..	..	..	13
21	18	**ROGER WILLIAMS** (Kapp) "Almost Paradise"	..	7	4	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	11
22A	..	**FOUR LADS** (Columbia) "Who Needs You"	..	..	..	..	6	..	..	..	..	..	..	..	..	..	..	..	6	..	10
22B	..	**PAT BOONE** (Dot) "I'm Waiting Just for You"	..	..	..	..	..	..	..	..	..	..	..	..	1	..	..	..	..	..	10
24A	..	**ROSEMARY CLOONEY** (Columbia) "Mangos"	10	6	..	..	..	..	..	..	..	..	..	9	..	..	..	..	..	..	8
24B	..	**PLATTERS** (Mercury) "He's Mine"	..	..	..	..	..	..	..	..	..	..	..	..	7	..	..	..	7	..	8

1	2	3	4	5	6	7	8	9	10
CALYPSO	MY FAIR LADY	AN EVENING WITH BELAFONTE	LOVE IS THE THING	AROUND THE WORLD IN 80 DAYS	KING AND I	HYMNS	ELVIS	CLOSE TO YOU	OKLAHOMA!
Harry Belafonte	Broadway Cast	Harry Belafonte	Nat (King) Cole	Film Soundtrack	Film Soundtrack	Tenn. Ernie Ford	Elvis Presley	Frank Sinatra	Film Soundtrack
Victor					Capitol				Capitol
LPM 1248	Columbia	Victor	Capitol	Decca	W 740	Capitol	Victor	Capitol	SAO 595
EPA 1248	OL 5090	LPM 1402	W 824	DL 9046	EAP 740	T 756	LPM 1382	W 789	SDM 595

British Pubberies In 'Wait & See' Stance On Calypso; Berlin Upbeat

London, April 2.

British music publishers are giving calypso the soft-pedal treatment. In Tin Pan Alley, the calypso craze is not expected to register with the public for some time to come, if ever, but music houses are nevertheless keeping a close watch on the trend.

So far, the only number in this idiom to make any impression here has been the "Banana Boat Song." It's been resident in the record hit parade for several weeks now, but still has not influenced the younger set to break away from rock 'n' roll.

Several publishers have expressed the theory that calypso is being used as a means to an end, the end being a return to ballads and lyrical songs, which would boost sheet music sales and reinstate the music business to its previous level. They explain that calypso is being deployed as bait to lure the fans from rock 'n' roll in America. Calypso, they theorize, is being boosted in the States although Yank publishers are aware that it won't last. When they enthusiasm for the music dies down, the fans will be left with nothing. Then, their British counterparts say, they'll step in with songs with a normal beat, and straightforward lyrics—the type that sell sheet music.

Meanwhile, Tin Pan Alley does not intend to be left out in the cold if calypso catches on, and most of the music houses have several numbers with that beat stored away in their back rooms. Robbins Music Corp., however, intends to make something out of calypso, and is publishing a number which should have a short but high life in

(Continued on page 72)

Busman's Holiday

Honolulu, April 9.

Al Hoffman and Dick Manning, a couple of lammisters from the Brill Bldg. in New York here on vacation, have wound up on a songwriting spree with a hula accent Their latest tune is "There Are Two Eyes in Hawaii," a collaboration with Alex Anderson, writer of "Lovely Hula Hands."

Hoffman and Manning are due back in N. Y. at the end of this month following a week stopover in Hollywood.

Boston Council, After Stormy Meet, Slices Juke Licenses to $25

Boston, April 9.

Jukeboxes license fees were sharply cut by the Boston City Council in a stormy session ending 10:15 p.m. last night (Mon.). License fee cut will cost the city $90,000 a year in lost revenue. Council, by 5-3 vote, cut the weekday license from $50 to $15 and the Sunday license from $50 to $10, and also reduced the anni fee for playing radio or tv for public entertainment. This was set at $10.

Council prexy William J. Foley, who fought the reduction called it a $75,000 gift to the jukebov industry. I recommend we ought to put jukebox in corner of the City Council and strains that come out should be "White Christmas" because Christmas came early this year for the jukebox industry in Boston. Santa has put $75,000 in their pockets." New fees will not go into effect until next year. Loss to city was estimated at $75,000 for jukes and $15,000 from radio and tv licenses.

Attorney Arthur Sherman, representing the Massachusetts music operators Assn. said, "the $50 jukebox fee is a crime. Unless the jukebox industry is able to earn more profits, about half the ops will go out of business." David J. Baker, prexy of the music ops Association, told the council the average net income per players is $9.50 per week to the op, the location owner getting a similar amount. "You people mistakenly think we are a big syndicate making millions but there is only one op in our association that has more than 140 machines. The others have 15 or 10 each," he said.

Councilman Francis X. Ahearn, who fought the cut, said "We are going to give this profitable business a license fee abatement which is in my opinion an unfair and improper one. We have now outdone all television giveaway shows."

ASCAP ENTERTAINS D. C. PRESS LUNCHEON

Washington, April 9.

ASCAP's annual musical luncheon for members of the National Press Club was held today (Tues.), with Jay Livingston and Ray Evans. The two authored the song, "Que Sera, Sera," which copped this year's music Oscar at the Academy awards in Hollywood.

Others on the bill were composers Sam Coslow, Jack Lawrence, Noble Sissle & Eubie Blake, Irving Caesar and songstresses Norma Douglas and Frances King. This was the seventh consecutive year that ASCAP had done the luncheon.

Coast Jazzland Op to File Charges With AFM Over Billy Ward's No-Show

Hollywood, April 9.

Preliminary steps toward filing charges against Billy Ward and His Dominoes have been taken by Jack Gordon, operator of Zardi's Jazzland here, after the act invoked an "act of God" clause to get out of its Friday (5) opening. Since Ward is not a Local 47 act, Gordon will file charges with American Federation of Musicians secretary Leo Cluesmann in Newark, charging Ward broke his contract to appear and then invoked the "act of God" clause when he was warned that he faced union charges.

It's understood Gordon plans to demand repayment of coin spent on advertising, etc. He will also press the civil breach of contract suit seeking damages for loss of revenue.

Ward declared Friday (5) that his act would not play the room because, "we are not a rock 'n' roll group anymore" while the room, long one of the jazz strongholds on the Coast, was veering toward a rock 'n' roll policy. A similar contention that the room's policy was changing had been voiced earlier in the week when Jeri Southern secured a release from the contract.

Following Ward's unilateral "cancellation," he wired the room that he was not appearing and Gordon took the beef to the American Federation of Musicians. Business agent Vernon Bushway notified Ward that, unless the Dominoes appeared on schedule, the act would be placed on the unfair list and hauled up on charges. A few hours later, Ward notified Zardi's that the act couldn't appear because of the illness of Milton Merle, a key member of the combo, and offered statements from two physicians that Merle's ailment had been diagnosed as eustachian salpingitis otitis media, an ear disease, and he had been instructed not to work for at least two weeks. Ward said it was impossible for the group to go on without Merle.

Ward originally was booked for 10 days at $1,500 per week.

British Decca 1956 Gross Reaches Peak $36,000,000; Hint Price Boost

London, April 9.

Decca Records production for the year ended March 31 topped all previous output, and January proved a bumper month with sales exceeding the 4,000,000 mark. Company chairman E. R. Lewis, who presented the report at the diskery's annual meeting in London, said that the turnover for the year was $36,008,000, an increase of $9,223,200 over previous year.

Lewis added that as of April 1 the deal with the Radio Corp. of America, which entitles Decca to manufacture their recordings and distribute them under the RCA trademark, became effective. He said that the first disks on the RCA label will be on sale in Britain next month.

The company's net profit after taxes was $1,214,124. The new rate of taxation which stands at 60% was a serious burden on enterprise, Lewis said. He added that the record industry in Britain was subject to purchase tax at an onerous rate.

He hinted that the price of disks may be raised in the near future because of increased production costs and the upping of musicians' recording fees, but pointed out that the prices of records in this country were considerably lower than any other part of Europe. Lewis also announced plans for a new Decca Thameside headquarters which he hoped would be ready by the end of the year.

British Disk Bestsellers

London, April 9.

1. **Young Love**, Tab Hunter (London)
2. **Don't Forbid Me**.. Boone (London)
3. **Long Tall Sally** Richard (London)
4. **Banana Boat**....Belafonte (HMV)
5. **Knee Deep Blues**..Mitchell (Philips)
6. **Cumberland Gap**..Donegan (Pye-Nixa)
7. **Don't You Rock** Donegan (Pye-Nixa)
8. **Look Homeward Angel** Ray (Philips)
9. **True Love** Crosby/G. Kelly (Capitol)
10. **Girl Can't Help It**..Richard (London)

Touts N. Y. Philharmonic, Solti Has to Explain To His Frankfurt Clients

Frankfurt, April 9.

Georg Solti, general musical director of the Frankfurt City Opera who has been guesting with the New York Philharmonic Orchestra in New York City, got himself in hot water in Germany with remarks attributed to him in a press interview in New York, and widely reprinted here.

Solti in the interview forecast the death of musical achievement in Europe, stating that no orchestra compares with the New York Philharmonic, there is no talent among contemporary composers and musicians.

Solti sent a denial of these remarks to the most influential German newspaper, the Frankfurt Allgemeine, stressing four points in his rebuttal, that his remarks were aimed at all of Europe and not to be taken personally by Germany alone; two, that he wasn't talking about the superiority of singers in America to those of Europe, but to the fact that Germany can import many foreign singers because it has so many small opera houses that it needs many singers; third, that he didn't mean to say the Berlin Philharmonic is an inferior orchestra, but that four or five European orchestras do rank as high as the New York Philharmonic in quality; and fourth, that he didn't mean to belittle the contemporary composers but to say that all over the world there is a lessening of interest in fine music with fewer people in the profession, and that he wasn't attacking Germany alone, and was misquoted.

Barbara Lea Hits Indie With 150G Suit, Alleges Unlawful Use of Name

Jazz thrush Barbara Lea filed a $150,000 damage suit in N. Y. Supreme Court last week against William Grauer Jr. and Orrin Keepnews, partners in Riverside Records. Action claims unauthorized use of the songs she recorded for her Riverside album, "A Woman In Love," in 1955.

Among the other claims in the action are failure to fulfill terms of the original contracts, unlawful use of her name and an improper accounting of the returns from the sale of the record. Miss Lea now records for Prestige Records.

According to Keepnews the suit is "groundless, fantastic and has all the earmarks of a publicity stunt." Referring to the "unauthorized use" claim, Keepnews admitted that one track from the album had been used for a Riverside sampler but that he didn't consider it "unauthorized use."

Philly Music Academy In $1,500,000 Facelift

Philadelphia, April 9.

Detailed plans for a $1,500,000 restoration program of the 100-year Academy of Music were announced by Stuart F. Louchheim, Academy president. The facelifting, skedded to start when the concert hall shuts down May 11, will spend $428,950 this year, $493,350 in 1958, and $494,500 in 1959. All, but $11,000 of the amount needed for this year's work is at hand. The fund was raised by the 100th anniversary jubilee on Jan. 26, which netted $147,703 and $275,946 in contributions. Overall expense reduced this figures to $417,659.

The three-year program is meant to restore the venerable concert hall to its original beauty without affecting its superb acoustics, Louchheim said.

All lighting fixtures will be replaced and the Academy's famous crystal chandelier will be made to look like the original with indirect lighting and the famous murals will also be restored. The auditorium will be redecorated the first year and a $25,000 proscenium curtain will be installed.

Losch to Merged Indies

Hollywood, April 9.

As part of the stepped up activities for the merged Roulette, Rama, Gee and Tico labels, Jules Losch & Associates has been inked to manage western division promotion for the organization.

Losch personally will work in an artists & repertory capacity on material to be cut on the Coast.

Israel Bows Hit Parade In International Compote; U. S. High Up in Entries

Jerusalem, April 2.

The first genuine hit parade program in Israel was aired last week when Yoram Ronnen, top disk jockey of the Jerusalem Kol Israel (State Broadcasting) studios presented the nation's seven top tunes and introduced No. 1 hits from other countries. The Israeli show was based on a poll of Jerusalem and Tel Aviv record stores and on letters from listeners.

No. 1 was "Arrividerci Roma," waxed here more than a year ago but popular only since last month; No. 2 was "The Little Bar," from the smash hit Israeli musical "5:5," in an original cast recording; No. 3, "Whatever Will Be, Will Be"; No. 4, a patriotic song, "At Mount Sinai"; No. 5, "Sixteen Tons"; No. 6, "There Were Two Pals," a Hebrew marching song based on a Russian folktune; No. 7, "Oklahoma!," from the film currently playing here. Still strong are "Rock Around the Clock" and "Love Is a Many-Splendored Thing," while "Mac the Knife" is gaining.

Foreign hits newly introduced were the Italian "Ricordate Marcellino" and the U. S. "Banana Boat Song" and "Cindy, oh Cindy!" An interesting feature of the broadcast was comparison on positions of songs on the hit parades of the U. S., France, Britain, Belgium, Italy and Holland, based on tradepaper information from the various countries.

Curry in Sales Post At Columbia Phono

Donald A. Curry has taken over as sales coordinator for Columbia Phonographs, replacing Frank Mangan who resigned March 22. Other personnel shifts in the phono division are Henry M. Stewart and G. Birch Ripley, who've been named district managers and will divide the territory formerly covered by Bill Duffy, whose resignation becomes effective April 15.

Curry comes to Col from a traffic operations post with the Milwaukee Railroad while Ripley formerly was regional manager for the Crosley-Bendix Co. Stewart had been mid-Atlantic manager for the Donner Corp. and for Ampro.

RETAIL SHEET BEST SELLERS

VARIETY

Survey of retail sheet music best sellers based on reports obtained from leading stores in 12 cities and showing comparative sales rating for this and last week.

* ASCAP † BMI

National Rating This wk.	Last wk.	Title and Publisher	New York—(MDS)	Boston—(Mosher Music Co.)	Philadelphia—(Charles Dumont)	San Antonio—(Alamo Piano Co.)	Chicago—(Lyon-Healy Music)	Detroit—(Grinnell Bros. Music)	Minneapolis—(Schmitt Music Co.	Kansas City—(Jenkins Music Co.)	St. Louis—(St. L. Music Supply)	Los Angeles—(Freeman Music Co.	San Francisco—(Pac. Coast Music)	Seattle—(Capitol Music Co.)	TOTAL POINTS
1	1	†**Marianne** (Montclare)	2	6	2	3	1	6	1	1	1	1	1	3	104
2	4	†**Round and Round** (Rush)	1	5	3	8	2	4	3	2	4	5	3	1	91
3	3	†**Butterfly** (Hill & Range)	4	1	..	1	4	5	6	9	3	4	10	2	72
4	6	†**Almost Paradise** (Poor)	5	8	1	9	3	1	2	..	8	..	4	5	64
5	2	†**Young Love** (Lowery)	3	2	10	2	..	2	10	4	2	2	..	..	62
6	7	†**Chantez, Chantez** (Chantez)	8	3	..	7	8	7	4	7	7	3	2	10	55
7	..	†**Why, Baby, Why** (Winneton)	..	7	6	4	6	..	..	3	..	..	..	6	34
8	5	†**The Banana Boat Song** (Marks-B)	9	..	..	6	7	8	..	5	5	7	..	..	30
9	8	†**Party Doll** (Jackie)	7	..	..	5	..	..	..	6	6	..	6	..	25
10	9	***Who Needs You** (Korwin)	6	..	5	..	..	..	..	..	10	..	5	..	18
11A	..	†**Walking After Midnight** (S & S)	..	..	4	..	..	10	..	..	..	..	9	4	17
11B	12	†**Wind in the Willow** (Broadcast)	..	4	7	..	..	..	5	..	..	..	..	..	17
13	11	†**Don't Forbid Me** (Roosevelt)	..	..	..	10	10	3	7	..	..	9	..	..	16
14	10	†**Teen-Age Crush** (Central)	..	..	..	..	5	..	..	10	..	10	7	..	12
15	12	†**Cinco Robles** (Warman)	..	..	..	..	..	..	..	..	9	6	..	..	7

Top Record Talent and Tunes

VARIETY DISK JOCKEY POLL

This compilation is designed to indicate those records rising in popularity as well as those on top. Ratings are computed on the basis of ten points for a No. 1 mention, nine for a No. 2, and so on down to one point. Wherever possible, only records with two or more mentions are listed, even though their total points are less in some cases than those which receive only one mention. Cities and jockeys will vary from week to week to present a comprehensive picture of all sectors of the country regionally.

*ASCAP †BMI

Pos. this wk.	Pos. last wk.	No. weeks in log	Artist	Label	Song	EAST: Gallagher & O'Brien—WMCA—New York	Milton Q. Ford—WOL—Washington, D.C.	Ken Garland—WPOR—Portland, Me.	Norm Prescott—WBZ—Boston	Jim Aylward—WREB—Holyoke	Joe Hyder—WMOO—Milford	Alan Owen—WMID—Atlantic City	Dick Dotty—WHAM—Rochester	Steve Wade—WAEB—Allentown	Bud Brees—WFEN—Philadelphia	Dean Slack—WJOY—Burlington	SOUTH: Johnny Dark—WQAM—Miami	Rob Roth—WSAV—Savanah	Bill Dawson—WISE—Asheville	Don Wallace—KTUL—Tulsa	Bob Stieht—WHHM—Memphis	George Williams—WMAK—Nashville	Jim Lowe—WRR—Dallas	Roger Clark—WNOR—Norfolk	Tom Garten—WSAZ—Huntington	MIDWEST: Stan Dale—WJJD—Chicago	Bob Dean—WFBL—Wichita	Bob Maxwell—WWJ—Detroit	Sandy Singer—WTCN—St. Paul-Mpls.	Sam Babcock—WHB—Kansas City	Grahame Richards—KOWH—Omaha	Will Lenay—WSAI—Cincinnati	Wes Hopkins—KYW—Cleveland	Bill Mertz—WVKO—Columbus	Gene Paitl—KELO—Sioux Falls	John Michaels—WOKY—Milwaukee	FAR WEST: Dick Gilbert—KPOK—Phoenix	Allin Slate—KIEV—Glendale	Bill Bradley—KLAC—Los Angeles	Bill Jenkins—KPAL—Palm Springs	Jiney Clark—KSFO—San Francisco	Bob Holmes—KSJO—San Jose	Bill Previtti—KGGM—Albuquerque	Bruce Vanderhoof—KGW—Portland, Ore.	Ray Briem—KLUB—Salt Lake City	TOTAL POINTS
1	1	8	Perry Como	Victor	†Round and Round	1	3	..	..	..	4	3	1	..	1	5	3	4	1	..	2	2	7	..	5	2	..	1	1	6	4	9	..	..	4	2	..	..	..	1	2	..	..	2	1	208
2	2	5	Diamonds	Mercury	†Little Darlin'	..	..	3	8	8	2	2	..	..	..	7	10	2	..	3	10	..	..	..	10	1	2	..	4	7	3	2	7	1	..	..	..	..	..	..	3	3	..	..	..	..	133
3	10	3	Elvis Presley	Victor	†All Shook Up	10	..	..	..	2	..	..	..	..	7	9	..	..	..	1	1	1	4	1	..	6	1	6	..	9	10	1	1	2	..	..	..	..	..	..	..	..	..	..	..	..	115
4	2	9	Andy Williams	Cadence	†Butterfly	..	..	..	..	..	..	..	4	6	..	1	..	5	5	..	5	4	..	..	1	..	5	..	6	..	..	7	..	..	7	..	..	..	..	..	..	..	..	..	..	..	102
5	5	5	Pat Boone	Dot	†Why, Baby, Why	9	6	..	5	..	..	1	6	..	..	..	..	3	9	..	6	..	..	..	..	..	6	..	..	8	6	6	8	..	..	..	..	..	..	..	5	4	..	..	2	86
6	6	9	Tommy Sands	Capitol	†Teen-Age Crush	..	..	1	2	..	..	6	5	..	..	4	2	6	..	..	3	..	..	..	2	..	..	..	..	3	8	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	79
7	7	8	Steve Lawrence	Coral	†Party Doll	..	1	..	..	..	..	..	3	..	..	..	..	8	2	..	8	..	..	..	3	..	..	..	5	2	1	..	4	..	..	..	..	..	..	..	..	..	..	..	..	..	73
8	4	7	Buddy Knox	Roulette	†Party Doll	..	..	..	9	1	5	..	..	..	..	2	7	..	..	6	..	..	..	..	..	4	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	1	3	..	6	66
9A	10	3	Tab Hunter	Dot	†Ninety-Nine Ways	..	..	8	..	5	..	..	..	..	..	..	..	..	..	6	..	..	8	..	..	..	4	..	7	..	..	4	..	..	..	..	..	7	5	..	3	..	8	..	4	63
9B	9	6	Ferlin Huskey	Capitol	†Gone	..	..	..	6	..	9	..	1	..	..	..	..	..	..	..	..	7	..	8	4	3	..	4	8	..	..	..	..	..	..	3	5	..	..	..	..	..	..	..	..	..	63
11	8	6	Fats Domino	Imperial	†I'm Walkin'	..	..	..	4	..	..	..	..	..	..	..	6	..	5	..	..	..	2	..	..	10	..	2	1	5	3	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	61
12	15	4	Frankie Laine	Columbia	†Love Is a Golden Ring	..	..	10	..	..	..	..	10	..	6	..	..	..	..	..	4	3	9	..	..	..	3	10	..	..	..	..	..	8	..	1	7	..	10	8	10	6	..	..	60
13	12	7	Roger Williams	Kapp	†Almost Paradise	2	5	..	..	..	6	..	9	..	..	10	..	1	..	..	..	10	..	..	..	..	..	..	..	..	..	..	..	..	..	9	4	5	..	4	..	..	..	..	..	56
14	..	2	Ken Copeland	Imperial	†Pledge of Love	..	..	6	..	..	..	..	..	..	..	..	..	..	..	..	..	..	5	7	..	..	..	..	3	..	..	..	..	5	..	..	..	..	..	..	2	5	..	3	52
15	21	8	Charlie Gracie	Cameo	†Butterfly	..	2	..	7	..	..	..	..	6	..	1	..	..	8	..	..	..	..	..	..	8	..	..	..	5	2	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	49
16	41	3	Rosemary Clooney	Columbia	*Mangos	6	..	..	..	..	10	..	..	..	..	..	..	9	..	..	6	..	..	..	..	..	..	..	..	..	..	..	..	..	1	8	10	1	..	10	5	7	..	..	48
17	..	2	Jimmy Dorsey	Fraternity	*So Rare	..	..	..	..	..	..	..	..	..	3	..	..	..	..	..	..	..	1	..	..	..	..	3	..	..	..	..	2	4	..	..	..	..	..	..	..	..	..	..	..	42
18	34	4	David Rose	MGM	*Calypso Melody	5	..	4	..	..	3	..	..	..	5	..	..	..	..	..	..	..	..	5	..	..	..	..	..	..	..	..	..	..	..	..	6	..	..	..	..	..	..	..	..	..	38
19	25	5	Harry Belafonte	Victor	†Mama, Look at Bubu	..	..	..	..	..	..	..	..	..	..	..	..	7	..	..	5	..	4	..	..	..	..	..	..	..	..	..	..	..	..	..	..	2	..	..	..	2	..	..	..	35
20A	17	5	Dell-Vikings	Dot	†Come, Go With Me	..	..	..	..	..	..	..	..	..	..	3	..	..	4	..	..	..	..	..	..	5	..	..	..	9	5	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	29
20B	34	2	Guy Mitchell	Columbia	*Rock-a-Billy	3	..	..	..	..	..	..	..	..	..	..	..	..	..	..	8	3	..	..	..	9	..	..	..	..	..	3	..	..	..	..	..	..	..	..	..	..	..	..	..	..	29
22	26	4	Eddie Cochran	Liberty	†Sitting in the Balcony	..	..	..	..	..	..	..	10	10	..	..	..	..	..	..	..	10	2	..	9	7	..	..	..	7	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	28
23	27	2	Johnny Desmond	Coral	*That's Where I Shine	..	..	7	..	..	1	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	5	..	24
24A	14	11	Terry Gilkyson	Columbia	†Marianne	..	8	..	..	..	4	..	..	..	..	8	..	..	..	9	..	..	..	9	..	..	..	..	..	..	..	..	..	..	1	..	..	..	..	..	..	..	..	..	..	22
24B	..	7	Jim Bowen	Roulette	†I'm Sticking With You	..	..	1	..	..	5	..	..	..	..	..	..	9	..	..	..	..	7	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	6	..	..	..	..	..	22
24C	39	5	Jo Stafford	Columbia	†Wind in the Willow	8	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	22
27	19	4	Eileen Rodgers	Columbia	†The Wall	..	..	..	..	7	..	..	..	..	..	..	..	..	..	3	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	4	2	..	..	..	..	8	..	..	22
28	13	12	Four Lads	Columbia	*Who Needs You	4	..	..	..	..	10	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	2	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	21
29A	..	2	Pat Boone	Dot	†I'm Waiting Just for You	..	..	..	..	..	..	..	..	..	9	..	..	..	..	..	..	..	..	..	..	..	..	..	8	..	..	..	..	..	..	..	..	..	2	..	..	..	..	..	..	20
29B	..	5	Lou Stein	RKO-U	†Almost Paradise	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	5	..	..	..	..	..	..	9	..	..	4	..	..	..	..	..	..	17
29C	..	8	George Hamilton 4th	ABC-Par	†Only One Love	..	..	..	..	..	..	..	..	3	2	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	5	..	..	..	..	1	10	17
29D	..	2	Joe Reisman	Victor	*Pamela Throws a Party	..	..	2	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	17
33A	20	6	Patsy Cline	Decca	†Walking After Midnight	..	..	..	3	..	..	..	..	..	..	..	..	..	..	..	..	..	..	3	..	..	..	..	..	..	..	..	..	..	..	..	..	..	3	..	..	..	..	..	..	17
33B	27	4	Gisele MacKenzie	Vik	†He Knows	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	16
35A	41	13	Mickey & Sylvia	Groove	†Love Is Strange	..	..	..	..	..	..	..	..	..	..	..	4	10	..	..	..	..	..	6	..	10	..	..	..	..	..	..	..	..	..	..	1	..	5	..	..	..	..	..	..	16
35B	..	1	Ralph Marterie	Mercury	†Tricky	..	..	..	..	..	..	..	..	..	..	..	..	..	4	..	..	..	..	..	..	..	..	..	..	4	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	14
37	..	3	Teresa Brewer	Coral	†I'm Drowning My Sorrows	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	14
38A	16	5	Patti Page	Mercury	*A Poor Man's Roses	..	..	..	..	..	..	..	4	..	..	..	..	..	..	..	..	6	..	..	..	..	..	..	..	..	..	..	..	..	..	..	6	..	..	..	..	3	..	..	13
38B	..	6	Bob Whalen	Jubilee	*Chapel of the Roses	..	..	..	..	..	..	7	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	12
40	..	1	Mickey & Sylvia	Groove	†There Oughta Be a Law	..	..	..	..	..	..	..	..	4	..	..	..	..	..	..	..	..	10	..	..	..	..	..	..	..	..	..	..	3	..	..	..	..	..	..	..	..	..	..	..	12
41A	24	2	Vic Damone	Columbia	*Do I Love You	..	..	..	..	..	7	..	..	..	..	..	8	..	..	..	..	..	..	..	..	..	..	8	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	11
41B	..	1	Ivory Joe Hunter	Atlantic	†Empty Arms	..	..	..	..	..	..	..	..	..	..	..	7	..	..	..	..	..	..	..	..	..	..	..	7	..	..	..	..	8	..	..	..	..	..	..	..	..	..	..	..	10
43	..	1	Bonnie Guitar	Dot	†Dark Moon	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	9	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	9	..	10	10
44	32	2	Randy Starr	Dale	†After School	..	..	..	..	..	..	..	9	8	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	8	7	9	9
45	22	3	Platters	Mercury	*I'm Sorry	..	..	..	9	..	9	..	..	..	..	..	..	..	10	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	10	..	..	..	..	..	9	..	..	..	..	7
																																													6

(Copyright-Variety, Inc. All Rights Reserved)

Basie Boffo In London; SRO Debut Brings Out Specs at Quintuple Tabs

London, April 9.

Count Basie orch approaching the halfway mark of its first British tour, has been packing some of Britain's largest halls with the type of audiences that it was thought were smothered by the exhibitionist rock 'n' roll enthusiasts. Up and down the country pure jazz lovers are paying homage to the man and the band without any gimmicks.

Basie's first date in Britain at Royal Festival Hall last Tuesday (2) was played within a few hours of arrival. The plane was five hours late. There was no time for rehearsal or any sleep, but when it got down to work, the outfit sounded fresh and full of vitality.

With a similar type of lineup and approach to music as Ted Heath's, who recently returned from the States after playing the British side of the swap for the Basie band, the Yank jazzmen illustrated what makes them different, and at the top of the league of the big band division. They swing along with a virile beat; each section plays like one man; each man is a top instrumentalist.

With a $2.80 top, all seats for the Festival Hall concert were sold out several weeks before the band arrived, and on the night, long lines of hopeful ticket seekers waited for any last-minute returns at the boxoffice. Outside, ticket touts were cashing in by asking and getting as much as five times the original value.

Inside, 3,000 persons, including a hefty quota of representatives of the British music business, cheered the band as they made their way onto the platform, and almost raised the roof for the maestro himself. A powerful opener, "Blues-O-Rama," featuring trumpeter Joe Newman, set the ball rolling, and gave the audience its first in-the-flesh taste of the band. It was socko. From then on, the band and the music did the impossible by getting better. Basie, sitting relaxed on his piano stool, wasted no time between numbers, and on several occasions led the outfit straight into the fresh number amid applause.

One fault was that topheavy band arrangements drowned out the soloists. Basie himself refrained from playing any solo numbers, but in the final stages of the show gave out with some power-driving boogie. In all, the band was onstage for 105 minutes, and played 23 numbers. High spots of the program were a bass solo by Eddie Jones on "Rails;" some fine flute and trumpet playing by Frank Wess and Joe Newman in "The Midgets," a novelty number; a grand big band sound on "April In Paris"; and an acrobatic drum solo by Sonny Payne.

Joe Williams and his relaxed style of vocalizing was well received. He sang four numbers, all in the blues idiom, with good tone and fine feeling. The band's next London date is on Saturday (13) again at Royal Festival Hall, and then, later next week, it has three more London dates lined up, one more at the Festival Hall, and two at Royal Albert Hall. *Bari.*

Columbia, London Ink Canadian Folk Singers

Ottawa, April 9.

The 44-voice William McCauley Choir of Crawley Films, Ottawa, are pacted for disking by Columbia and London Records. For Columbia, the chanters are to do carols and folk songs in French, and for London folk songs in English, French, Polish and Hungarian.

Group started as a lunchtime ensemble, batoned informally by Crawley Films' music chief, William McCauley, three years ago. It's since won three annual awards in the Ottawa Music Festival, and has been used on music tracks of Crawley pictures and telefilms. All singers in the group are Crawley staffers.

John Lewis-Crosby, secretary of Council for Encouragement of Music and the Arts in Belfast, Northern Ireland, will build up operatic chorus there and then invite foreign soloists to appear with it. Follows example of Dublin Grand Opera Society, with which he was associated as manager of Radio Eireann Symphony Cast.

Zephyr's Hefty Overhead Cut, But Sked Continues

Hollywood, April 9.

Zephyr Records has streamlined its organization to function on a more economical basis but will continue with its original release plans. Prexied by Geordie Hormel, firm has been in business for six months.

Revenue during the initial period did not measure up to expectations, Hormel disclosed, the volume reaching about $250,000. Prospects are for increased business during the months ahead, so the firm will go ahead with its plans to release four or five albums and four or five singles monthly.

Indie diskery has cost around $350,000 thus far, but Hormel believes the bulk of the expense is now leveling off. One of the major moves in the streamlining was the shutdown of the art and photographic departments. All personnel remain together as a group, however, making use of the diskery's facilities to handle custom work for Zephyr as well as for other labels.

HEARINGS ON ITS MERITS

'Moulin Rouge' Song Suit Earns Right to Day In Court

Washington, April 9.

U. S. Court of Appeals for the District of Columbia has reinstated a $2,000,000 infringement of copyright suit against United Artists.

Action was brought by Sidney Hirshon, ex-D. C. and now of Dover, Del. He charges that the "Song from Moulin Rouge" in the film, "Moulin Rouge," bears a strong resemblance to his "London Bells Will Ring Again." The U. S. Court here gave summary judgment for UA. However, the Circuit Court has ordered further proceedings based on the merits.

Neely Veeped, Krebs Promoted at Urania

Hal G. Neely has won his veepee stripes at American Sound Corp. and Urania Records and Ernest Krebs has been named assistant to prez S. G. Bart. The promotions are part of the disk firm's organization and facilities expansion program.

Neely, formerly in administrative capacity at the company, takes over as v.p. in charge of sales for both American Sound and Urania. Krebs, who will handle manufacturing, production, special administrative and management assignments, came to American Sound from Capitol Records where he was international product coordinator until he resigned March 31.

Pit Rock 'n' Roll Vs. Calypso For Easter Week 'Teen Come-On

The popularity of rock 'n' roll versus calypso as part of a vaudefilm presentation will be tested by Loew's Theatres as it competes against itself during Easter Week. Aiming to corral vacationing school kids and teenagers during the Easter stanza, the theatre chain is installing a rock 'n' roll show at the 3,315-seat Loew's State on Broadway and a calypso program at its 3,625-seat Loew's Metropolitan in Brooklyn.

Executives of the theatre chain feel the results of the two programs will give them some idea of the relative popularity of each of the current musical crazes. Thus, in a sense, the theatre circuit will assemble some statistics which it can employ to determine its future live booking policy. As part of the study, Loew's Theatres will keep careful tabs on the adult appeal, if any, of the two different shows. The main test as far as adults are concerned will be the way they go for calypso. Study, of course, will be made as to which theatre attracts the largest audience.

The pictures being offered during Easter Week are of secondary importance and are not expected to influence the audience in any way. The State's film offering will be "Fury at Showdown," starring John Derek. The Met's picture will be "War Drums," starring Lex Barker and Joan Taylor.

The stage attraction at the State will be headed by Douglass Henderson, WOV's "Jocko," and his "Rocket Ship Show" featuring The Jive Bombers, Mickey & Sylvia, The Heartbeats, Lewis Lyman, The Clovers, Jo Ann Campbell, The Diamonds, Ella Johnson and two rock 'n' roll bands, George Rene and his band, and Buddy Johnson and his orch.

Geoffrey Holder and Tito Puente and his orch will head the calypso festival at the Metropolitan. Feature performers among the cast of 60 include Lord Flea, Maya Angelou, Boscoe Holder, George Boreland, Helen Ferguson, La Verne French, and 16 Trinidad dancers.

Video Usher Job Opens Doors for Bert Convy

Hollywood, April 9.

A pair of appearances on the Art Linkletter "House Party" show has proved a shot-in-the-arm to the career of singer-actor Bert Convy, former head of the Cheers, vocal group which cut some rock 'n' roll platters for Capitol. Convy took a job as a CBS page "between jobs," and met Linkletter and explained his problem. Linkletter put him on one show and asked for audience response. Mail pull was so strong Convy appeared again, still in the uniform of a CBS usher. Again there was a heavy audience reaction.

For a third airing, Linkletter invited studio execs to watch and Convy promptly hit the jackpot. Linkletter signed him for 14 weeks of appearances, 20th-Fox inked him for a featured role in the telefilm "Mother was a Freshman," William Morris agency grabbed him for a pilot film starring Judy Canova, Paramount made arrangements to test him and Mercury Records inked him to a contract with the first four sides to be cut this week for immediate release.

Calif. Courts Get Okay To Try McIntyre Suit On 'Tonight' Arrangement

Hollywood, April 9.

In pre-trial legal manuevering surrounding $125,000 misappropriation suit of arranger-composer Mark McIntyre against Double-A Music and Bregmann-Vocco-Conn Music, Federal Judge Ernest A. Tolin upheld plaintiff McIntyre last week. He ruled that the two firms, mainly based in N.Y., still are doing business in California, and that Milton Samuels, BVC rep here, is a proper person on whom to serve legal papers.

Defense had argued that since firms did most biz in Gotham, local courts had no jurisdiction. Also, it was contended that Samuels was a minor employe, not of sufficient stature to accept service of legal documents.

McIntyre's suit revolves around his arrangement of "Tonight You Belong To Me," as Liberty-recorded by the two McIntyre offspring, Patience and Prudence. Suit is the first to invoke Lanham act, which gives the Federal government jurisdiction in unfair competition cases. Presumably, Judge Tolin will set a trial date shortly.

McIntyre says that the defendants put out sheet music on "Tonight," using his arrangement without payment. He claims that the defendants are not the copyright owners of the arrangement.

Brit.'s Tommy Steele Gets Army Draft Nix

Edinburgh, April 9.

Tommy Steele, English rock 'n' roll star currently headlining at the Empire here, has been turned down by the army authorities as medically unfit. The 20-year-old warbler reported under his real name of Tommy Hicks.

His manager, John Kennedy, said: "Tommy has known for a long time that he suffers from a weak heart. He has never made it public because he didn't want people to think he was playing on their sympathy." Steele is mulling a U. S. trip later in the year.

VARIETY Scoreboard OF TOP TALENT AND TUNES

Compiled from Statistical Reports of Distribution Encompassing the Three Major Outlets

Coin Machines Retail Disks Retail Sheet Music

as Published in the Current Issue

NOTE: The current comparative sales strength of the Artists and Tunes listed hereunder is arrived at under a statistical system comprising each of the three major sales outlets enumerated above. These findings are correlated with data from wider sources, which are exclusive with VARIETY. *The positions resulting from these findings denote the OVERALL IMPACT developed from the ratio of points scored, two ways in the case of talent (coin machines, retail disks) and three ways in the case of tunes (coin machines, retail disks and retail sheet music).*

TALENT

POSITIONS This Week	POSITIONS Last Week	ARTIST AND LABEL	TUNE
1	3	**ELVIS PRESLEY** (Victor)	All Shook Up / Too Much
2	1	**PERRY COMO** (Victor)	Round and Round
3	4	**DIAMONDS** (Mercury)	Little Darlin'
4	6	**HARRY BELAFONTE** (Victor)	Mama, Look At Bubu / The Banana Boat Song / Jamaica Farewell
5	5	**ANDY WILLIAMS** (Cadence)	Butterfly
6	2	**FATS DOMINO** (Imperial)	I'm Walkin' / Blue Monday
7	8	**PAT BOONE** (Dot)	Why, Baby, Why / Don't Forbid Me / I'm Waiting Just For You
8	10	**TAB HUNTER** (Dot)	Ninety-Nine Ways / Young Love
9	..	**DELL-VIKINGS** (Dot)	Come, Go With Me
10	7	**BUDDY KNOX** (Roulette)	Party Doll

TUNES

(*ASCAP. †BMI)

POSITIONS This Week	POSITIONS Last Week	TUNE	PUBLISHER
1	2	†ROUND AND ROUND	Rush
2	1	†BUTTERFLY	Hill & Range
3	3	†MARIANNE	Montclare
4	10	†ALL SHOOK UP	Presley-Shalimar
5	5	†PARTY DOLL	Jackie
6	4	†YOUNG LOVE	Lowery
7	9	†LITTLE DARLIN'	Excelloric
8	..	†ALMOST PARADISE	Peer
9	7	†I'M WALKIN'	Reeve
10	..	†WHY, BABY, WHY	Winneton

Small Combo Reviews

GEORGE SHEARING SEXTET
Blue Note, Chicago

A rich combination of Bach and bongos styled in the articulate Shearing manner brought a resounding sendoff to the sextet for their opening night performance here. Among the flood of jazz combos that have diluted the George Shearing idioms around this own, the genuine article in full strength stands out as all the more original.

Group's precision playing makes for attentive audiences through each number and pianist Shearing fills in with some sharp quips and half humorous keyboard imitations to round out the musical values of his appearance with a stagecraft hard to find in musical groups.

Emil Richards on the vibes, new to the group, gets warm response from the house. John Thielemans handles the electric guitar with a musical and unshowy skill and plays a topnotch harmonica burlesque of "Man I Love." Shearing himself scores high for his "Friendly Persuasion" theme solo.

The program, rich in novel arrangements, winds up with a bit titled "Wrap Your Trouble in Drums" that brings a big hand to Percy Brice on drums, Armando Peraza at the bongos, and Al McKibbon's very strong bass.

Bob Scobey comes in April 17.
Leva.

CHICO HAMILTON QUINTET
London House, Chicago

This is the largest group yet to play the London House. Apparently the noise of the house cutlery on this outfit is more serious than with smaller combos. Too many of the delicate effects of the Chico Hamilton five get lost. But solo passages give the performers a chance to shine through the din.

The quintet, which operates sans keyboard, works easily with the melodic qualities of numbers like "My Funny Valentine" through Fred Katz' unique jazz cello and John Pisano's guitar. Paul Horn's flute takes the place of the usual wind instruments in this novel group and shows best in the pictorial "Morning After." Bass is wielded by Carlson Smith who coops with Hamilton's skins for the rhythmic efforts.

The personal qualities of each instrument, that sometimes are lost in larger combos, are preserved here, allowing for real intimacy for each of the five pieces.

Dorothy Donegan takes over the house May 1.
Leva.

WILLIE RUFF & DWIKE MITCHELL
Ottawa House, Ottawa

This duo produces some of the jazz world's most unusual sounds principally when Willie Ruff, normally a bass fiddle man, plays French horn. The sound also becomes confusing to lesser jazzists when definite classical training shines through Dwike Mitchell's pianistics. Pair is featured in the Circus Lounge of Henri Moreault's Ottawa House to April 19.

Jazz controversy is inevitable when Ruff gets a medieval heraldry sound out of the French horn. Playing "My One & Only Love" the duo, initially, pretties the tune then finally growls into a solid-beat jazz. Ruff is on bass and Mitchell keyboarding in his heavy, definitive style for "Stardust," ultra-tricky routining representative of the pair's general handling of most tunes. It leaves many wondering, not as to quality but as to what gives.

Richard Wyands, in from San Francisco to be regular on the Circus Lounge stand, fills in at piano with evident ability and a style suited to this intimate room.
Gorm.

The HIT! OF THE WEEK

ART MOONEY
and His Orch
A FACE IN THE CROWD
and
MAMA GUITAR
MGM 12461
(45 & 78 RPM)
M-G-M Records

GOLDNER GONE? HE'S BACK WITH INDIE LABEL

George Goldner is swinging back into the indie disk biz again with the newly formed Gone Records. Last week Goldner sold out his interests in Roulette, Rama, Gee and Tico disk combine.

In addition to the diskery, Goldner also has formed a music publishing to be known as Real Gone Music. The administrative setup will include Warren Troob as secretary and Jack Hook as exec veepee of the diskery and general professional manager of the publishing firm.

Goldner will kick off the Gone Records operation with two purchased masters. He bought "Don't Ask Me To Be Lonely" by The Dubs from Johnson Records and "Mine" by Jimmy Stone from Cross-Country Records.

Jazz, Longhair Names for Town Hall Series

George Avakian, and his wife, violinist Anahid Ajemian, have lined up 16 artists and concert groups for their four-date subscription series, titled "Music For Moderns," which opens at Town Hall, N. Y., April 28. Dimitri Mitropoulos, N. Y. Philharmonic musical director and maestro, will be paired with Duke Ellington on the opening concert. Miss Ajemian will also appear on the kickoff concert.

Subsequent concerts on May 12, 19 and 26 will feature such names as Mahalia Jackson, the Modern Jazz Quartet and the Chico Hamilton Quintet, in the jazz and folk vein while the longhair phase will have Martial Singher, Virgil Thomson, William Masselos, John Wummer, Walter Trampler, Edwayd Vito and Carlos Surinach.

The FABULOUS
LIONEL HAMPTON
and his INTERNATIONAL ORCHESTRA
Currently AUSTRALIAN TOUR
Starting Apr. 11 for Three Weeks
He's the KING of the VIBES and MASTER of the DRUMS
★ ★ ★ ★
ASSOCIATED BOOKING CORPORATION
JOE GLASER, Pres
New York | Chicago 203 No. Wabash | Hollywood 8619 Sunset Blvd.

Songs With Largest Radio Audience

*The top 30 songs of week (more in case of ties), based on copyrighted Audience Coverage Index & Audience Trend Index. Published by Office of Research, Inc., Dr. John Gray Peatman, Director. Alphabetically listed. *Legit musical. †Film. ††TV.*

Survey Week of March 29—April 4, 1957

Almost Paradise	Peer
Butterfly	M&P
Chantez, Chantez	Chantez
Do I Love You—††"Cinderella"	Williamson
Don't Cry, My Love	Wood
Don't Forbid Me	Roosevelt
I Thought It Was Over	Remick
I'm Drowning My Sorrows	Mills
It's Something New to Me	Mills
Little Darlin'	Excellore
Mama Look at Bubu	Duchess
Mangos—*"Ziegfeld Follies"	Evans
Marianne	Montclare
Only Trust Your Heart	Feist
Party Doll	Jackie
Pledge of Love	Lin
Round and Round	Rush
Seven Days in Barcelona	Britton
Spring In Maine	Morris
Teen-Age Crush—††"The Singing Idol"	Central
Ten Minutes Ago—††"Cinderella"	Williamson
That's Where I Shine	Remick
True Love Gone	Mills
Una Momento—†"Three Violent People"	Famous
Warm And Tender	Famous
Whatever Will Be, Will Be—†"Man Who Know"	Artists
Who Needs You	Korwin
Wind In The Willow	Broadcast
Young and in Love	H&R
Young Love	Lowery

Top 30 Songs on TV

(More In Case of Ties)

A Lovely Night—††"Cinderella"	Williamson
Banana Boat Song	Marks-B
Blueberry Hill	Chappell
Butterfly	M&P
Chantez, Chantez	Chantez
Do I Love You—††"Cinderella"	Williamson
Don't Forbid Me	Roosevelt
Holiday for Trombones	BVC
I Could Have Danced All Night—*"My Fair Lady"	Chappell
I Dreamed	Trinity
If I Had My Druthers—*"Li'l Abner	Commander
Impossible—††"Cinderella"	Williamson
In My Own Little Corner—††"Cinderella"	Williamson
Jamaica Farewell	Shari
Love Is Strange	Ghazi
Mama Guitar—†"Face in the Crowd"	Remick
Marianne	Montclare
Party Doll	Jackie
Roll Out the Green Carpet, Mr. Springtime	Novelty
Round And Round	Rush
Stashu Pandowski	Pincus
Sweet Sugar Cane	Montclare
Teen Age Crush—††"The Singing Idol"	Central
Ten Minutes Ago—††"Cinderella"	Williamson
There Ought to Be a Law	Ghazi
Waltz for a Ball—††"Cinderella"	Williamson
Where Is Cinderella—††"Cinderella"	Williamson
Who Needs You	Korwin
Wringle, Wrangle—†"Westward Ho, The Wagons"	Disney
Young Love	Lowery

BRITISH DECCA PACTS ISRAEL PHILHARMONIC

Tel Aviv, April 2.

The Israel Philharmonic Orchestra starts recording for the British Decca under a five-year pact. Conductors will be Rafael Kubelik, Georg Solti and Josef Krips, and the first works to be waxed are "La Boutique Fantasque" by Rossini-Respighi, "Hungarian Dances" by Brahms, and "Serenade for Strings" and Symphony No. 4 by Dvorak.

Three Decca engineers have arrived here by El Al Airlines, carrying with them recording equipment. Recordings take place at a cinema hall at Rishon-le-Zion. The hall was picked by the Columbia engineers two years ago as the acoustically best hall in all Israel. Traffic will be diverted in the busy city during recordings, to ensure absolute quiet during rush hours.

No other Israeli group has so far been recorded internationally, though negotiations are under way to secure recordings by the Kol Israel (State Broadcasting) Symphony in a repertoire of Israeli works.

Col's Atlanta Change

Latest switch in Columbia Records' distribution network has been in the Atlanta territory. Hal B. Cook, veepee of Columbia Records Sales Corp., has set the Comstock Distributing Co. to replace Distributors Inc. in that area.

According to Cook, Distributors Inc. has relinquished the Atlanta area to expand its service out of the Jacksonville (Fla.) market. Donald Comstock, head of the new distribution firm, formerly was district manager for Capitol Records.

Brit.'s Ray Martin Coming Here for Capitol's 'Prep'

London, April 2.

Ray Martin, who resigned his post as artists & repertoire man with the EMI group recently and whose name has been linked with many disk biz rumors, including one that he would act as go-between for Capitol Records in America and EMI here, has at last cleared up the mystery. After talks with Glenn Wallichs, Capitol Records prexy who's been in London on business, Martin announced that he'll be leaving shortly to settle in the U. S., where he'll be associated with the new Capitol subsidiary label, Prep.

Martin says he will be recording solo orchestral disks under his own name, as well as providing accompaniments for other artists on the label. He will not, however, be working as an a&r man. His personal waxings for Prep will be released in this country on EMI's Columbia label.

Although he'll be operating from the U. S., Martin says his association with EMI will continue. Negotiations for his own American tv show, "Isn't It Romantic," are also underway.

Mado Robin on Angel

Mado Robin, coloratura soprano star of the Paris Opera and Opera Comique, has been inked by the EMI (Electric & Musical Industries) combine for worldwide disk distribution. Angel Records will release her disks in the U.S. next fall.

The songstress is due to sing at the "April in Paris Ball," commemorating Lafayette's birth, at the Waldorf-Astoria Hotel, N.Y., tomorrow (Thurs.).

Paris Jazz

Continued from page 66

his first Olympia house stand two years ago but faded last year, as did Louis Armstrong and Gerry Mulligan. However, they draw big in one or two-night stands. Jazz disks are selling big here in spite of high prices, and in comparison to the U. S., taking size into account, there are more new jazz disk numbers here every month.

The expanding views were apparent in the big success of the Modern Jazz Quartet some months ago. This chamber-like jazz got rapt, hushed attention and appraisal. Jazz has its regular video and radio programming and even has the staid academicians expounding on it and maintaining it is a definite form of expression and art.

Though an accepted part of the show biz secne here, via disks and concerts, it is in for difficulty in the boites. The youthful following usually cannot pay the high boite tabs, so jazz has found its way into tiny specialized caves where the low overhead allows for smaller price levels.

Ensconced in Left Bank cellars, it beats out its rhythms via many U. S. jazzmen who have chosen to live here, or the Gallic practitioners. Though French jazz is derivative, at best, it has some acceptable players. Sidney Bechet is now a U. S. regular here, as are Bill Coleman, Kenny Clark, Albert Nicholas and Peanuts Holland.

Leading Jazz Boites

Chief jazz purveyor is the Club Saint-Germain-Des Pres, in the progressive mood. Vieux Colombier, long a dixieland stronghold, now gives itself to rock 'n' roll, but this looks shortlived.

Other Left Bank spots are the Metro-Jazz, a converted medieval cave resounding to N. O. sounds; Cave a Pilou with the Gallic orch of Michel Attentoux; Riverside with Albert Nicholas; Tabou featuring the Jean Forhenback Trio; Montpensier with Raymond Fonesque and the Bidule and Caveau De La Huchette.

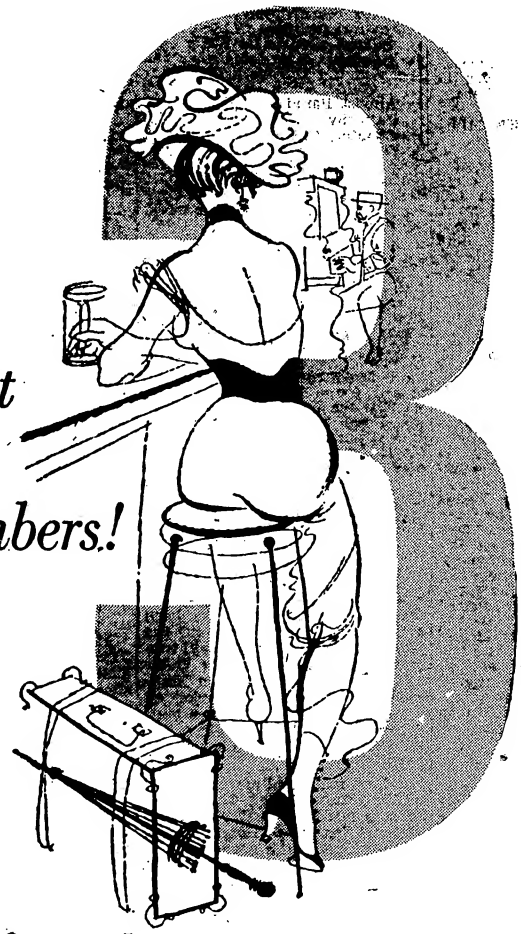
Champs Elysees has some jazz refugees at the Au Claridge with Stephen Grappelly orch, Club Des Champs Elysees with Raymond Le Senechal and Jazz A Gogo in the old Palais De La Glace.

A consensus among jazz enthusiasts names the alltime greats as Louis Armstrong, Duke Ellington, Jelly Roll Morton, Fats Waller, Lionel Hampton, Miles Davis, Thelonius Monk, Sonny Rollins, Max Roach, Modern Jazz Quartet, Gerry Mulligan and Count Basie. Swing and other forms are not disdained.

The private radio station, Radio Europe No. 1, recently had a public referendum which gave the nod to Armstrong, Basie, Charlie Parker, Lester Young, Hampton, Dizzy Gillespie, Waller, Davis and Roy Eldridge. So jazz, in all its forms, now looks to be a staple here, and enters its big business era.

From the M-G-M CinemaScope Production
TEN THOUSAND BEDROOMS
ONLY TRUST YOUR HEART
LEO FEIST, INC.

TRUE LOVE GONE
(Come On Home)
Sensationally Recorded by
BETTY MADIGAN
on Coral
• THE ENCHANTERS
on Coral
MILLS MUSIC, INC.



talk about hot numbers!

Here are 3 sizzlers from the smash musical,

New Girl in Town

—words and music from the pen of the fabulous Bob Merrill. Starring Gwen Verdon and Thelma Ritter. Production directed by George Abbott.

Hugo Winterhalter plays

1 *Theme from New Girl In Town*

2 *c/w It's Great To Be Alive*

47/20-6889

Tony Martin sings

3 *Look At 'er*

c/w Mail, Mail, There Ain't No Mail

47/20-6888

Coming up on RCA Victor—the great Original Cast Album of "New Girl In Town". Plus additional hit singles from the show, soon to be released.

The biggest traffic builder in town will be RCA Victor's "New Girl In Town" promotion. Watch for it!

**Opening dates: New Haven, April 8; Boston, April 17; New York, May 9*

America's favorite speed... 45 RPM RCA VICTOR Trade(s) RADIO CORPORATION OF AMERICA

On The Upbeat

New York

Marty Robbins and **Ray Martin**, Columbia's first "Gold Guitar" winners, on an eight-day deejay swing through the south . . . **Four Rover Boys** set for a return engagement at Chubby's, Camden, May 6 for one week . . . **Betty Wells** hitting the eastern deejay circuit for her new ABC-Paramount slicing . . . **Bernie Wayne** will preem his "Blues on the Rocks" and "The Strong and the Tender" on NBC's "Bandstand" this week . . . **Monchito** orch currently at the Golden Slipper, Glen Cove, L. I., nitery . . . **Sammy Kaye** orch into the Roosevelt Grill April 22 . . . **Frankie Laine** guests on the **Perry Como** show (NBC-TV) April 27.

Little Richard cut his first LP for Specialty Records. He's currently on a tour of Hawaii . . . **Don Elliott** concertizing on the campus circuit.

Dizzy Gillespie celebrating the first anni of the formation of his big band . . . **Patsy Shaw** set for a two-weeker at the Golden Slipper, Glen Cove, L. I., beginning May 7 . . . **Teresa Brewer** to Cleveland today (Wed.) to headline at the 20th anni Supermarket Institute Convention . . . **Bill Hayes**, ABC-Paramount disker, set for a role in the Dallas State Fair's production of "Fanny" in late June . . . **Kai Winding** cancelled out a string of northern dates to remain in Florida. His septet currently is playing at Miami Springs Villas, Ft. Lauderdale . . . Pianist **Joyce Allen** opened at the Concord Lounge, eastside intimery, Monday (5) . . . **Gene Krupa** taking an extended vacation at the Yonkers home following his current one-weeker at Boston's Storyville.

London

Top British rock 'n' roller **Tommy Steele** set to visit U.S. in September for a four-week stint including tv and personals . . . Modernist tenorman **Jimmy Skidmore** joining the **Humphrey Lyttelton** band to replace altoist **Bruce Turner** who leaves shortly to form combo. Until Turner leaves, the band will feature two saxes . . . World tour being lined up for the **Freddy Randall** traditional outfit, taking in Germany, Russia, Italy, Spain, Switzerland and America. It's tentatively set for this summer . . . First signing by music publisher **Eddie Kassner** for his newly acquired President label is pianist **Dolores Ventura** . . . Songstress **Barbara Lyon** signed with the Columbia label . . . **Teddy Foster** bank inked for summer season at a Butlin holiday camp . . . Singer **David Hughes** set for two-week tour of British service bases in Germany later this month.

Chicago

Bob Scoby orch slated for Harrah's Club, Lake Tahoe, Cal., for five frames Aug. 1 . . . **Frankie Masters** leaving the Conrad Hilton here, after seven years, with the close of current ice show in July. . . . **Frank Hamilton** comes into Gate of Horn April 23 as house accompanist for indef stay . . . **Debbie Andrefs** cutting an album for Salem with **Dick Marx** on piano and **Johnnie Pate** on bass . . . **Betty Miller Duo** into Mr. Kelly's for two weeks April 22 . . . **Barbara Carroll Trio** pacted for London House here May 29 . . . Jazz show set for Chicago Civic Opera House May 11 with **Dizzy Gillespie, Erroll Garner, George Shearing, Carmen McRae**.

Hollywood

Joe Lubin will pen a title song for Bryna's "The Careless Years" . . . **Johnny Desmond, Herb Jeffries, The Sportsmen's Quartet, Liberace, George Shearing, Bob Crosby, Freddie Martin**, and **Stan Freberg** have recorded appeals for the Goodwill Industries of America.

Philadelphia

Gerry Mulligan Quartet and the **Oscar Peterson** Trio into Harvey Husten's Red Hill Inn this weekend (12-14) . . . **Gloria Mann** plays return engagement at the Celebrity Room (8-13) . . . **Georgia Gibbs** plus **Joe Maize** and **His Chordsmen** slated for the Latin Casino (22-27) with **Pat Boone** coming in the following week (April 29-May 4) . . . The Mastbaum has set an Easter rock 'n' roll show headed by **Gene Vincent** and **Bobby Boyd, Bull Moose Jackson, Nappy Brown, Eddie Cochran, George Hamilton IV, Randy Starr, Maureen Cannon** and **Gene Nash**. Next month the 4,300-seat house has skedded a **Geoffrey Holder**'s Calypso Festival (May 8-14), with Tito Puente conducting the orch . . . Chubby's books a trio of recording names for current week (initial policy never veered from quartet of names). Show includes **Chris Connor, Norman Brooks** and the **Harvey** Boys.

San Francisco

Kid Ory's beginning a series of weekend stands at Pioneer Village in suburban Lafayette . . . **Shelly Manne's** group booked into the Blackhawk May 14, following **Erroll Garner** who opened Saturday (6) . . . Drummer **Joe Watkins** taking over temporarily from the ailing **George Lewis** in the Lewis band . . . **Georgia Gibbs'** Fairmont Hotel date delayed until July . . . looks like a May 26 date for the Frisco Jazz Festival with **Louis Armstrong, Four Freshmen, Dave Brubeck, June Christy** . . . **Rudy Salvini** band set for a return at the Sands ballroom, Oakland, May 5.

Kansas City

Rusty Draper comes back to Eddys' for a fortnight April 19 . . . **Tony Reese** of the **Davis & Reese** comedy team just recorded his first sides for Roulette, "Never Knew a Doll" and "Lonely Carousel." Team is set for the Riverside, Reno, opening April 25 . . . **Terri Stevens'** latest for RCA is "Sweet World" backed by "That's How I Cried Over You" . . . The Davis-Reese date for the Starlight Theatre in August when they cavort in "Panama Hattie" will be their first al fresco musical . . . **"Amos 'n' Andy"** troupe in a one-nighter in the Municipal Auditorium (7).

Pittsburgh

Pat Boone-4 Lads-Fontane Sisters-Richard Hayman package comes to Syria Mosque for two performances May 9 . . . Notice for **Everett Haydn**, organist at Dore's, was rescinded and he stays on indef . . . **Bullmoose Jackson** into the Rock 'n' Roll room for a week . . . **Frank Cunimondo's** Latin-American orch now under personal management of **Maurice Spitalny** . . . **Liz Seneff**, who was in the Playhouse musical, "Love From Judy," and used to be **Wally Gingers'** vocalist, now doing a singing stint at the Tropics in Braddock . . . **Walt Harper** combo set for weekends at Don Metz's Sky Vue . . . **Camille Budarz**, local pianist presently studying at Juilliard under a scholarship, signed by the New Artists of America for three-month concert tour next season . . . **Counter Points** berthed at the Cove for jazz sessions four night a week.

Omaha

Herbie Sells cutting his first record, "Black Orchid," by Omahan Doc Swain for Foremost label . . . **Doc Dorsey** has replaced **Ralph Carey** on the drums in Al Lamm's Trio, currently at the Blackstone Hotel's Cottonwood Room . . . **Paul Moorhead's** orch, originally signed for a two-week's engagement at the Pax Room of the Paxton Hotel in 1942, pacted for a 15th straight year . . . **Paula Drissi** singing and **John Howard** at the piano at the new Red Lion nitery.

ATKINS JOINS RCA A&R STAFF FOR C&W

Chet Atkins, top country & western guitarist with RCA Victor for the past 10 years, has been named a muiscal director for the label in the c&w field. He will conduct recording sessions for Victor at the company's studios in Nashville, capital of the c&w market, on a regular basis. Atkins has been doing similar work for Victor for the past four years on a consultant basis.

Atkins, incidentally, was director of the session during which Elvis Presley made his first platter for Victor, "Heartbreak Hotel." Atkins will work under the general supervision of Steve Sholes, chief of Victor's specialty department.

Les Brown's Orch Set For Overseas AF Swing

Hollywood, April 9.

Les Brown and his orch will take off June 22 on a junket of Germany, France, England and North Africa, entertaining U. S. Air Force personnel in those areas. Joining Brown's orch of 20 sidemen will be Les Brown Jr., 17, son of the batoner, who will play the drums. Young Brown is a student at Menlo school. Brown's younger brother, Stumby, is also with the crew, as bass trombonist.

Junket will be for four weeks, and while abroad Brown will meet with Bob Hope in Paris to discuss shows for next season. Brown is Hope's regular orch leader on his teleshows.

Fiesta's Fifth

Fiesta Records is kicking off its fifth anni celebration with a two pocket 12-inch LP package special tagged "Fiesta Time." It features the latino tempos of Jose Morand, El Reys de Tango & Don Santiago, Orquesta, Fiesta Cubana and Ramon Marquis.

Diskery was kicked off in 1952 by Jose Morand to exploit his Pemora Music catalog of Latin American music. According to Morand, major diskery coolness to the latino tunes forced him to set up his own indie diskery. He's also operating a subsid label, Piknik Records, which specializes in polkas.

'OPRY' $6,970, REGINA

"Grand Ole Opry" units are attracting more attention than ever before in Regina, with the turnouts increasing.

Two performances of the Webb Pierce show in Exhibition Auditorium drew 3,750 customers for a gross of $6,970. Promoter was D'Arcy Scott of Calgary. House was scaled to $2. Next "Opry" show here is May 7.

San Francisco Symphony concerts may be shifted away from traditional pattern of Thursday night, Friday matinee, Saturday night because of falling off of Saturday night attendance. Plan now is reported to favor a schedule of Wednesday and Thursday nights, Friday matinee.

Inside Stuff—Music

In commemoration of Ernest Ansermet's 25-year tieup with British Decca, the label's U. S. affil, London Records, has set up a special Ansermet anniversary for an April push. London is releasing three new albums by the maestro as well as a sampler-styled "Ernest Ansermet Anniversary Album." The sales pitch offers the anni album at a $2 rakeoff with a coupon that comes attached to the three regular-priced ($3.98) sets. With the coupon, the tab on the anni album comes to $1.98.

New packages by Ansermet, who already has 50 LPs to his credit, are "Symphony No. 6 in B Minor" by Tchaikovsky, "Concerto For Orchestra" by Bela Bartok, and "Symphony No. 3 and 4" by Albert Roussel. The anni set includes pieces by Borodin, Prokofiev, Stravinsky, Saint-Saens, Charbrier, Dubussy and Rimsky-Korsakov.

"Rainbow Around The World," tune written by Irving Caesar and circus impresario John Ringling North, will be distributed to schools and camps in the U.S. and some foreign countries by the U.S. Committee of United Nations International Children's Emergency Fund (UNICEF), as part of the latter's "Hi Neighbor" program. Tune, which pleads for goodwill among peoples of all nations, has been cut by Bill Hayes, backed by organist Billy Nalle.

The first in a series of stereophonic tapes from the catalog of the Elektra-Stratford Record Corp. has been spooled by Livingston Audio. First releases are "Tenderly," featuring Norene Tate, "Josh White Sings The Blues" and a set by Sabicas, flamenco guitarist. In addition, Livingston also has issued a new catalog of all the tape materials it has available. The 48-page booklet contains more than 40 stereophonic and over 160 monaural, titles.

London (England) Jazz Journal columnist Berta Woods (white) has written an article tagged "Are Negroes Ashamed of the Blues?" for the May issue of Ebony mag. In the piece, Miss Wood claims that the Negroes are "trying very hard to live and think like 'superior' white people" and that in the process they have lost all appreciation for the great jazz that had its roots in such personalities as Louis Armstrong, Kid Ory, Duke Ellington and Count Basie.

Five songs from the score of the Gilbert & Sullivan operetta, "Yeomen of the Guards," which will be telecast on the "Hallmark Hall of Fame" show today (Wed.) on NBC have been sliced by the show's stars in a special disk project. Hallmark is coffoing the platter to the press and disk jockeys as a memento of the first fullscale treatment of a G&S work on video. Cast includes Alfred Drake, Celeste Holm, Bill Hayes and Barbara Cook.

Jubilee Records is tieing in with the national release of the Italian-made pic, "The Young and The Passionate" (originally titled "Vitelloni"), with a pop platter culled from Nino Rota's theme music. English lyrics to the tune, which is called "Solitaire Street," have been written by Jack Lawrence and Phillip Bloom. Jeff Holland handles the vocal.

L. Wolfe Gilbert is now plugging his autobiography, "Without Rhyme or Reason," below the border. The veteran songwriter, en route to Mexico with his family, will be guest speaker before the Mexican American Authors and Music Writers Assn. April 16 on a tv hookup and then will do a stint on the radio network there.

Proceeds from the sale of Cantor Bela Herskovits' version of "My Budapest" will go to Hungarian relief to be administered by the International Rescue Committee. Tune was written by Sammy Cahn and Nicholas Brodszky shortly after the Hungarian revolt against the Russians broke out last fall.

Latest performer to enter ASCAP's ranks is Jimmy Wakely, country & Western singer with Decca Records. Wakely composed such songs as "Too Late," "You Can't Break The Chains of Love," "Moon Over Montana" and "Lonesome Trail."

British Publishers

Continued from page 67

England. The number's called "Manchester United Calypso," and is all about an English football team who are top of the League.

'Banana' Big

Berlin, April 2.

Calypso music is upbeat in Berlin. Harry Belafonte's "Banana Boat Song," for example, has become a bestseller of the local Teldec which sells RCA records here. "Banana" is also one of the most popular tunes over AFN-Berlin at present. Some local bands have hopped on the calypso wagon, as have some local composers.

Rock 'n' roll still holds a dominating position but there's no denying that its popularity is slowly fading.

'Japanana Boat'

Tokyo, April 2.

Japan, whose popular music tastes usually run to a distant echo of those in U. S., may go calypso. Record companies here are trying to stir up a boom for the Trinidad style of rhythm.

And as is typical, when Japan gets an idea, all the stops are yanked. Nine different versions of "Banana Boat," for example, are on the way. These include Teruo Hata who has already recorded the U. S. bestseller for Japan Columbia. King is slated to disk Chiemi Eri in number while Victor has signed Michiko Hamamura for same tune. Victor is also readying a "Tokyo Calypso" with lyrics by Seiichi Ida and music by Ichiro Tone for singer Frank Nagai.

"High Society," which Louis Armstrong sang in film of same name to a calypso beat, is currently among bestselling disks in Japan.

Meyer Davis will front a 35-piece orch at the April in Paris Ball at the Waldorf Astoria Hotel, N. Y., tomorrow (Thurs.). Bandleader-orch contractor-legit backer will then take off for Palm Beach, Fla., for a series of deb parties.

MEMO TO: Pat Kirby

FROM: Pat Ballard

I LOVE YOUR DECCA RECORD OF MY SONG

"Please Be Gentle With Me"

L & K

Published by BREGMAN, VOCCO & CONN

ATTENTION

FACE IN THE CROWD

MAMA GUITAR

REMICK MUSIC CORP.

a wonderful seasonal song

STYNE AND CAHN'S

LET IT SNOW! LET IT SNOW! LET IT SNOW!

CAHN MUSIC

Hassle Looms As AGVA Seeks Look Into the Books of Club Daters

A showdown battle between the American Guild of Variety Artists and many agencies is in the works. Last week, the union announced that it would start looking into the books of the various percenteries to determine whether the offices are reporting all variety act bookings and whether AGVA welfare fund payments are being made for the acts.

The offices, on the other hand, are equally determined that the union shall not get a peek into the agency finances, other than obtain a mere declaration of what acts have been booked. The offices state that there is nothing in the basic franchise issued by the union which would permit them to get intimate peeks into the business of any agency, and therefore will resist any such "invasion of privacy."

AGVA takes the position that if all bookings are being reported and the welfare fund paid, the offices need have no fear of any inspection. However, the agencies feel that they do not have to comply with any such request other than submit the usual booking statements.

Major target of the union are some club date offices which are believed to be dispatching talent without reporting the transaction to the union. Club daters, however, are the most adamant about opening their books to union reps. They point out that they generally are given a lump sum to supply a show for a particular event. A look into the books would permit the union to get an accurate picture of their profit and loss statements. They say that as long as they pay scale and comply with all AGVA minimum conditions as well as pay into the welfare fund, then they have satisfied all the basic conditions of their franchise.

AGVA has been demanding daily booking reports from the agencies for some years. At the time this practice was initiated, purpose was to eliminate all underscale and under-the-table operations. However, in recent years, the purpose of the booking reports has been enlarged so that the welfare fund payments may be checked upon.

Artists Equity's Annual Ball At Waldorf in Cover-Up Of Nudes; Designs Get Comm'l

There's something about the decorum of the Hotel Waldorf-Astoria, N.Y., that's forbidding. With a history of having banned the Art Students League annual shindigs, the Artists Equity Bal Fantastique held here Friday (5) was more restrained this year than it has ever been before.

It's true that the same faces come annually, but the costumes are different, and apparently the influences of the judges are having an effect. With a consistent record of failing to award any major prizes to the nudes, apparently some of the more exhibitionistic citizens are starting to take the hint, and are dressing up for the occasion.

The arty gentry turned out in record numbers for this event. This, financially, was one of the most successful in its history with an attendance of about 3,200 who paid sums from $10 to $25. Not only was the main ballroom occupied, but the smaller banquet rooms in the same floor were also taken up in order to take the stress off the main room. The decorations were probably the best in its history, a committee under the direction of artist Shim Grudin hav-

(Continued on page 75)

SEEK MITZI GREEN FOR LIBERACE DATE

Palace Theatre, N.Y., is negotiating for Mitzi Green for the Liberace engagement starting at that house April 20, after deal for the Andrews Sisters to top the first halp of the two-a-day bill fell through last week. Already signed for that show are the Goofers and the Step Bros.

Following next week's bill beginning tomorrow (Thurs.) which is topped by Joan Weber, Duncan Sisters and Lane Bros., house will close for two days starting Thursday (18) and reopen Saturday matinee with the Liberace layout.

DANNY KAYE'S $47,500 IN BOSTON'S 4TH WEEK

Boston, April 9.

The Danny Kaye show racked up $47,500 for its fourth week at the Colonial ending Saturday (6). The variety package plays its final two weeks, ending April 20, after which Kaye exits for Hollywood for start of Metro's "Merry Andrew."

On the Kaye bill are Senor Wences, Roberto Iglesias & His Ballet Espanol, and the Marquis Family, champanzees.

Last Wednesday (3), Kaye did his matinee, conducted the Boston Symphony Orchestra at an open rehearsal for the pension fund at Symphony Hall at which he received a standing ovation, and did the evening performance.

Shrine Circus Runs Into A. C. Weather Trouble; Can't See Acts for Fog

Atlantic City, April 9.

Despite rain, fog, and high winds, Polack Bros.' Shrine Circus played four of its six planned shows here last Thursday, Friday and Saturday (3-4-5). Heavy rains which fell Thursday caused postponement of both morning and afternoon shows that day. Circus was staged on athletic grounds of Atlantic City High School with spectators watching from the 6,000 seat stadium.

Outdoors even went on in greatly abbreviated fashion Friday afternoon despite a thick fog before a small crowd. Fog continued that evening when players appeared before another small group. Saturday afternoon was windy and rain threatened, but the concrete stadium was packed to its capacity and a two hour show was given sans the aerial acts. Final show was Saturday night and spectators filled the stadium again despite the heavy winds which prevented the trapeze acts from going on.

Shriners, which put on the show, tried for Convention Hall and the local National Guard armory as show sites. Convention Hall was not available, and the armory was voted too small. They gambled with the weather on an outside show, and it was against them nearly all the way.

Golden Gate Quartet To Entertain UN Soldiers

Golden Gate Quartet left New York's Idlewild Airport last Saturday (6) for the Gaza strip. It's first talent to entertain the United Nations Emergency Force. The latter include Danish, Norwegian, Swedish, Finnish, Spanish, Jugoslav, Indonesian, Portugese and Indian troops, so plenty of different languages are used within the UNEF.

The singing group will rotate among the troops for a week, travelling with a portable stage and public address system. Members of act include Clyde Hick Riddick, Clyde Wright, Caleb Ginyard and Orlandus Wilson, plus Glen Burgess as accompanist.

Golden Gaters will play Sweden during May. It was there some 13 weeks during 1956 and has made many foreign tours, some under State Dept. auspices.

Mineola Fair Dropped But Returns in 1958

The Mineola (L. I.) Fair will be dropped this year with officials planning to resume in Sept. 1958, on a larger scale. Decision was made by fair prexy J. Alfred Valentine because of the added construction on the nearby Roosevelt Raceway.

It was felt that the area adjacent to the grandstand needed for the outdoor departments of the fair could not be properly planned far enough in advance to insure sufficient space for the fair. When new grandstand was planned, provision was made for the installation of exhibition space. These will become available for next season's event.

Brussels World's Fair Opens Site for U.S. Bids

American concessionaires are being invited to submit bids for space at the Brussels World's Fair in and around a concession being billed as The Children's Kingdom, which will be operated by Roger L. Stubbe, a Brussels business man. Stubbe, who has a 9,000 sq. metre site adjacent to the Atomium, the central theme of the exhib, is letting out 500 sq. metres around that site for ventures unrelated to the moppet theme.

There will be about 37 sites open to outside concessionaires within the juve compound for projects related to youngster motif. Children's Kingdom will have a series of puppet shows, various rides and autodrome among other devices.

'No Names Please' In Cuban Cafes' 'Go Native' Kick

Havana, April 9.

Cuban cafe owners are steering to non-name talent. Many have come to the conclusion that the headliners aren't performing their function in enticing trade in the Havana niteries and casinos.

It was originally believed that the use of U.S. names would bring a lot of Miami Beach trade. However, since the bulk of the headliners play Florida either before or after the Cuban engagement, the Miami Beachers aren't flying over in the anticipated numbers.

Another factor causing Cuban cafemen to consider the use of non-name talent or sticking to native shows spiked with imported novelties, is the belief that the niteries and casinos will have to rely increasingly on the native population for the bulk of their customers. The Tropicana, Cuba's biggest nitery, for example, rarely plays U.S. names, and sole use of names from here in will be those they have contracted for. Sans Souci and the Montmartre similarly have gone off the name standard.

Sole spot now using toppers from the U.S. is the casino of the Nacional, run by the Desert Inn, Las Vegas, operators. However, that cafe is experimenting with lines and it's likely that because of the entry of production the name policy may be on the way out.

For the time being, now that the off-season is approaching, it's likely that headliners will become scarcer in Havana, and the agencies have an idea that the operators will continue the native show policy in the fall.

Since the Nacional is the only spot relying on U.S. attractions, the loss to talent agencies will not be tremendous. However, it's recalled that the Sans Souci, Montmartre and the Tropicana tried a name policy and have now settled for native shows and production.

With the Nacional now trying a line policy, the market for U.S. names may be completely on the way out in Cuba.

Nitery Package Tours Growing; Travel Agencies As 'Partners'

The tour business is enlarging to such an extent that niteries are leaning more to the package safaris. The travel agencies, for example, are now going after the incentive market, as an added source of income. This, in turn, means a great many more customers for the cafes. The incentive plan is being used widely by major industrial firms as prizes for salesmanship, production, etc.

Last week, the Latin Quarter, N. Y., got several parties on the incentive plan as part of Westinghouse campaigns. Prizes were all-expense holidays in New York, with winners brought in through the Taussig Travel Agency.

It's felt that this market has hardly been tapped by the travel bureaus who used to wait for that kind of business to fall in. Now they are making active solicitations for this type of trade.

The addition of the incentive business points up anew the increasing link between the entertainment industry and the travel bureaus. Florida cafes virtually live on the package parties. Theatre showtrains, all-expense tours offered by air, rail, bus lines and travel offices constitute only a partial list of the sources tapped by cafes and hotels for the increased business.

The growth of this kind of business in New York, as far as the cafe industry as a whole is concerned, is inhibited only by the small number of niteries that meet the requirements of the packagers. The Latin Quarter and the Copacabana can take on these parties at their own terms. A greater amount of tourists could be supplied if the nitery list were larger. The travel offices say that as far as the entertainment industry is concerned, they are becoming one of the major sources of customers, and with the expanded use of credit in the travel field, their growth potential, they say, cannot be estimated at this point.

GUY MITCHELL PULLS PEAK B.O. TO ORE. FAIR

Portland, Ore., April 9.

Guy Mitchell pulled a record-breaking 103,000 customers thru the turnstiles at the Annual Home Show in the Exposition Bldg. last week (March 29 through April 7). The Learman-Melvyn production also included Trudy Richards, Leo Diamond, Willie, West & McGinty, and George Arnold orch.

Admish of 50c for kids and 90c for adults admitted customers to all the exhibits and the free 50 minute stage show. Vaude was presented twice nightly with an extra afternoon matinee on weekends in the arena. This was the debut for Guy Mitchell in this area. Draw is considered even greater as rainy weather continued during the 10-day layout.

Hammond Sells 7 Seas In Omaha to Pursell Syndicate for $20,000

Omaha, April 9.

Another chapter in Omaha's nitery history was completed last week when Don Hammond sold his Seven Seas to a group headed by Gene Pursell. Seas had been the only spot left in Omaha which featured live entertainment policy bringing in new acts every two weeks. Pursell, formerly with Lawrence Welk and recently heading his combo at the Town House here, removed the stage from the Seas and inaugurated a dancing policy.

Price for the nitery was believed to be in the vicinity of $20,000. Hammond put the place on the block in order to devote full time to the Don Romeo & Hammond booking agency here.

Meanwhile, Skee Fisher and Pat Foley have announced their Colony Club, recently gutted by fire, will reopen about April 15. Owners are going to feature a calypso show and are toying with idea of playing name acts a la Seven Seas.

Ted Lewis Let Out Of Pitt Dates for Vegas

Pittsburgh, April 9.

Horizon Room at Greater Pittsburgh Airport agreed to let Ted Lewis out of his two-week commitment beginning June 3 when Desert Inn in Las Vegas came up with a month's offer during the same period at $17,500 per. Andy Chakeres, owner of the airport nitery, has played Lewis annually, sometimes twice a year, ever since he opened the place in 1952. He is on such friendly terms with the high-hatter he couldn't say no despite the fact that a flock of big parties had been booked on strength of the Lewis engagement.

In return, Lewis has okayed a fortnight starting Oct. 7.

Paul Anderson, World's Strongest Man, Tries To Lift Some Show Biz Coin

Reno, April 9.

The world's strongest man, Paul Anderson, began a career in show biz last week, becoming the first sports figure to appear in a night-club with an act made up of a demonstration of his particular sports prowess.

The 330 pound Olympic title holder in weight lifting is making his nitery bow in the Skyroom of the Mapes Hotel.

Explaining his entry into show business, Anderson said he felt it was one way to popularize weight lifting, not only as a sport, but as an important conditioning for any sport. "The Russians have a million registered weight lifters," he said. "It's amazing that we can even compete in this Olympic division with our small interest in the sport."

He also frankly admitted, he had turned pro for money. "I went in debt $4,000 during four years of traveling abroad representing this country," he said.

Sandow, a figure built up by P. T. Barnum, was among the last of the "strong man" as such, but not to be compared to Anderson. Sandow was more the "body beautiful" type with tricks and gimmicks rather than legitimate

(Continued on page 75)

SOPH TO PLAY RANK THEATRES IN BRITAIN

London, April 9.

Sophie Tucker, currently appearing in cabaret at the Cafe de Paris, will do a week's stint at the Rank-owned, 3,000-seater Dominion Theatre in London commencing April 29. Her last British date will also be at a Rank theatre, the Odeon in Manchester on May 5. Also featured on the bill will be British songster Jimmy Young and Freddy Bamberger & Pam.

After her Sunday concert in Manchester, Miss Tucker will fly to Paris for a week's vacation before returning to the U. S. for a cabaret season at Las Vegas.

France's Coquatrix, on Visit Here, Bids Stars Get Hep to O'seas Rep

Many of the major American stars are unknown in France, according to Bruno Coquatrix, operator of the Olympia Theatre, Paris, who was in the U. S. last week on a talent buying trip. Coquatrix explained that many of the names that came up by way of stage and video haven't been able to acquire a reputation in the Continental countries unless they circulated via disks and films.

Coquatrix also cited the fact that the well established jazz names have very wide followings in France, even newer groups such as the Modern Jazz Quartet having attained a large set of adherents during its comparatively brief career.

Coquatrix has started negotiations for Judy Garland, who may play his house in November, and is attempting to get Harry Belafonte, Nat King Cole and Betty Hutton He has signed Duke Ellington for Oct. 23; Erroll Garner, Dec. 6; Billie Holiday, March 21; Freddie Bell & Bellboys, June 12; Diahann Carroll, Nov. 13, and the Malagon Sisters and Leny Eversong, dates for whom have not been worked out as yet.

Coquatrix feels that no theatre can maintain itself through the use of its own national artists only. He has played headliners from most of the European countries. He's very much of an internationalist in this respect with a belief that a star has to be international and work to as wide a variety of audiences if he's to grow as well.

Export of earnings is not a problem, according to Coquatrix. He says that half the earnings must be spent or kept in France, and the other half may be taken out. There is no French taxation of earnings.

Ringling Circus Back to Earth In Bid as 'Behemoth of the Buildings'

By LEONARD TRAUBE

In what seems a strange twist the behemoth of the circuses strikes a more traditional note this year. The twist is that what used to be the biggest of the big tops jettisoned the age-old canvas to stake its claim as a tentless giant playing arenas, auditoriums and some "under the sky" dates at ballparks and fairgrounds. So while Ringling Bros. and Barnum & Bailey has gone out of the construction ("puttin' up and tearin' down"), railroad, restaurant and hotel businesses, it has embraced a pattern in the ring that almost is reminiscent of the garland entry, of John Ringling North as the modern circus pasha.

It may not be so curious at that. Although New Yorkers could not care less, since the tented phase of the Ringling show was always something for the outlands and not for them, it is clear that the format at Madison Square Garden, where the troupe opened last Wednesday (3) for a 40-day run, is styled strictly for brick-and-mortar.

From time immemorial, the Garden premiere has always had a strong complement of extra-added acts, primarily to square the high scale ($6.50 top this year as in recent seasons); the post-building tented tour always had to be revised and re-routined both in spread-layout and sequencing for adaptation to the sharply different conditions that then obtained on the road. This season, there are no such extras or salad dressing. The technique seems to be to use the Garden to shape up the actual arena safari.

In going hardtop Ringling will be challenging indoor circuses sponsored by Shriners and other bigtime auspices back to the end of World War I and with particularly dreadnaught boxoffice for at least a quarter century. North & Co. thus will often vie for dates and priority—perhaps not this baptismal season but surely later—with such established indoor enterprises as Polack Bros. Circus, the Hamid-Morton Circus (George A. Hamid, the GAC-Hamid head and veteran outdoorsman kingpin), Frank Wirth (Hamid's ex-partner) and other longtime impresarios of the domed tops.

Although these others have been playing the circuits over the years, North enters the arena, in the literal as well as figurative sense, with the most magical of all titles. Even without the big top, the menagerie tent, the messhall, the 80 or so railroad cars with their sleeping accommodations thereon, Ringling-Barnum & Bailey is still The Greatest Show On Earth.

Nonetheless, the Ringling empire has no corner on acts and with the personal accommodations vanished, North will have to compete on a more equal basis as to salaries, plus the worrisome intramural relations as to consecutive engagements.

July and August were originally announced as "at liberty" periods, since the show would play up to June in airconditioned spots, skip the dead of summer, and resume in the fall. August will not be a total loss, the show having been contracted to play afternoons at the Canadian National Exhibition, Toronto (with Bob Hope and another show afront the huge grandstand afterdark). This Canadian date spills over into early September.

With (a) established rivalry thus readymade on one side, the "new" Big Bertha is bound to be heckled, pecked away at and here and there possibly mauled by the (b) conventional little tenters on the other side. Smart operators will undoubtedly try to get into some if not all of the towns usually worked by Ringling, using their tented setup as an entering wedge for such of the population to whom arena circuses are furriners. For, plainly, the arena circus in this country has been built up largely through major organizational auspices of the Shrine-Elks-Moose (etc.) stripe who send their thousands of members out on the hustings to peddle tickets for charity's sweet sake and with some commission reimbursement for lodge brothers themselves.

That J. R. North does not regard lightly what he has embraced is evidenced in the fact that about 15 years ago he issued a ukase that none of his attractions could play the arena shows in the off-season. The directive raged as a hot issue most of one fall and winter season. North knew then that the Shrine annuals represented tall money from great throngs, and he did not wan this acts to be exposed through the country except under the Ringling pennants. In this way he would, in his style of thinking, protected his property even if that meant depriving acts of off-season money.

The 1957 show is more down to earth in several respects. North, as successor to the John Ringling and Sam Gumpertz regimes, who introduced, the Broadway element into circusdom via elaborate revue and musical comedy habiliments and talent, including the dubious innovation of sawdust splashed on the sod in multi hues which struck some observers as "incompatible color," has, for one thing, scrapped the sets and costumes of Marcel Vertes, the French impressionist painter. The Vertest type of esthetic decor may be the last of the pastel-pushing so characteristic of North's off-and-reign since his takeover in 1938. Delicacy has given way to bolder, more recognizable strokes. But while the layout is more in the tanbark tradition, the gargantuan aspect is occasionally in diminution, though still huge as befits the "greatest."

Where, in some years, the hippodrome track would see a gigantic array of dozens of elephants form a monster column, today the lumbering charges are down to a snappy 16 and some of them are of the baby variety and hence no longer the proverbial pachyderms ponderoso. So, too, the horse values, with but three or so Liberty nags against the dozens of yesteryear, and a smaller coterie of menage and equestrian hayburners.

These and some other departments are down to economical size, easier and less costly to transport, feed and maintain. This would dovetail with the changed budgetary requirements of a circus shorn of its canvas, flatcars, wagons, contracted choochoos and hundreds of other appurtenances.

While there are no really socko "let all eyes be upon them" acts capable of mccoy bellowing in the advertising, this year's spread has its share of thrills, beauty and color. In the tight wire display, attention focuses on the forward somersaulting of Tonito, with a mixture of other stunts carried out by Lola Dobritch, Lolita Perez, the

(Continued on page 75)

RINGLING BROS.-BARNUM & BAILEY CIRCUS

John Ringling North production, staged by Richard & Edith Barstow, directed by Barstow, designed by Miles White; general director, Pat Valdo; choreography, Edith Barstow; aerial director, Margaret Smith; musical director, Izzy Cervone; equestrian director, Robert Dover; songs, North, Tony Velona; orchestrations, Samuel Grossman; announcer-vocalist, Harold Ronk.

Acts: Trevor Bale's Tigers, Hugo's Animals, Albert Rix's Bears, Dipsy Doodle Divers, The Platos, Ninon Sisters, The Rixos, Miss Anotoinette, Miss Elizabeth, Paul Jung's Misfit Army, Edward Healey-Capt. Hugo Schmitt-Benjamin White Elephants, Galla Shawn & "Cherry Blossom Time," Tonito, Lola Dobritch, Lolita Perez, Dam Bros., Nock Trio, Parents-Bostock, Justino Loyal Troupe, The Kristensens, Valitha & Aldino, Four Hanels, Ivanovs Trio, The Trevors, The Goetchis, Kaicha Namba, Lou Jacobs' Midget Auto, Bob Top & Lauren, "Coronation of Mother Goose," Flying Alexanders, Flying Rockets, Lottie Brunn, Four Colleanos, The Bisbinis, The Budinos, Marilex Duo, Charles Moroski-Gina Lipowska-Marion Seifert & "Saratoga Racing Ball of 1913," Scipilini's Chimps, Schumann's Dogs, Hodgini's Ponies & Dogs, The Pascos, The Canestrellis, The Kayarts, Del Morals, The Rosarios, Yong Bros. & Sisters, Young China Troupe, Freddi & Son, Bokara Troupe, The Tokayers, Harold Alzana & Alzana Troupe, "Carnival in Venezuela," Clowns: Felix Adler, Otto Griebling, Paul Jung, Lou Jacobs, Paul Jerome, Albert White, Freddie Freeman, Amelia Adler, Arne Honkola, Jackie Gerlich, Bernie Klima, Joe Nawrath, Carl Stephen, Gene Lewis, Owen McQuade, Myron Or'on, Chick Burnes, Paul Wenzel, Burt Turner, Dennis Stevens, Paul Horumpo, Alvin Schwartz. At Madison Square Garden, N. Y., April 3-May 12, '57; $6.50 top.

Vaude, Cafe Dates

New York

Dominique headlining the Latin Quarter show starting tonight (Wed.) . . . **Duncan Sisters** returning to New York as headliners at the Palace starting tomorrow (Thurs.) . . . **Stewart Rose** to Blinstrub's, Boston, April 15 and is set for musicomedy roles in the Sacramento Music Circus this summer . . . Singer **Roy Gobey** being testimonialed at Arele New Roumanian on Friday (12) . . . **Dusty Brooks** down for the Stagecoach, S. Hackensack, N. J., April 12 . . . **Johnny Mathis** booked for Storyville, Boston, April 12, and moves to the Apollo Theatre, N. Y., April 26 . . . **Kovach & Rabovsky** down for a stand at the Municipal Opera House, Rio de Janeiro, April 16 . . . **Marge Cameron** started Monday (8) at Murray Franklin's, Miami Beach . . . **Geoffrey Holder** pacted for the Americana, Miami Beach, May 22 . . . **Stan Freeman** set for the Statler, Washington, May 20 . . . **Constance Moore** goes into the Eden Roc, Miami Beach, May 9.

Romo Vincent set for a stand at the Balinese Room, Galveston, July 18 to be followed by the Beverly Hills Country Club, Newport, Ky., Aug. 2 . . . **Hal Leroy** to the Beverly Hills, Sept. 13 . . . **Dick Shawn** signed for the Celebrity Club, Philadelphia, May 17 . . . **Johnny Hartman** an added starter at the Bal Tabarin, N. Y. . . . **Denise Darcel** to El Morocco, Montreal, June 3.

Chicago

Jimmy Ames booked into El Rancho, Las Vegas, for 10 days May 2 . . . **Idwin Corey** at the Black Orchid April 22-May 12 with **Mel Torme** . . . **Meg Myles** inked for Mr. Kelly's for two frames April 22 . . . **Katy Lee** tapped for London East, Detroit, May 20 for three weeks . . . **Julius LaRosa** booked for the first six days of Italian Festival, Maywood Park, Ill., Aug. 24 . . . **Rowan & Martin** into Chase Hotel, St. Louis, for two sets Oct. 11, followed by two frames at the Detroit Statler Oct. 28 . . . **Eydie Gorme** inked for two weeks into the Detroit Statler Oct. 14 and then at the Cleveland Statler Oct. 28, for two more . . . **Andy Williams** into Eddys', Kansas City, June 14 for two rounds . . . **Marty Brill** with **Chaya Nash** will work original musical comedy material with **Ray Brankee's** trio for six weeks at the Offbeat Room May 17 . . . **Gogi Grant** at Eddys', Kansas City, for two sets June 29 . . . **Don Cornell** for two weeks May 10 at Detroit's Gay Haven . . . **Peggy Seeger** sets up shop in Gate of Horn April 23 to pitch folksongs with comic **Shelley Berman** on the bill.

Hollywood

Mel Diamond and Sidney Miller will write and stage act **Donald O'Connor** will open at the Sahara Hotel, Las Vegas, April 23 . . . **King Arthur Walsh** playing a two-week stand at the Peacock Lane . . . **Frances Fay** opened a 17-day stand Friday (5) at the Black Orchid, Chicago, followed by two-week date beginning April 23 at the Town & Country, Brooklyn . . . **Gus Lampe**, entertainment director for the Cocoanut Grove, in Las Vegas scouting talent . . . **Gene Norman** inked the **Four Freshman** to open at the Crescendo April 26 with the **Dave Pell** Octet.

Montreal

Josephine Premice in the Ritz Cafe . . . **Maurice Rocco** and **Lolita de Carlo** headlining Mocambo show with **Jen Rogers** in Zebra Lounge . . . **Artie Dann** at Chez Paree . . . **Billy Eckstine** returning to Chateau Ste. Rose . . . **Wally Aspell** at Hala Hakala . . . **Jean Paquin** and **Denyse Angers** at Casa Loma . . . **Al Hibbler** in for a week at El Morocco . . . **Top Notes** at the Esquire . . . **Danny Goodman** playing the Penthouse . . . **Lord Caresser** at Clover Cafe.

Satchmo's 5G in Roch. With Symph on Bill

Rochester, April 9.

Louis Armstrong and his all-star group grossed a fair $5,035 at a one-nighter here last Monday (1) in the Eastman Theatre at a $2.75 top.

Rochester Civic Orchestra were also included on the program.

Breaking All Attendance Records in Europe

BILL HALEY and his COMETS

Stars of Columbia Pictures and Decca Records

NOW ARRANGING LIMITED

FEATURED

Ed Sullivan TV Show, April 28

Ray Bolger Telecast, May

1-Nite Tour Comm. May 11

Theatres — Auditoriums

Ballrooms — Parks

FOR PARTICULARS

WRITE • WIRE • PHONE

JOLLY JOYCE

Theatrical Agency

Philadelphia:

1001 Chestnut St.

Phone: WAlnut 2-4677

New York:

Hotel President (2nd Fl.)

PLaza 7-1786 & Circle 6-6800

HILARIOUS

MARGE CAMERON

HAS LAUGHS — WILL TRAVEL

Currently Headlining

MURRAY FRANKLIN'S, Miami Beach

• April 26th (2nd Return Engagement) 2 WEEKS TWIN COACHES, Pitts.

• May 13 (2nd Return Engagement) CASINO ROYAL, Wash., D. C.

• May 20th (Return Engagement) GLEN CASINO, Buffalo

Personal Management: BILL FOSTER 1650 Broadway, New York City

"Calloway . . . starring . . . keeps show moving rapidly . . . a show stopper."
— Paul M. Brunn, Miami Sun.

CAB CALLOWAY

Currently 15th Week

COTTON CLUB, Miami Beach

Mgt. BILL MITTLER, 1619 Broadway, New York

PROFESSIONAL COMEDY MATERIAL for all Theatricals

BILLY GLASON'S FUN-MASTER

The Original Show Biz Gag File

We Service the Stars

35 Issues $25 — First 13 for $7

Singly—$1.85 Each in Sequence

• 3 Parody Books, per Bk. . . . $10 •
• 3 Blackout Books, per Bk. . . . $25 •
• Minstrel Budget . . . . . $25 •

How to Master the Ceremonies $3 per Copy

• "The Comedian" Monthly Service • $15 per Year (12 Issues)

We Also Teach M.C.'ing and Comedy Let a Real Professional Train You

NO C.O.D.'S

BILLY GLASON

200 W. 54th St., N.Y.C. 19, Dept. V

Circle 7-1130

WHEN IN BOSTON

It's the

HOTEL AVERY

Avery & Washington Sts.

Every room newly decorated. Air conditioned rooms available.

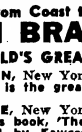
The Home of Show Folk

Entertainer Wanted

Musician (Guitar, Accordion or Piano Player) for hotel lounge in Monmouth County, year round. Room and board plus. State salary desired.

Write Box V.V. 60, VARIETY, 154 W. 46th St., New York 36, N. Y.

MOSS MAKES 1,000,000 PHOTOS FOR ELVIS PRESLEY



PHOTOS as low as 1c each Write for samples, prices.

MOSS PHOTO SERVICE

850 W. 50th St., N.Y. 19, N.Y.

PLAZA 7-3520

Since 35, Serving America's Stars

Also a feature picture story on Joan Brandon titled "Mysteries of Hypnosis" appeared in LOOK Magazine.

Critics from Coast to Coast say . . .

JOAN BRANDON is THE WORLD'S GREATEST HYPNOTIST

JOHN CHAPMAN, New York Daily News: "Joan Brandon is the greatest hypnotist I've ever seen."

BOB CONSIDINE, New York Journal-American: "Joan Brandon's book, 'The Art of Hypnotism,' is being published by Fawcett editor Ralph Daigh. First printing 125,000."

NORMAN WINTER, Show Business, Hollywood, Cal.: "The biggest attraction in town is Joan Brandon, hypnotist, at the Ivar Theater in Hollywood."

Currently KENTUCKIANA SHOW

(April 7th thru April 14th)

ARMORY, LOUISVILLE, KY.

Mgt.: J. BRANDON, 450 W. 24th St., N.Y., N.Y.

MALINI

The Unusual One Man Show

BACK FROM A 7-YEAR EUROPEAN TOUR

Phone Circle 6-6800

Back at the COTILLION ROOM

Hotel Pierre, New York City

2nd Return Engagement This Year

The Amazing and Amusing Stars of, "What's on Your Mind"

LUCILLE and EDDIE ROBERTS

Thanks to: STANLEY MELBA

Direction of: MUSIC CORP. OF AMERICA

Press Relations: FRANCES E. KAYE & CO.

Ringling Circus Back To Earth

Continued from page 74

Nock Trio, the Dam Bros. (This is a program listing; some acts are always missing or out of sequence at an opening.

In the riding department, it's veteran prankster-athelete Justino Loyal all the way on the barebacks, flanked by the smaller Parent-Bostocks and the Kristensens in the outer rings. In Display 13, the intermission's next-to-closing, the house is darkened as Bob Top & Lauren are spotlighted in a fast skating turn on a pedestal high aloft; it's a fine flash. The pair of flying-return acts are okay standards in the Alexanders and the Rockets, with Fay Alexander touted as performing the triple to a catch, but this was not essayed at preem.

The No. 1 thriller is Harold Alzana working without pole on the high wire with his Alzana troupe. He has a couple of gasp-raising solo innings, including foot-travel up an inclined wire to reach the working pedestal and a descent on same at the finish. In between, he works in the bike-and-trapeze pyramid as the act's resounding climax to snare enthusiastic applause.

The opener is characteristically exciting as per a layout of wild animals, with Hugo's elephant, zebra and llama a corking novelty in the middle ring and the flanking rings bearing such caged charges as tigers, worked by Trevor Bale, and a flock of bears, whipped by Albert Nix. A troupe of six carriers up in the stratosphere in diving to a net for a stirring solo display. In the trapeze stanzas there is some tiptop work by the Platos, Ninon Sisters, the Rixos, Miss Antoinette and Miss Elizabeth. Latter does an endoff leap from her perch to a trap deliberately missed; she's held by leg harness as the crowd roars. The Rixos perform agilely on an unsupported ladder aloft.

The acro-cyclists and bar artistes have a good inning, these encompassing the Four Hanels, the Goetchis duo, Valitha & Aldino (latter working barrels), Ivanovs trio and the Trevors, latter one of the few throughout (about five in all) with "first-time-in-America tags. In this stanza, Kaicha Namba has a crackerjack novelty, jumping up steps on his noggin—the crowd almost feels the bumps in this reverse pogo-sticking. The juggling jousters are featured by Lottie Brunn in her deft specialty, with the Four Colleanos (a magic circus-theatrical name via Con, Winnie, Maurice, et al.), Marilex Duo, the Bisbinis and the Budinos in the other rings & stages.

Stylish Chimps

Down the ways a piece, the big novelty is the imported Scripilini Chimps, six sensayshanal pranksters who beat the band, caper with edibles and cavort on parallel bars with stylish nonchalance. Two other good turns here in Schumann's pooches and the ponies & dogs of Hodgini, another trademarked circus family as to the surname. But as to those chimps, they're funny enough to rate solo and an announcement, which they get.

The perch-ladder specialists are oke standards in the yet Canestrellis, the Del Morals (or perhaps Morales), the Rosarios, the Kayarts and the Padcos. These are always interesting escapades to watch for their deftness and timing. Mixture of teeterboard stuff, trampolines and tumbling fronts equally skilled groups, Young China Troupe, Freddie & Son, the Tokayers, Bokara Troupe and, in the middle spot, Yong Bros. & Sisters.

The specs are showcases in part for impresario North, who with a new lyricist-cleffer on his team, Tony Velona (following the death of E. Ray Goetz, North's collab), has some rousing, romantic songs to punctuate the pageantry. At inaugural entry they've fashioned a themer, "Open the Window Wide." Later, the aerial production with a complement of 32 girls aloft in a great oval is "Cherry Blossom Time," with "Cherry Blossom" and "Dreamer" by the tunesmiths. Above center of the ethereal oval is Galla Shawn on the trapeze. She makes an attractive picture amid such focus and wins with a nifty head balance as a clincher. There's also sex appeal, including the oriental variety, on the two stages, with a dozen fillies thereon. These and the propmen with fancy duds complete a fine visual segment.

Second spectacle is "Coronation of Mother Goose," reminiscent of fairytale spreads of other seasons; new or old, it's a beaut and a swell item before the intermission. Song number is "Masquerade Ball," vocalled here, as in the other specs, by Harold Ronk, with resounding treatment.

Elaboration No. 3 is an equestrian and menage display billed "Saratoga Racing Ball of 1913," set off with the North-Velona "Clippity Clop" and Velona's "Lovers' Waltz." There's a paucity of Liberty horses, as noted—only a trio of the pompommed steeds—but elsewhere lotsa jockeys, fan dancers and some fancy dressage mounts making like the year depicted. Since this was Cancer Fund night, Belgian singer Monique Van Vooren and ex-Miss America Lee Ann Merriwether dressed up the display as carriage riders.

Ender-upper after a long procession of three and a half hours, to the midnight mark (openings are always rough and unready and this one was no exception, with sharp cutting indicated, as per usual) is a gay "Carnival in Venezuela," with animals, harlequins, etc., and a snappy tune, "Those Maracas from Caracas."

If the circus has gone back to some traditions, it is pronouncedly evidenced in the numbers by clown alleyites. Typical would be Paul Jung's Misfit Army, so old that it still treats World War I dogfaces, but always a laugh-getter; Lou Jacobs' Midget Auto nonsensicalities and the famous Ringling Fire Brigade. But for contrast, there's an up an at 'em Atom Audacity. Otto Griebling and Felix Adler, the hardly funsters, seemed everywhere—another expression of the orthodox.

Izzy Cervone's band works diligently, but much of the strains are uncircusy and offkey; a contrast with Merle Evans, longtime bandmaster. It could be that lots more rehearsal was needed.

Plenty of hoopla for the Cancer Fund benefit night, with well-knowns in the arena including Xavier Cugat & Abbe Lane, June Havoc, Lanny Ross, World-Telegram's Frank Farrell, Maggie McNellis, Alan Dale (a latecomer), Gypsy Rose Lee, Dagwood (Arthur Lake) & Blondie, Jan Murray, Vaughn Monroe, Hal March (emceeing a Caddy giveaway), Lynn Dollar, others.

D.C. AMPHITHEATRE SIGNS BOB HOPE

Bob Hope has been added to the schedule of the Carter Barron Amphitheatre in Washington, D. C. Comic will play a six-day stand at the outdoor spot starting Aug. 15, on a deal set by Steve Yates with the Feld Bros. who are promoting the series.

Hope, so far, has a slate of four appearances starting with the Washington date. He's also been pacted for the Canadian National Exhibition, Toronto, Aug. 23; York (Pa) Fair, Sept. 13, and the Eastern States Exposition, Springfield, Mass., Sept. 15. U. S. Air Forces Band will be on the bill with Hope at the Springfield stand.

Strong Man

Continued from page 73

weight lifting, Anderson's handlers said. Anderson, in comparison, holds 14 world records, three of them official A.A.U. records.

Anderson, 24 years old, first became known two years ago when he became a hero to the Russians by defeating them in competitive weight lifting and performing before audiences of up to 16,000. He was accorded a welcome few American's have ever experienced.

The attention the act has received is illustrated by the plans for Ed Sullivan to do a live remote out of the Skyroom of the Mapes, Sunday, April 14.

Brit. Strong Girl In Act

Glasgow, April 9.

Joan Rhodes, English strong girl who bends steel bars, breaks nails and tears up telephone directories, is set for a run of European vaude and cafe dates, including Lyons, France, for two weeks from April 15. She will play summer dates at Cannes, Nice, Monte Carlo and in Rome. Distaffer is also pacted for an engagement at the casino in Travamunde, on the Baltic coast.

Blonde glamor Amazon prefers tearing up English directories to those in Paris and N. Y. The Manhattan directory has over 2,000 pages, she says. So have those in Paris. The average London telephone book runs to only 1,120 pages.

Two 'Ice Capades' Units Seen Hitting Each Other In Same Area Bookings

Omaha, April 9.

The unusual ice show bookings by "Ice Capades" that had two units battling for biz within 60 miles of each other last month (the No. 1 unit in Omaha March 18-25 and the No. 2 outfit in Lincoln March 26-31) cost the No. 1 John H. Harris outfit as much as $40,000, local Ak-Sar-Ben officials believe.

It wound up with the top unit grossing $75,000 in 10 shows and attracting 37,000 people. This is down considerably from past years; however, the weekend biz suffered greatly when a snow storm affected out-of-town patrons.

In Lincoln, helped by the fact it was the first icer to play the new City Aud, the "International" unit did 38,000 people in eight shows for a gross of slightly better than $75,000.

Irritating local chiefs was the fact that the Lincoln show was billed strictly as "Ice Capades," never as No. 2 unit or as "International." Some of the top unit's stars said they received angry letters from fans who said they expected to see them in the Lincoln troupe.

Non-Refugee Hungarian Dancers Again Play Paris

Paris, April 9.

Hungarian National Ballet is at the Theatre Des Champs Elysees for a five week run after a tour of France. Company, consisting of 100 dancers, singers and musicians, had a season here in '55 at the Empire and was with the Alhambra-Maurice Chevalier show in December last. It's handled by Claude Giraud and Benjamin Carlin.

Troupe got out of Hungary during the revolution due to a commitment made prior to the uprising. However many are friendly to the Red government and troupe is in no sense "refugee."

No matter what the political aspects, this is a showy, dynamic group whose zesty folk dances have the simplicity and rigor to make this a colorful spectacle.

Olsen & Johnson's Venture Into Miami Nitery Biz a Costly Comedy of Errors

Miami Beach, April 9.

The Hellzapoppin' Club, Ole Olsen and Chic Johnson's entry in the annual cafe sweepstakes here, won dubious distinction this week by winding up lone casualty of the late-ending season, with the comedians taking it on the chin for an estimated $60,000 during their try at ownership of their own spot.

The duo's fling at owning a club in which they installed their self-starring show wound up in a comedy of costly errors, post-mortems revealing a tale of padded bills, auditing discrepancies and finally, discovery that they employed three rival press agents during one period, none of whom had consulted the other in the promotional direction for the club.

In recent weeks, in attempts to straighten out matters, the comedians-entrepeneurs brought in Capt. George Maines, vet tub-thumper who invested some money in the project and then set about untangling the mixed-up status of the operation.

He found that, in one week, three different dinner policies had been advertised by the several rival press agents employed; the padding of bills by some staffers, with audit showing up kited costs and finally, took a survey of Beach hotel's superintendents-of-service, many of whom reported they didn't even know Olsen and Johnson were at the club in person; the few who did, claiming that on reading literature promoting party-tours, thought the team were also at a Beach hotel-cafe.

Gene Austin Booked

Gene Austin was brought in toward end of the club's short life, in fresh attempt to attract patronage with the lounge-adjunct of the spot turned over to him on a guarantee against percentage. He exited, after two weeks, to take up other commitments connected with his new RCA Victor platters and video show. The club folded same night Sonny Fox, replacing Austin, opened; additional woes came from the musicians union, involved in hassle on notices for their members already working the cafe and lounge.

Olsen and Johnson insist that the club has been closed temporarily; that it will reopen with new partner-management setup which will have vet restaurateurs Al Goldman and Nat Harris, old hands at directing business end of night clubs. Meantime, they've hit the road with their troupe, to make up losses incurred.

They have a five-year lease on the location, which calls for annual payments of $8,000; liquor and bar licenses are estimated as being worth $25,000 on today's market. The summer operation will not have fullscale shows, concentrating instead on a Trader Vic's type of dinery, featuring Polynesian cuisine. All bills, musicians and talent have been paid by the team, who figure the costly experience can still be turned into profit-making trails after fresh start and change of club's name.

Artists' Ball

Continued from page 73

ing covered the vast expanse of space with murals and mobiles to give a feeling of gaiety, an aura that was enhanced by the appearance of many from the gay set. As usual, they provided the bulk of the nudes.

The femme nudes were few and far between, even though Parrela Perry, the Queen of the Ball, got to that exalted position by her annual appearance in less than minimals. Two years ago, Miss Perry startled the assemblage by doffing a long cape and revealing a costume made up only of designs painted on in lipstick. Last year, she wore a few pasties, and now with a great honor coming her way, she dressed with great restraint.

However, with the vogue away from nudity, the Bal Fantastique is becoming more of a collection of ideas for costume designers. Some, such as the first prizewinner, a Korean group, showed fresh treatment of traditional Fareastern ideas. There were some near eastern ideas (booed because of the present political situation) that will find its way into nitery costuming once the political atmosphere clears. Another facet of these costumes that will make its way into the commercial marts is the clever use of cheap materials, such as plastics, paper, and body paints. These soirees are frequently forerunners of events to come in the fields of fashion and costuming.

This year's affair, was aided by a tremendous bit of publicity engineered by Doc Calhoun, and press coverage was extremely wide.

The Bal Fantastique is becoming less an exhibitionistic event (although it's still a considerable romp for many) and more a gathering place of unusual ideas in the field of design, many of which ultimately are translated into commercial ideas.

Elvis Presley Mops Up 308G in 9 Days; Police, Press Almost Outnumber Kids

Elvis Presley pulled a solid $308,000, after taxes, for his nine-day tour, ending in Philadelphia over last weekend (5-6) with a $40,000 gross for four performances. Boxoffice breakdown of the rest of the tour is as follows: Chicago, March 28, $32,000; St. Louis, March 29, $27,000; Fort Wayne, March 30, $27,000; Detroit, March 31, $53,500; Buffalo, April 1, $27,500; Toronto, April 2, $54,000; and Ottawa, April 3, $27,000.

In addition to the ticket sales, programs and souvenir sales netted $20,000. Arthur Schurgin and Lee Gorden co-promoted the tour.

32G for 2 in Ottawa

Ottawa, April 9.

The Elvis Presley show grossed just under $32,000 for two performances here last Wednesday (3) at the 8,500-seater Auditorium. About 1,400 came by chartered trains and buses from Montreal (where three auditoriums had refused to book the show), and around 300 from N. Y. State, Vermont and Maine. There were 3,500 for the 5 p.m. show and 8,500 for the evening performance.

Afternoon crowd would have been larger but for active Roman Catholic school opposition. Separate school board passed a motion to "discourage" pupils from attending the show. Notre Dame Convent asked its 400 students to sign a pledge not to take part in the reception for Presley or to attend his performances.

Throng, mainly teenagers and four-fifths female, was generally well-behaved, and no serious incidents occurred. But they screamed and squealed all through their idol's vocalistics, apparently satisfied to see him smile, stamp, shake, wiggle, grind and, discreetly, bump in his sequined gold boudoir jacket and tight-seated black satin pants. They subsided for a moment when he sexily sashayed to the piano for four bars of "Blueberry Hill," a tune usually associated with Fats Domino (who heads the Auditorium's next r. & r. show, April 17).

Thirty uniformed cops kept the kids out of the aisles most of the time, and stemmed the frenzied rush to stage as Presley left. There were also many plainclothes detectives and members of the morality squad. No complaints from latter, management said.

Besides the nurse in attendance there were two volunteer St. John Ambulance Society brigades (four persons to a brigade) on hand. Only casualties were one girl in a faint, and a cop's arm slightly hurt in controlling the mob.

Eggthrowing In Philly

Philadelphia, April 9.

Elvis Presley drew headlines and approximately 15,000 fans, who paid $40,945 to hear the rock 'n' roller at four performances in the 6,500-seat Arena here. Ticket prices were scaled at $2, $2.50 and $3.50 and the two Friday night shows each drew less than half a house. The Saturday matinee got the heaviest play, with an audience preponderantly young and femme.

The Saturday evening show was marred by an egg-throwing incident, which resulted in the arrest of four youths, all from New York and students at Villanova University. None of the hen fruit struck the singer, although one of the eggs landed in the Presley guitar. The students were arrested and charged with disorderly conduct.

Elaborate police arrangements found 130 traffic cops, highway patrolmen and crime prevention squadders at the Arena. The press turnout was special, with more than 100 reporters, cameramen, newsreel photogs and radio and tv broadcasters present—a larger local contingent than greeted the President here during the height of last fall's campaign.

Amin Bros. Add to Int'l Complications With U.S. Return; Face AGVA Ire

The Amin Bros., the Egyptian risley turn that put King Ibn Saud of Saudi Arabia on the unfair list of the American Guild of Variety Artists, has turned up in the U.S. to further complicate international affairs. Duo reported for work at the Home Show, Houston, which started Friday (6). Duo failed to keep their date at the Home Show in Dallas for the same promoter when Saud held them over in Saudi Arabia long enough so that they couldn't play the date. As a consequence, union put the monarch on its verboten column.

Show promoters have already filed with the union for a claim against the Amin Bros. Ops will send their $1,500 weekly pay check to the union for disposition.

Meanwhile, Jackie Bright, national administrative secretary of the Guild, has written to Saud informing him that he is morally responsible for the plight of the Amin Bros. and should take steps to reimburse them for any loss that may result because of his actions.

Cafe de Paris, London

London, April 2.

Sophie Tucker (with Ted Shapiro), Arthur Coppersmith and Harry Roy Orchs; $8 minimum.

Sophie Tucker, who describes herself as the only blonde to be preferred by two generations, dishes up a mixture of sentiment, sex and nostalgia in almost equal parts, and the customers are with her all the way. Her opening night ovation was more than unique—it was memorable. As she descended the stairs from the balcony to the main restaurant, she was cheered for minutes on end in a spontaneous demonstration of affection and admiration.

As a born trouper, she wastes no no time in getting down to business and her opening number acknowledges the ovation. "Starting All Over Again" has all the three basic ingredients and unmistakably cues the general tenor of her routine. And from there, in her vigorous, forthright style, without any apparent signs of strain, Miss Tucker proceeds to entertain and delight for a solid 45 minutes. A little on the long side, maybe, but the customers would readily have accepted more.

Her second number is "You Can't Deep Freeze a Red Hot Momma" and that leads the cycle of sex songs which include "No Business Like That Certain Business," "How to Hold a Man" and "A One Man Girl." The sentimental angle come from numbers of the calibre of "Take a Look at Yourself," while in the nostalgic department, Miss Tucker reprises some of the tunes she sung in prewar days at the Kit Kat Club, among them "Nobody Loves a Fat Girl," "My Yiddishe Momma" and "I Get Along With Me and Myself." By way of a diversion, she gives a two-language version of "Momma Goes Where Poppa Goes," singing it first to English lyrics and then doing a reprise in Yiddish.

In style, appearance and staying power, Miss Tucker doesn't seem to have changed much since she last played London some five years back. And she's certainly lost none of her popularity with the paying customers, which indicates healthy returns for her four weeks' season.

Ted Shapiro, an inseparable part of the act, is at the ivories to lead the resident Arthur Coppersmith orch in a smooth and fluent backgrounding. Harry Roy's orch is, of course, also on hand to share the dance sessions. *Myro.*

Reforma, Mex. City

Mexico City, March 31.

Hildegarde, Yervino Orch (6), Felipe Flores, emcee; $3.40 minimum.

In her first date here, Hildegarde delivered with her usual professional savvy. Well-costumed in a draped, gold lame dress, chanteuse certainly never looked handsomer. She doing big biz at the Hotel Reforma's Chanticlair Room.

After opening with a pair of sophisticated-type songs, including "All Men Want the Same Thing," she buckles down to the tastes of this spot and rocks them with the type of romantic ballads they want.

Particularly well received are the schmaltzy German numbers like "Lili Marlene" and "Vienna, City of Dreams." Latter part of show, singer runs through a group of French numbers again getting a heavy response. All of the clever patter that is standard with her routine is lost due to the language difficulties.

Lighting, staging, arrangements and sense of timing were excellent.

When she is not accompanying herself on the piano, Yervino's men backs singer with a musicianship often lacking south of the border. Felipe Flores was pleasant as emcee, setting a hightone mood for headliner. *Mayer.*

Statler Hotel, L. A.

Los Angeles, April 6.

Nelson Eddy & Gale Sherwood, Dick Stabile Orch; $2-$2.50 cover.

Singing used to be serious business with Nelson Eddy but now it's more of a lark and the floating population of middle-agers who take their libation and frolic at this tavern like it better that way. While Eddy is still the main attraction and name draw, not to be slighted is his glamourous singing partner, Gale Sherwood, who last season had considerable exposure on Max Liebman's NBC spex. It's an almost perfect teaming for both comedy and song, one complementing the other with rewarding effect.

For the three weeks of their downtown stand, the Eddy-Sherwood combo should bask in bumper business, the hotel being convention-booked and the Eddy name especially attractive to the femme contingent. Only in a few numbers does he really bear down as the booming barytone of old and to his credit it can be noted that he works hard at it and the tones still strong and rounded. His medley of songs from filmusicals he made drew ringing applause from those who remembered, which made up most of the sitters at Friday night's (5) near-packed Terrace Room opening. Previous night was a private party sell-out to conventioneers.

Eddy is at his best, in the modern manner, twitting himself and gaily romping with Miss Sherwood, who drew most of the looks when she effected a revealing costume for their "Desert Song" satire. The long kiss at the close should have been clocked for what must be some kind of record for sustained osculation. But Miss Sherwood is more than a looker. She has a fine flair for comedy and her voice at times soared over Eddy's, a rich, personalized soprano. For high comedy effect, Eddy imitated singers who have imitated him. To be sure he sang "Short'nin' Bread" and every slice was avidly devoured. Their "If'n" duet was hilarious hillbilly takeoff for change of pace from the early run of romantics.

Meanwhile, up on the bandstand Dick Stabile's crew did its usual competent job of backstopping the all-music act, which solos the bill. Ted Paxton tended the keyboard but Stabile got in a few comedy licks to warm up the audience. *Helm.*

Black Orchid, Chi

Chicago, April 5.

Frances Faye, Don Adams, Joe Parnello Trio with Frank Rosolino and Ray Chamberlane; $1.50 cover.

The Black Orchid has the current bill set up as a family reunion affair. Headliner Frances Faye packed the vestpocket pub for her first night with brother Marty Faye whose noontime radio show issues from the same platform, doing the intros.

The steaming lyrics rendered with Miss Faye's top salesmanship make a heavy imprint on this crowd. Vocal stylings heavily decorated by her own keyboard work and riffing plenty of effective phrases with Frank Rosolino's trombone and the rest of the musical backing glides swingy and easy into patter that keeps the stage under her sole dominion for over an hour with the audience wanting more. The reappearance of phrases from her top sender, "When It Goes, It Goes," gets recurrent mitting all through the show.

Deadpan comic Don Adams shows an effective flair for satire that stands him in good stead for his topical commentary or situational impressions. His turn on reading a novel or takeoff on the college football coach score heavy. Despite an evident case of opening night nerves he kept a tight grip on his listeners for a full 35 minutes.

Joe Parnello's trio supplemented by Rosolino's trombone and Ray Chamberlane's guitar served well for the Faye stint and provided the between acts sounds.

Mel Torme and Prof. Irwin Corey are set as the new lineup for April 22. *Leva.*

Ye Little Club, Bev. Hills

Beverly Hills, April 2.

April Ames, Dick Hazard, Bob Bates; minimum, 2 drinks.

In the nine months since she was "discovered" at a Studio Club show, singer April Ames has come a long way. Current stand at Ye Little Club marks a return to town after the usual swing around the cafe circuit and the results are readily obvious; she has acquired polish to complement a natural ease of manner and intriguing vocal quality.

At this Bevhills intimery, she's peddling four 15-minute shows nightly and her stints are skillfully keyed to the tete-a-tequila mood. Turn leans rather heavily on evergreens, as expected, but there's frequently an offbeat arrangement that adds voltage to the delivery and the pace is nicely staggered to maintain interest. Among her better items are such tunes as "Imagination," "You're Getting To Be a Habit With Me," "Almost Like Being in Love," the wistful "He Needs Me" and the exuberant "Sing You Sinners" that is an effective closer.

A pixie quality and a feeling for lyrics are additional assets parlayed to strong response. Throughout she gets strong backing from Dick Hazard on piano and Bob Bates on string bass and the duo provides the interim music that keeps both conversation and drinks flowing. *Kap.*

Tropicana, Las Vegas

Las Vegas, April 4.

Monte Proser production of revue starring Eddie Fisher; music and lyrics by Gordon Jenkins; additional lyrics by Tom Adair; staged by Earl Barton; settings by Glenn Holse; costumes by Billy Livingston; features Elaine Dunn, Jack Costanzo, Tybee Afra, The Cheerleaders (4), Ben Dova, Ken Remo, Jody Logan, George Marcy, Judy Guyll, Adam Brian, Stuart Fleming, Nat Brandwynne Orch (18); $2 minimum.

Simultaneous debuts of Eddie Fisher and the new Tropicana Hotel has given Las Vegas something new in the way of entertainment—a completely original musical revue, bulwarked by a top name, lavishly mounted and excellently produced to provide an even 100 minutes of appeal. It is a ringsider's delight, enhanced by some of the most beautiful girls ever undraped in Las Vegas, and is weakened only by over-emphasis on song and dance that dominates the 45-minute span before the star appears.

One thing is immediately evident; Eddie Fisher's long-delayed Las Vegas bow was well worth waiting for, both from his and the audience's standpoint. He has never been better than in this setting; he is singing better, is more at ease and has developed some simple touches of humor in his presentation that stir immediate audience interest. On the opening show, on the debit side, there were occasional lapses into semi-dialect material that should be quickly expunged since they fit neither him nor the room.

Fisher's hourlong stint is a wrap-up of many of his top disks, like "Cindy," "Anytime," "Dungaree Doll" and others, plus an Al Jolson medley that is excellently executed. Occasionally, he's backed only by Eddie Samuels at the piano, but for the most part Axel Stordahl batons the fine Nat Brandwynne orch through a series of excellent arrangements that showcase Fisher's talents.

This is no straight, standup singing chore; the act has been effectively staged by Nick Castle so that Fisher moves around to inject added appeal into his material, occasional eschewing the microphone to let loose. Among the better items on the agenda are "Bring Back the Thrill," the "Get Your Paper" specialty written by the late Jerry Ross which Fisher first performed on the borscht belt, and the hometown tribute "Philadelphia," which is just corny enough to be good.

Fisher comes on after an eye-popping array of productions, many enhanced by the use of a rear-view color projector which sets the stage for the numbers written by Gordon Jenkins and Tom Adair. Standout of the initial portion of the program is pert Elaine Dunn, who has the unmistakeable glitter or stardust in her eyes. A skilled singer and good dancer, she socks over "I Feel Like a New Man" to ecstatic response and then wins added plaudits with a dance routine with Dante DePaulo, a fine hoofer, highlighted by a challenge dance with the performers facing each other some 75 feet apart on the "surrounds" which give the mammoth stage an extra horse-shoe effect.

There is also an excellent "bad girl" dance by Tybee Afra, an electric dancing personality whose work is throbbingly underscored by Jack Costanzo's great bongo work. Other highlights are the knockabout acrobatics of Ben Dova, the familiar, standout material getting a new lift via a calypso background; fine dueting by Jody Logan & Ken Remo and the top-notch vocalizing by the Cheerleaders and dancing by Judy Guyll, Adam Brian, Stuart Fleming and George Marcy.

Monte Proser's great taste and care in selecting the beauties for his line is matched by the skilled presentation of them, both on the center stage and on the surrounds, to give an added glamor to the layout.

Production reflects top credit all around, particularly to Jenkins for a score and lyrics that capture the Las Vegas flavor, and to Adair for additional lyrics.

Staging by Earl Barton is a top-drawer job of meshing the component parts of the revue into a swiftly-paced offerings and the settings by Glenn Holse and costumes by Billy Livingston, executed by Berman costumes, add excellent visual appeal. *Kap.*

Colony, London

London, April 5.

Sandu Scott, Felix King and Don Carlos Orchs; $5 minimum.

Sandu Scott, another newcomer to the London cafe scene from New York, has a natural advantage which plays a major part in her performance. The blonde chanteuse has striking good looks, is handsomely and tastefully gowned and immaculately groomed.

Being so easy on the eye puts the customers in a receptive mood and her sophisticated style and neat routine is geared for the supper trade. With a pleasant voice, she delivers a varied songalog, which strikes a note of some originality. She's strictly a special material gal and should pay more attention to this.

She sets a gay mood with her opening number, "If You're Feeling Blue," and holds that note throughout her stint. Cute entries include "Someone to Scratch My Back" and "Silks and Satins." Her own version of "If I Can't Take It With Me, I Ain't Gonna Go" hardly stands comparison with the rendition of a similar number by Eartha Kitt. Easily her best song is her closing calypso, which she sells with personal charm.

Miss Scott, in for a four weeks' run, is given the usual quality musical support by Felix King's resident orch. *Myro.*

Flamingo, Las Vegas

Las Vegas, April 5.

Pearl Bailey, Louis Bellson & Quintet, Condos & Brandow, Mary Menzies, Don Kirk, Flamingoettes (9), Louis Basil Orch (14); $3 minimum.

The casual, relaxed manner of Pearl Bailey, which makes the charm of the songstress more apparent with each return to the Flamingo Room, is again providing top-level entertainment here. From her entrance, when she interrupts Don Kirk's high-pressure introduction and tells him to make it simple, through faves like "Solid Gold Cadillac" and "Tired," and down to the finale when she does a bit of okay terping with the entire cast, Miss Bailey has the audience under her spell. The room is ideal for her informal dialogue with individual fans, which warms the session as if it were a private house party.

Contrasted to the soft approach of the show's singing star is the act presented by Louis Bellson and his modern jazz quintet. Bellson's exciting drum solo is supplemented by the solid trumpet of one of the best horn men in the biz, Charlie Shaver, and such outstanding swing vets as Bill Cronk on bass, Lloyd Phillips on piano, and Eddie Wasserman on tenor sax.

The rapid & tricky hoofing of Steve Condos & Jerry Brandow bring the lads maximum salvos. The talented team add variety to its offering with the songs, impreshes, and pianistics of Brandow.

Producer Hal Belfer holds over his popular calypso production number for this four-framer which is backed with tuneful flair by Louis Basil and his orch (14). *Duke.*

Lake Club, Springf'd, Ill.

Springfield, Ill., April 2.

Joann Miller, Dorothy Kramer Dancers (4), Buddy Kirk Orch (8); $1.20 admission after 8 p.m.

Songstress Joann Miller's five day stop at the Lake Club as a stopgap attraction between the departure of comedian Harry Jarkey and arrival of Meg Myles should earn her a comeback booking. The statuesque brunet gained resounding mitts which should be larger on her next visit if word-of-mouth is translated into boxoffice power.

A newcomer to the chanteuse circle, Miss Miller is a versatile performer who apparently hasn't settled on her particular niche. She runs the song gamut from svelte and bubbling Hildegardisms to a raucous Kaye Ballardish impresh of Bessie Smith. The latter number, "Pigfoot and a Bottle of Beer," turns Miss Miller from a cool chirper to a redhot mama. Either way, she manages to be appealing.

A standout turn comes in a self-penned item called "Tragedy in Trinidad." Its rhythm, of course, is calypso. The tune isn't much, but the lyrics are earworthy for devotees of sophisticated sex.

At show caught, Miss Miller lost her audience in a French edition of "Autumn Leaves." The rendition is nifty for hotel rooms, but the Lake Club clientele ne savez pas. Even Hildegarde has trouble with her pigeon parle here. Definitely on the plus side is her tall, well rounded figure. She wore a scarlet chiffon item with flowing panels, replete with elbow length gloves.

Her stint was sandwiched by the Dorothy Kramer Dancers who opened with a precision tap routine featuring Bill Drew and closed with a "Blues in the Night" bit on the "Man in the Raincoat" order. Buddy Kirk's orch backs the layout effectively. *Wayn.*

Mocambo, Hollywood

Hollywood, April 5.

Frank Sinatra (accompanied by Bill Miller), Paul Hebert Orch (26); $5 cover.

It must be a decade since Frank Sinatra had a smash disking of "All or Nothing at All," but the philosophy obviously has stayed with him. As a result, his nine-day stand at the Mocambo as a tribute to the late Charlie Morrison is no brushoff appearance; rather, it is probably the best single nitery stint in local annals, a smash example of showmanship and singing skill cleverly packaged and delivered with ease and artistry to provide an exciting evening for ringsiders.

Friday (5), at an everybody-who-is-anybody opening, Sinatra was on for a staggering 75 minutes, all but about three of them devoted purely and simply to singing. And after 22 songs (23 including a "Happy Birthday" tribute to Spencer Tracy at ringside), when he wound his stint with a simple "I've had it," he appeared to be the only one in the room who was surfeited.

Sinatra brought in 21 musicians, including seven fiddlers, to augment the Paul Hebert orchestra for his stint and he's doing his own conducting with only an occasional assist from Bill Miller at the piano. The turn has been cannily conceived to range from bounce to ballad, all delivered with polish and the vocal flavor that has been the Sinatra hallmark. Some of the lyrics have been slyly amended with high good humor to provide an extra jolt from oblique references to some of his own personality traits.

There isn't a hit parade tune in the lot (the newest being "Alright with Me" from "Can Can") but the songalog is a veritable cavalcade of the best material of the last two decades. There are, of course, the expected Sinatra tunes like "Foggy Day," "Funny Valentine," "Violets for Your Furs," and a barrage of monumental melodies including "At Long Last Love" "I Won't Dance," "One for the Road," "Just One of Those Things," "Little Girl Blue," "Every Breath I Take," "How About You" and "Lady is a Tramp."

For the Sinatra stand, the house cover has been advanced to $5, but there'll be no complaints—and, undoubtedly, SRO business. He deserves it. *Kap.*

Birdland, N. Y.

Maynard Ferguson Orch (13) with Jimmy Ford, John Bannister; Julian "Cannonball" Adderly Quintet, Phineas Newborn Quartet; $1 admission, $2.50 minmum at tables.

The Birdland has gone in for one of its infrequent displays topped by a large musical organization. Now probably the foremost laboratory for the testing of new musical sounds and aural adventures, the Birdland provides a fairly fullbodied display that keeps the galleryites interested and the more affluent table occupants engrossed.

The big band, these days, is generally an economic liability. Except for one-nighters, there are few permanent locations where they can settle down for a comfortable and prosperous run, and the demise of the bandshow policy in theatres has removed a major source of the tall coin. Consequently, few maestri have come up through this medium of late.

In Maynard Ferguson, who has organized what is billed here as the Birdland Dream Band, the spot has snagged a musician who has made his reputation in the small outfits. He has enlarged to kingsized proportions and has come through with an outfit that, while still in an experimental phase of its career, has a sufficiently solid base of a richly textured sound. Through a mixture of four reeds, three trumpets and two trombones, with Ferguson alternating between both brass components, along with three rhythm, a feeling of excitement is created. There's a hearty feeling about the music that recalls some of the bands in the golden era of band music, circa 1936, and yet with sufficient modernism to give a new feeling. The outfit has already done some pressings for the Vik label.

One of the top talents in the outfit is tenor saxist Jimmy Ford whose influence is predominant in the reed section. John Bannister at the piano is another valuable contributor. Ferguson's podium demeanor still leaves a lot to be desired.

For the small, highly volatile groups there's Julian "Cannonball" Adderly, who dominates his quintet from the sax and who does some highly interesting work. Another outfit offering excitement is the Phineas Newborn Quartet (piano, bass, guitar, drum). *Jose.*

House of Vienna, N. Y.

Lili, Astrid Neilson, Rudy Barron, Ralph Heinemann, Bob Farrel. Louis Steiner; $4 minimum.

George and Theresa Eberhardt have been pioneers in the mittel-Europa-motifed niteries and are back on Manhattan's East 79th St. with a new establishment, the House of Vienna. Prior thereto they were identified with the Grinzing, situated directly across the street, but they sold out some years ago for reasons of health. As the Vienna tag indicates the accent is on the gemutlich motif, a blend of Austrian, German and Hungarian cuisine (the groceries are excellent) and ditto in the divertissement. Although it just happens that Lili, the headliner, is a French multi-lingual thrush (no relation to the equally Gallic Lilo).

Eberhardt is a hearty host, in keeping with the warm atmosphere of his Danube-keyed restaurant, and for a relatively moderate tab (despite the 20% tax that must obtain in operations of this nature) beaucoup fun and dining can had for under $10-a-head.

Show is sprightly, well-blended, and thoroughly professional. Emcee-violinist Rudy Barron is an attraction all by himself with one of those compelling gypsy violins that are made order for an atmospheric spot like this. Blonde Astrid Neilson sings excerpts from musical comedies by Robert Stolz and Rodgers & Hammerstein in authoritative and appealing manner. Parisian diseuse Lili is equally effective with her Seine repertoire. Ralph Heinemann, accordionist, Bob Farrel, singer-guitarist, and pianist Louis Steiner round out the musical backstopping along with their own specialties.

Manner in which these East 79th St. and the Yorkville (86th St.) Deutsche spots do solid business may be part answer to the "nervous" boxoffice in the plusher midtown boites. East 79th St. presents an imposing row of magyar and Viennois bistros, each with quasi-name or regionally appealing show fare consistent with the atmosphere, and all seemingly getting a steady following, not only from the upper east side residents but drawing from all over. They certainly have special appeal away from the conventional, stylized or overly familiar patterns of the midtown standbys. The Eberhardts' restful restaurant, tastefully decored, is especially unique in that category. *Abel.*

Eddys', K. C.

Kansas City, April 5.

Pepper Davis & Tony Reese, Terri Stevens, Pin-Ups (5), Tony DiPardo Orch (8); $1-$1.50 cover.

Return of comics Pepper Davis & Tony Reese and initial entry of songstress Terri Stevens make just the right combo, and the Eddy Restaurant has a bangup 60-minute show for the two-week stand. This is a show to please most any customer, and is sure to do some biz for the de luxe little club. It's one of the best entries in many weeks because the comedy turn is very funny and the songstress is both beauteous and talented. Add to this some fancy backing by the band and a pair of first-rate routines by the five Pin-Ups.

Miss Stevens follows the line opener to warble a variety of tunes, with some emphasis on the uptempos. She has items from "My Fair Lady," a full-blown arrangement of "Temptation" on which her pipes play the maximum impact, and "Rain, Rain, Rain," a jazzy spiritual, among others, to fill her 20 minutes with high-style vocalling. Her allotment of charm adds much, and both vocals and poise are readily appreciated by the customers.

After a year and a half the Davis & Reese return is most welcome. The interlude has added polish and timing, as well as punch, to their turn, funny from start to finish. They have some telling ribs on quiz shows, crooners, the punchy fighter, and for good measure add some straight fillips that set off the turn. Reese is in the groove with his vocal of "Fools Rush In," and their duet in drumming as a finale wraps it up. Show runs through April 18, followed by Rusty Draper in a return. *Quin.*

Hotel Barclay, Toronto

Toronto, April 5.

The Hi-lites (3), Heller & Helene, Donna Miller, Dennis Stone's CBC Orch (9); $1.25 cover.

Bill Gold has whipped up a fast-moving 50 minutes of nitery diversity that is giving the customers plenty for their cover charge. Toppers are The Hi-lites, male singing trio on for a bouncy opening of "Just Smile" and then into a zany 10 minutes ranging from a takeoff on The Four Lads to Chinese war chants. Trio also throws in a fast calypso of "Everybody Drinks Vodka," switches tempo to "Carolina in the Morning," this with straw hats and walking sticks for a rock 'n' roll treatment, with songster-comics over to a hefty reception and proving that this is a hep singing and crazy combo with controlled but voluminous voices.

Heller & Helene, ballroom dancers, are also over big with their opening "18th Century Ballroom" and then into "Nostalgic Waltz" and a comedy switch to "Park Avenue Polka," their Latin-American styling of "El Cumbachero" and an imaginative finale of "Parisian Tango." This is a fine team of dancers, with the tall, dark-haired male aptly complementing his redhead femme opposite for elbow catches and shoulder lifts.

Other redhead on the bill is soprano Donna Miller for her "Fair Lady" medley, a nostalgic "Paris in the Spring" and a tempo switch to "I Love to Love," this in shout style to rock 'n' roll rhythm.

Dennis Stone's CBS orch lends admirable backgrounds. *McStay.*

Upstairs At The Downstairs, N. Y.

Stella Brooks, Daphne Hellman, Blossom Dearie, Jimmy Stutz; $1.50-$2.50 minimum.

Julius Monk has turned an average Sixth Ave. watering hole into a charming tippling palace that accents taste in decor and entertainment. Offbeat tag for the room stems from the Monk-operated cellar club below, simply called The Downstairs. For the record, Upstairs At The Downstairs is on the site of the Playgoers Bar.

It's a miniature room with small —and not too many—tables, and with a long bar taking up lotsa space at one end of the room. It does, however, have a warm and intimate quality and serves as excellent setting for the songs and instrumentals dished out by the trio of distaffer headliners and utility bassist Jimmy Stutz.

Stella Brooks again shows off plenty of wit and style in her songbag and comic impressions. She fools around with such as "The Lady Is A Tramp," "Pennies From Heaven," "You're Blase" and "You Forgot Your Gloves" for big results. Occasionally, she throws in an obscure reference but the friendly hipsters at the tables eat it up. Her impressions of screen stars via a malleable felt hat is a knockout bit.

Harpist Daphne Hellman creates an intriguing spell with a stylish workover on the strings. She brings a new dimension to the standards and sets up an appealing mood as she toys with the classic Scarlatti style. The jazz mood is in the hands of pianist Blossom Dearie who occasionally spreads out into a vocal accomp. She's got a fine rhythmic touch and bounces across such items as "Everything I've Got Belongs To You," "I've Taken A Fancy To You" and "Ooh-La-La" with charm and with obvious understanding of the beat.

Stutz keeps the girls happy with his nifty bass accomp. *Gros.*

Steuben's, Boston

Boston, April 4.

Danny Dillon, Patti Cates, Don Dennis, Gloria & Jimmy Vincent, Tony Bruno Orch (5), Harry Fink Trio; $2.50 minimum.

Danny Dillon scores with slick impresh bits, some sock piping and an Elvis Presley routine. Dillon, heading the show which opened Thursday (4), for two frames, rocks the 450-seater in boff fashion. Best of his carbons, which include Durante, Frankie Laine, Vaughn Monroe among others, is Bing Crosby. However, his double bit of Durante seguing to Eddie Jackson piping "Come Home Bill Bailey" is terrific. His takeoffs on the Mr. Magoo, Porgy Pig and other cartoon characters net strong returns. Unleashing a big voice, he's off on an Irish kick for maximum mitting and a very much okay Jolson medley. Patti Cates opens the show with slick and saucy acro flips finishing with a leap split to nice rounds. Don Dennis, singing emcee, starting his ninth anni in the room where he was booked orig for two frames, pipes "Big Wide Wonderful World," "I Love Paris" and "Chantez, Chantez" for top mitss.

Jimmy & Gloria Vincent, go over big with fancy cha cha and mambo terping. Their aud particeipation bit in which femme takes lad from aud and partner takes a distaffer from ringside is slickly handled. They're off to solid palming with a hot Charleston in zany costumes. Tony Bruno cuts the show with fine effect. Harry Fink Trio handles the dance interludes in nice style. *Guy.*

Sahara, Las Vegas

Las Vegas, April 2.

Lillian Roth, Jose Greco & Co. (23), with Lola de Ronda, Cee Davidson Orch (13); $2 minimum.

Sahara's current double feature of Lillian Roth and extra-added Jose Greco will not do any block-busting traffic into the Congo Room, although the Easter Week will hypo the average attendance.

Following the appearance of Greco and his large company, who wind up in a fury of spirited terps, Miss Roth is faced with a tough assignment, but she does manage to nail down attention although seemingly a little late. Canary's song-along is essentially the same as in past romps here, opening and closing with a memory lane kick of w.k. standards dating back into the '20s and '30s. Sock vignette is her "Let Me Call You Sweetheart," in which she persuades male ringsiders to come onstage for a dance set which encompasses everything from Charleston to Rock. It appears, however, that Miss Roth, even at the sacrifice of her now traditional exit through the casino, could be rerouted to the front of the show, allowing Greco to close.

Greco & Co. again show up here in a capsule version of their concert repertoire. Greco's deft interpretation of Spanish dance lore is telescoped into a racy, exciting pageant. He again relies on his fine cast of terpers, singers and guitarists to give scope to his performance. The fervor mounts as Greco and cast whip through their Latino colorations, highlighted by his now classic "Bolero" duet with Lola de Ronda, and climaxed by "Fantasia de Valencia y Aragon," latter employing full company for a thrilling finish.

Cee Davidson's orch failed to respond impressively to Greco's score opening night (2), seemingly lacking inspiration. Tootlers were not much more energetic during Miss Roth's turn, even though under the direction of star's music director, Bobby Kroll. Lydia del Mar 88ing and nimble guitaring of Carlos Ranos, Miguel Garcia and Manuel Hidalgo supply plaintive musical backdrop for Greco. *Alan.*

Mapes Skyroom, Reno

Reno, April 7.

Paul Anderson, Dave Barry, Skylets with Joe Kirtchen, Eddie Fitzpatrick Orch; $2 minimum.

The Mapes has taken a gamble with probably one of the most unusual acts in show business and has already won—even if the act should fold tomorrow. The booking of the world's strongest man, Paul Anderson, has received the attention of Life mag and will be televised live on Ed Sullivan's teleshow April 14.

The act itself comes off fairly well and will probably do good biz for its first engagement. Mainly held together by the wit of Dave Barry, Anderson nevertheless shows that he can conduct himself in an entertaining manner with the dialog. He will grow smooth in short time. Anderson appears in his Olympic shorts and shirt, after an elaborate production introduction by chorus and singer.

He is unveiled holding a gigantic bar bell which Barry immediately relieves him of with one hand. This starts the proceedings off lightly and Barry falls into some prepared patter with Anderson which comes off o.k. Sample: Barry: "How'd you ever get behind the iron curtain?" Anderson: "Lifted it."

Anderson appears well at ease answering some questions from the audience about his size and measurements and then issues a challenge for someone to match his strength in lifting $15,000 silver dollars. There seems to be enough challengers around to fill this portion of his act, especially with the $15,000 as a prize. The weight comes to over 900 pounds.

Barry takes over for his comic stint and rolls very well for an extra long period, hitting his peak with his tribute to the beautiful women in the house. The long workout is to give Anderson time to rebuild his strength with orange juice, milk, geletin etc.

Anderson's finale is lifting 15 members of the chorus and orchestra on a specially constructed platform. The buildup to this may be a little overdone with everybody milling about and marching to "When the Saints Go Marching In," with Paul Anderson going through the actions of playing a trombone. But there's no mistaking the spectacular nature of the finale.

The act stands as a curiosity feature and may be able to sustain itself for sometime on the nitery circuit. While Anderson takes fairly well to the ad lib and chatter he still needs someone like Barry to keep the thing moving. The questions from the audience could probably be moved to a later portion of the show to give people time to grasp the idea and raise questions in their minds.

Anderson is an authentic product and there may be a tendency to corn up the act. But it is based on curiosity and shouldn't be sold as anything else. Anderson can stick to his weight lifting and few exchanges, but any attempt to work him too much into routines may even kill the look of authenticity.

As the show stands built around him, it's bright and cute and not overdone. It has respectability now and can gain still more by knocking out such bits as Anderson's handling of the trombone. *Mark.*

Thunderbird, Las Vegas

Las Vegas, April 7.

Beatrice Kay, The Frantics, Rudenko Bros., Frank Verna, Line, Al Jahns Orch; $2 minimum.

The gaslight chirruping of Beatrice Kay gives the Navajo Room a nostalgic glow during the current fortnight. And, with the modern idiom maintained by The Frantics and the Rudenko Bros., entire combination promises to draw enough spenders for the run, although not in such numbers as pulled by the International Revue, which surrendered the marquee for this opus after enjoying a long spree here. As in the past, Miss Kay lends her throaty barroom growl to the almost forgotten era of the parasol and feathered boa, which incidentally are employed by Miss Kay as props. Her Gay Nineties songology runs the gamut of almost all the w.k. tunes of that day.

The Frantics are three guys who lard their instrumentals and comedics with wild madcap hocum. Many of the patterns are reminiscent of The Goofers, although The Goofers are in a class by themselves. Comedy is a little labored, but instrumentals come out okay.

The Rudenko Bros. are faves on this circuit, and their zingy juggling feats launch the show to a brisk start. International Dolls led by Mai Tai Sing are held over to augment the Thunderbird Dancers, adding sexy flavor to the show. Al Jahns Orch, still trying to get acclimated in his new roost at stage left, musicues without a hitch. Preeming as production warbler and emcee is Frank Verna, who should memorize his lyrics and tunes during rehearsal—not afterwards. *Alan.*

Blinstrub's, Boston

Boston, April 2.

Steve Lawrence, Wallace Bros. (2), Galli Galli, Gautier's Tally Ho, Moro Landis Line (10), Michael Gaylord Orch (10), Lou Weir, $2.50 minimum.

Big show layout with fancy production numbers by line lift this week's presentation to forefront. Steve Lawrence, big-voiced pops piper, belts a varied round for big mitting as headliner. Personable lad works to strong returns, heavily so on his disk tune "Pum Pa Lum." The 1,700-seater is apple pie for Lawrence, whose tv and disk ident brings out the fans, and he reaches every corner of the boite's upper and lower planes with ease. An aud participation bit in which he takes youngster from aud to stage to sing "Make Yourself Comfortable" is slick.

Fast impresh bits of Como, Sinatra, Sullivan and Eckstine are woven into "My Baby Cares for Me" to net rounds from the tablers and he's off way ahead with "Banana Boat Song."

Wallace Bros. open the show with some fancy hoofing and Moro Landis line comes up with best production number of season, plumes waving in myriad facets of electronic lighting with bodies of dancers blacked out.

Galli Galli takes over with his amazing sleight-of-hand, pulling chickens out of the air and mystifying with handkerchief, ring and stick, and money-changing tricks. He brings two members of aud onstage and bewilders them together with rest of aud with his switches. He gets salvos.

Gautier's Tally Ho, dog and pony act, familiar novelty here each season, nabs nice returns. Mike Gaylord cuts the show with a crips beat, and Lou Weir is pleasing at the organ in the dance interludes. Steve Lawrence exits Sunday (7); balance of show holds through the 14th, except for Gautier's Tally Ho which exits Sunday (7). Pat Boone opens Monday (8) and Bruxellos come in for the Tally Ho spot. *Guy.*

Dunes, Las Vegas

Las Vegas April 2.

Ben Blue, Barbara Heller, Ann Mason, Bob Douglas, That Haller Girl, Landre Verna, Stuart Morgan Dancers, 5 Boginos, Garwood Van Orch (12), Dunes Dancers (22); $2 minimum.

The Dunes' new show is labeled "Gags & Gals of '57" and follows the girlie-burley pattern set by its predecessor, "Minsky Goes To Paris." Ben Blue is starred in this one; the bare-bosomed babes are held over; various acts are separated by showgirls (22) in varying degrees of undress, but no strip-teaser a la Minsky appears.

Blue presents basically the same act he's done on his previous Vegas visits — the Chaplinesque tramp character, the mindreading bit (this time with a new straightman, Dick Bernie), and the byplay with his stock stooge, Sammy Wolfe. Opening night mike trouble plagued the proceedings, and the untrimmed acts caused the overlong show to bog down frequently, which didn't make for the breeziness such a production must have.

Highlight performance is given by a top-talented comedienne named Barbara Heller who socks with outstanding impreshes of Tallulah Bankhead, Judy Garland and Roberta Sherwood, which were rewarded with generous salvos. In the piping department, Ann Mason, an energetic pop-type warbler, pleases with her standard tunes, pretty face & legs; Bob Douglas is a good showman with a voice to match.

Dorothy Haller, billed as "That Haller Girl," does sexy torso gyrating with a Freudian approach to a prop feather. The terp team of Landre & Verna are graceful with smooth lifts, spins and slides, mixed with artistic acrobatics. More acrobatic hoofing is supplied by the Stuart Morgan Dancers (3) highlighted by a spectacular high dive by the femme member to one of her partners. The Five Boginos, three brothers and their two sisters, are familiar-type tumblers who flash with precision teamwork. Garwood Van orch ties the festivities together with aplomb. Revue is slated for six frames. *Duke.*

Fack's II, San Francisco

San Francisco, April 3.

The Lancers (4), Mel Young, Jack Weeks' Quartet; $1 admission.

Vestpocket show in this vestpocket nitery rolls into high gear when the Lancers, male Coral diskers, burst on customers with peppy specialty, "Straight Ahead." For nearly a half-hour thereafter they belt out vast variety of numbers, ranging from the swift-tempoed "Rock Island Line" through a limpidly beautiful "Never Leave Me." Versatility of group is underlined by fact that they do a real barbershop version of "Wait Till the Sun Shines, Nellie" just as well as they do their record hit, the combo of "It Happened in Monterey" and "Ramona." They rack a fat score.

Comic Mel Young does a record act—funny faces to other people's phonograph records. He draws some laughs, but desperately needs new material. Jack Weeks' group —piano, sax, drums, bass—is good. Show's booked two weeks. *Stef.*

Montague, Houston

Houston, April 2.

Dorothy Claire, Don Cannon Combo (5); no cover or minimum.

Appearance of comedy-warbler Dorothy Claire at Montague Club marks a change in policy for this downtown privatery. Club toppers say they plan to book name acts from time to time; and from patron reaction at Claire opener of two-week stint, move should be a pleaser.

The blonde singer had an explosive impact in cellar confines of 175-seater. She faced a tough battle in fight with three heavy pillars that bisect room, badly hampering vision, but came through strong with song and gag routines on cockney lady of the night and women's political convention. She has cast iron pipes and can make the walls vibrate without aid of mike. Power is added to special bit, "Thirteen Men—And Me The Only Girl In Town." "Love Me Or Leave Me" gets a bump & grind interpretation that brings howls from the boys in the rear. Singer may not have the trimmest figure in show biz, but gets most miles per bounce.

Miss Claire also honks on trombone in whipping up a political storm, and sings "Let's Put a Woman In The Whitehouse." Her 35-minute stanza goes twice a night until April 14; Don Cannon and his sidemen give fine support. *Burt.*

VARIETY BILLS

WEEK OF APRIL 10

Numerals in connection with bills below indicate opening day of show whether full or split week

Letter in parentheses indicates circuit: (I) Independent; (L) Loew; (M) Moss; (P) Paramount; (R) RKO; ($) Stoll; (T) Tivoli; (W) Warner

NEW YORK CITY

Music Hall (R) 11
Rockettes
Corps de Ballet
George Matson
Maita & Fernando's
Gloria Ware
Elizabeth Mannion

Palace (P) 11
Duncan Sisters
Mac & Lorraine
Lane Bros.
Hank Seaman
Joan Weber
Jay Jason

AUSTRALIA

MELBOURNE
Tivoli (T) 15
George Wallace
Maurice Colleano Co
Jim Gerald
Jennie Howard
Queenie Paul
Millie Hansen
Peggy Mortimer
Bill French
Edna Busse
George Nichols
Nanette Allan
Dawn Emms
Jack O'Dowd
Jimmy White
Noreen Carroll
Wheeler & Gloria
2 Randows
Jandy
Reg Park
Hill & Dale
Lita Martini
Bowery Piano 4
Gay Dogs
Dancing Debutantes
Enzo Toppano & Co
Flat Tops
Helen Pavette
SYDNEY
Tivoli (T) 15
Richard Hearne
Julia
Nicolas Darvas
Ross & La Pierre
Lane Bros.
Bob Bromley
Albins
Alwyn Leckie
Frank Ward
Daniel Davey
Lewis Jacob
PERTH
Majestys (T) 15
Johnny Lockwood
Bobby Limb
Bobby Gonzales
Rayes & Faye
Dawn Lake
Johnny O'Connor
Darryl Stewart
Edith Jukas
WELLINGTON
Grand (T) 15
K Dunham & Co.

BRITAIN

ASTON
Hippodrome (I) 8
Julie Mendez
Jimmy Mac
The Parisiennes
BIRMINGHAM
Hippodrome (M) 8
Slim Whitman
K & Alexis
Desmond Lane
2 Palmers
Roger Carne
O'Neil & Maig
Brockways
BRIGHTON
Hippodrome (M) 8
Lee Lawrence
Gilbert & Sylvia
Lenniz Jazz Gr
Kazan & Katz
Baker & Douglas
Rayner & Betty
Falcons
Ray Alan
COVENTRY
Hippodrome (I) 8
Jimmy Edwards
Lita Roza
Burdon Co.
Gaunt Bros.
Tommy Fields
J & S Lamonte
Granadas & Peter
FINSBURY PARK
Empire (M) 8
Mitchell Torok
Anton & Janetta
James & Co.
Pierre Bel
Henderson & Kemp
J & P Barbour
Roy Castle
GLASGOW
Empire (M) 8
Frankie Vaughan
McKennas
Billy Dainty
Skylons
Joe Church
King Bros.
Harry Worth
Keefe Bros. & A
LEEDS
Empire (M) 8
Tommy Steele
V & L Aubrey
M & B Winters
Josephine Anne
Reg Thompson
P & P Page
Leslie Hutchinson
Rita Martell
LIVERPOOL
Empire (M) 8
Platters
Denis Bros & J
Johnny Laycock
Joe Black
Chris Cross
Will Carr & Ptnr
Richman & Jackson
LONDON
Hippodrome (M) 8
Dave King
Shani Wallis
Andrea Dancers
Jones & Arnold
Los Gatos
Jimmy Lee
Palladium (M) 8
Frankie Lymon
G & B Bernard
Helene & Howard
Holger & Dolores
Canfield Smith
Hassani Tr
Gautier's Co.
Eleanor Gunter
Roger Price
Carden Dancers
Metropolitan (I) 8
Max Miller Co.
Jean Anderson
Georgette
Eva May Wong
Revell & Fields
Dior Dancers
Eddie Macdonald
MANCHESTER
Palace (M) 8
Johnnie Ray
Mantons
Vic Lewis Band
Grossetto & Gaston
Sally Barnes
Rey Overbury & S
NEWCASTLE
Empire (M) 8
Petula Clark
5 Martinis
Kenn Dodd
Brian Andro
3 Deuces
Donald R. Stuart
Joe Henderson
Jimmy Edmundson
NORWICH
Hippodrome (I) 8
Roy Rolland
Mundy & Earle
Harmonicats
Ellis Ashton
Elettra
Whiteleys
Zio Angels
NOTTINGHAM
Empire (M) 8
Max Wall
Terry Kennedy Co
Anne Hart
Jumpin Jax
5 Speedacs
6 Teen-Agers
SHEFFIELD
Empire (M) 8
Harry Bailey
Rhoda Rogers
George Meaton
Bob Grey
J Baldwin & Part
2 Rexanos
SOUTHAMPTON
Grand (I) 8
Ted Lune
Valerie Joy
Joyce Golding
Tony Stewart
Five Dallas Boys
Billy Maxim
Dua Russmar
Leslie Roberts
Television Girls
SUNDERLAND
Empire (M) 8
Nat Jackley
George Lacy
Dave O'Gorman
Ken-Tones
Marianne Lincoln
Captain Joe Wit
Hill & Billie
Willis
Curtis & Jee
GRANADA
Woolwich (I) 8
Maple Leaf 4
Dickie Dawson
Henri Vaden & P.
R & J Joan
Gillian & June

Cabaret Bills

NEW YORK CITY

Bon Soir
Phil Leeds
Kaye Ballard
Pellicia Sanders
Jimmie Daniels
Three Flames
Bruce Kirby
Blue Angel
Tom Lehrer
Ellen Hanley
Dorothy Loudon
Martha Davis
& Spouse
Jimmy Lyons 3
Charoas
Anny Kapitanny
Lili
Bela Babai Ore
Tibor Rakossy
Bill Yedla
Dick Marta
Chateau Madrid
Malagon Sis
Goyo Reyes
Jesus Sevilla
Curro Amaya
Olga Fernandez
Al Castellanos Ore
Luis Ortiz Ore
Copacabana
Will Mastin Trio
Gene Baylos
Dorianne Gray
Ron Beatty
Kathi Dean
Bud Spencer
Michael Durso Ore
Frank Marti Ore
Downstairs Room
Cell Cabot
Jack Fletcher
June Ericson
Gerry Matthews
Jullus Monk
Daphne Hellman
Stella Brooks
Blossom Dearie
No 1 Fifth Ave
Bob Downey
Harold Fonville
Hotel Ambassador
Chauncey Gray Ore
Jani Sarkozi
Gypsies
Quintero Rhumbas
Hotel Pierre
Jane Morgan
L & E Lubbock
Stanley Melba Ore
Alan Logan Ore
Joseph Sudy
Hotel Roosevelt
Eddie Lane Ore
Hotel Taft
Vincent Lopez Ore
Hotel St. Regis
Sheila Reynolds
Milt Shaw Ore
Ray Barl Ore
Hotel Statler
Ray McKinley Ore
Latin Quarter
Dominique
Isabel & Miguel
Georgia Reed
Kitty Dolan
Carmen Phillips
Trio Cottas
Syncopated Waters
Jo Lombardi Ore
B Harlowe Ore
Hotel Plaza
Margarita Sierra
Ted Straeter
Mark Monte
Park Sheraton
Mimi Warren
Spark Thurman
RSVP
Don Carey
Don Evans
Town & Country
Harry Belafonte
Burnell Dancers
Ned Harvey Ore
La Playa
Two Guitars
Kostya Pollansky
Dolores Dauphine
Leonid Lugovsky
Eugene & Sonya
Andrei Hamshay
Viennese Lantern
Monica Boyar
Barbara Kirk
Ernest Schoen Ore
Harold Sandler
Paul Mann
Village Barn
Norma Smith
Ralph Michele
Danny Davis Ore
Larry McMahon
Billy Kelly
Irving Harris
Village Vanguard
Mae Barnes
Lurlene Hunter
Charles Manna
C Williams Trio
Waldorf-Astoria
Juliette Greco
Varel & Bailly
Chanteurs De Paris
Emil Coleman Ore
Mischa Borr Ore

CHICAGO

Black Orchid
Frances Faye
Don Adams
Blue Angel
"Calypso Jubilee"
Count Tyson
Lady Sylvia Lord
Lady Venita
Calypso Trio
Al D'Lacy Ore
Blue Note
George Shearing 5
Mort Sahl
Chez Paree
Jimmy Durante
Sonny King
Jackie Barnett
Muriel Landers
Cernays (2)
Chez Paree Ador-ables (8)
Ted Fio Rito Ore
Cloister Inn
Chubby Jackson's Rascals (5)
Ruth Olay
Conrad Hilton
"Skating Memories"
Boyers (2)
Clifford Guest
Colstons (2)
Karen
Jo Ann McGowan
Bill Christopher
Paul Gibbon
Naomi Wold
"China" Clark
Ann Cucksey
Encores (4)
Frankie Masters Ore
Boulevardears & Dons (12)
Drake Hotel
Gale Robbins
Gate of Horn
Luc Poret
Gina Fraser
Glen Yarborough
London House
Chico Hamilton 5
Ahmad Jamal (3)
Mister Kelly's
Sarah Vaughan
Harry Slottag (3)
Mark Ferigo
Frank D'Rone
Palmer House
Lisa Kirk
Charlie Fisk Ore

LOS ANGELES

Bar of Music
Fulton Burley
Jimmie Shawn
Jerry Linden Ore
Ciro's
Lord Flea
Calypso Review
Geri Galian Ore
Felix Martinique Ore
Crescendo
Mary Kaye Trio
Ray Toland Ore
Interlude
Cal Tjader Quintet
Mocambo
Johnny Bach
Ann Mason
Paul Hebert Ore
Moulin Rouge
Kirby Stone 4
Statler Hotel
Wiere Bros. (3)
Dick Stabile Ore
Zardis Jazzland
The Treniers (8)
Seatman Crothers
Jean Turner

LAS VEGAS

Desert Inn
McGuire Sis
Bob McFadden
Art Johnson
Donn Arden Dncrs
Carlton Hayes Ore
Dunes
Ben Blue
"Gags & Gals of '57"
Barbara Heller
Ann Mason
Bob Douglas
Hallor Girl
Landre & Verna
Stuart Morgan Dcrs
Five Boginos
Garwood Van Ore
El Cortez
Jones Boys
Rand & Kane
Kenny Davis & Redheads
Buster Hallett Ore
El Rancho Vegas
Milton Berle
Betty George
Stan Fisher
The Dunhills
Metropolitan Sextet
Renee Molnar Dcrs
Dick Rice Orch
Flamingo
Pearl Bailey
Louis Bellson 5
Flamingoettes
Lou Basil Orch
Fremont Hotel
Ish Kabibble & Shy Gys
The Make Believes
Gayle Walton
Golden Nugget
Hank Penny & Sue Thompson
Nilsson Twins
Bob Keene
Jig Adams Dixie-land Band
Hacienda
"Can Can"
Denise Darcel
Kings TV
Cow Eyes Engler
Bruce Davis
Riviera
"Blackouts"
Ken Murray
Marie Wilson
Barry Gordon Dcrs
Dorothy Dorben Dancers
Novelites
Lenny Kent
Jaci Fontaine
Ray Sinatra Orch
Sahara
Lillian Roth
Jose Greco
Cee Davidson Ore
Mary Kaye Trio
Saharem Dancers
Sands
Nat King Cole
Sue Carson
Copa Girls
Antonio Morelli Ore
Allan Drake
Showboat
Roy Aubrey
Jill Adams
Taffy O'Neil
Gary Nelson
Showboat Girls
Mike Werner Orch
Silver Slipper
Hank Henry
Peep-etts
Boubouka
Jessica James
Barbary Coast Boys
Jimmy Cavanaugh
Sparky Kaye
Mac Dennison Slipperettes
Geo. Redman Orch
Thunderbird
Beatrice Kay
Frantics
Rudenko Bros.
Barney Rawlings
Thunderbird Dncrs
Al Jahns Orch
Tropicana
Eddie Fisher
Elaine Dunn
Jack Costanza
Tybee Afra
Cheerleaders
Ben Dova
Ken Remo
Jody Logan
Nat Brandywynne

MIAMI-MIAMI BEACH

Americana
Jacqueline Francois
T & P Rodrigues
Jackie Heller
Joe Reichman Ore
Bar of Music
Bill Jordan
Gina Valente
Guy Rennie
Harvey Bell
Clark Fiers
Vivian Lloyd
Cotton Club
Cab Calloway
Lonnie Sattin
Sallie Blair
Will Galnes
George Kirby
Joe Chisholm
Anjoel Trio
Savar Dancers
Michelle Clark
Norma Miller Dcrs
Orioles
Eddie Barefield Ore
Balmoral
Charlie Farrell
Sonny Kendis Ore
Tana Lenn
Club Calypso
Tropical Holiday
Carlos Varela's Cubanaires
Di Lido
Mandy Campo Ore
Dave Fisher Co.
Bea Kramis
Maria & Toni
Caney Ore
Eden Roc
Vic Damone
Moore & Lessy
Hal LeRoy
Mal Malkin Ore
Los Chambos 5
Count Bernardino
Palmetto Boys
Empress
Mickey Katz
Barbara Velasco
Mandy Campo Ore
Fontainebleau
Dick Shawn
Marion Colby
Page & Bray
Murray Schlamme
Al Navarro Ore
Sacasas Ore
London Towne
Arthur Blake
Katie Lee
Danny McCartney
Dixie Evans
French Follies
Seville
Patsy Shaw
Mickey Gentile
Tommy Ryan
Johnny Slivers Ore
Rey Mambo Ore
Saxony
Lamatta Bros.
Calypsonians
Cortes Ore
Roney Plaza
Lord Count
Katy Lee
Serge Valdez Ore
5 O'Clock
Bubbles Darlene
Tommy Raft
Al Golden
Parisian Rev
Thunderbird
The Kentones
Dick Sterling
Frankie Rapp
Rey Mambo Ore
Vagabonds
Vagabonds
Danny Stanton
Eddie Peabody
George Horton
Jay Salerno
Scott & Boyd
Frank Linnle Ore
Versailles
Alan Gale
The Haggetts
Arnold Dover
Teddy King Ore

HAVANA

Tropicana
Celia Cruz
Gloria & Rolando
Godino Singers
Adriano Vitale
Leonela Gonzalez
Richard Robertson
Paulino Alvarez
S Suarez Orq
A Romeu Orq
Sans Souci
Abbey Lincoln
Sonia Calero
Victor Alvarez
Ortega Orc
Montmartre
Chavales De Espana
Fajardo Orc
Casino Playa Orc
Nacional
Augie & Margo
Dancing Waters
W. Reyes Orc

RENO

Mapes Skyroom
Paul Anderson
Dave Barry
Skylets
Ed Fitzpatrick Ore
Starlets
Riverside
Ann Sothern
Robert Lamouret
Starlets
Bill Clifford Ore
New Golden
Romaine Brown
Sherry Martin 4

Int'l Expo

Continued from page 1

toriums at the fair, the U.S. will present top instrumental and vocal soloists, popular artists and small musical groups.

Howard S. Cullman has been named commissioner general for American participation in the exposition. He told a House appropriations subcommittee that he has been promised free appearances by such stars as Mary Martin, Frank Sinatra and Danny Kaye, and that NBC will contribute the services of the NBC Symphony Orchestra.

The musicals he hopes to offer for three weeks each, said Cullman, are "Carousel," "Guys and Dolls" and "Annie Get Your Gun." There was some question on the straight plays portion of the program. Cullman admitted that he is "opposed to the idea."

"There is some opposition," he explained, "between myself and the performing arts division. I personally am not wholeheartedly in favor, — whether it is 'Uncle Tom's Cabin,' 'Abie's Irish Rose,' or 'Life With Father.' I think the language barrier will make the straight play difficult. Music is a universal language.

"If I am right and convince my organization it is a mistake, there will be either musicals, orchestras, jazz bands, or some other vehicle in substitute."

Despite free services by some stars and others, it is figured that the 26 weeks of participation in the National Pavilion Theatre alone, will cost the Government $1,305,000.

Bennett, Jessel

Continued from page 2

stance Bennett," is being packaged by Hillard Elkins.

Set thus far for the silo show, besides Miss Bennett, is Joe Ross, who's been appearing with her as a specialty terper, and the dance team of McKay & Charles. A small orchestra will also go out with the package, which will play tents and regular theatres. Miss Bennett, incidentally, recently finished a stand at the Sahara, Las Vegas.

The Jessel offering is still in the discussion stage with the package planned by the Stage & Arena Guild of America. If it materializes, it'll mark the toastmaster-comedian's summer stock debut and will incorporate material being used by him in his one-man show, set for Friday (12) at Carnegie Hall, N. Y.

Jessel would emcee the first half of the SAGA entry, with three or four other acts spotlighted, and then take over the second segment solo. The presentation would put in a week at the Northland Summer Playhouse, Detroit, probably beginning July 9, and then move elsewhere.

'Egghead'—'Taint Funny

Continued from page 3

dential campaign on behalf of the Democrats had made for irritation and enmity."

According to Schary, "these derelictions were carefully documented in a single anonymous letter received by the company, which was shown to me. It was explained that while the profits of pictures made under my stewardship had been reasonable, the company would be more at ease if I were to relinquish my active post and assume an advisory office for some years."

Schary devotes the rest of his article to a comprehensive review of the film industry—past, present and future. He disputes the contention of Robert Ardrey, who wrote a series of articles for The Reporter, that Hollywood "should never have reformed . . . (from) "good, old-fashioned free-wheeling wickedness." The former M-G production topper contends that the best pictures made during the last decade "will wear better than the best pictures made in the antiquity of the 1920's.

Schary berates Hollywood for refusing to recognize the early threat of television. He reveals that David Sarnoff once told him that in the early days of tv Sarnoff had pleaded with Nicholas Schenck "to enter into some program of amalgamation for their mutual benefit," but that Schenck had turned him down, "convinced that the battle could be won on the open plain of competitive war." Schary credits Lew Wasserman, Music Corp. of America topper, as being the first man "I know in the entertainment business" to assay the situation properly. Wasserman, according to Schary, argued for an understanding of the tremendous potential of tv while noting at the same time that big pictures "properly marketed would earn more than ever before." Schary notes that time proved Wasserman right, "but he wasn't running a picture company."

Schary admits, however, that "some of us adopted and developed Wasserman's theory" and began to challenge tv by gambling for the jackpot with big pictures. Sometimes, said Schary referring to Metro, "we lost. More often we won."

Schedule Not Easy

Since all these pictures represented tremendous gambles, Schary said that it wasn't easy to get them on the schedule. Although he was head of the studio, he noted, he had to "act as sort of salesman to the New York executives" and that his job as salesman "wasn't always easy." In this connection, he admits that "'Plymouth Adventure' was the most costly flop with which I've ever been connected."

Discussing the rise of independent production, Schary says that the word "independent" should be clarified. He maintains that most of the indie producers "are just as dependent on the facilities of the big studios as the independents of the Texas oil fields are on the pipelines of Standard Oil." The true independents, he contends, are such men as Samuel Goldwyn, David O. Selznick and Hal Wallis who "are free to roam and pick their own distributors . . ." Schary calls the Hecht-Hill-Lancaster organization "as the newest and strongest" of the indies, but cautions that it may be expanding to the extent that it may have to take on ventures "simply to keep the overhead from eating up the whole company." In other words, Schary says, HHL may be developing into a major studio and, as a result, will be faced with the same problems confronting the majors.

Discussing the outright sale of pictures to television, Schary brands the policy as "shortsighted" and states that it was brought about by panic "over the changing economy." He believes that the "soundest policy" would have been to release pictures to tv "for individual or periodic showings rather than swamping the market." He notes, for example, that Metro's "The Wizard of Oz" will gross a $1,000,000 for four showings on tv over a four-year period. He maintains that the company has at least 30 similar pictures with which similar deals could have been made.

Despite this "error," Schary is of the opinion that the film industry will survive and that "its future can be bright." He is in favor of the important change that has taken place in Hollywood whereby "the creative people have the hammer hold today." According to Schary, the most successful studio operation "will include fullhearted cooperation with disciplined top talent who will garner the fattest rewards."

While noting there is plenty of room for reform in Hollywood, Schary lists many improvements. "There is less brash and a brassy treatment of the worker and fewer peremptory demands from the employer."

Schary stresses the need for improvement of equipment on the sound stages, most of which, he says, is archaic. Departmental conservatism, he says, has held back progress for the introduction of electronic devices that would save time and increase efficiency.

In conclusion, Schary states that if Hollywood "can overcome some of the oppressive burdens left by the management of the past while retaining the features that helped to build and sustain it, the motion picture industry's future is surely no darker than the future of that other 'fabulous' invalid,' the New York theatre."

U. S. Films

Continued from page 1

revenue now was derived from abroad (counting gross earnings rather than actual dollar remittances). Asked whether this did not denote a certain "top heaviness," inasmuch as some companies derive more than 50% of their income from overseas, Johnston opined that there was no reason to suspect any serious economic instability abroad in the near future. "Obviously," he said, "we must do what we can to develop the domestic market."

He predicted that 1957 should show a slight increase in foreign earnings. "It'll be either that, or a slight decrease," he said. "In any case, we aren't going to lose any ground."

Johnston's current plans call for him to go straight to Rome, where he has called an MPEA "convention." Also on his itinerary are Paris, Brussels and London, with a sidetrip to Belgrade at the moment not contemplated but nevertheless possible.

In Britain, Johnston said he planned to huddle with Government officials and industry leaders. He said there was nothing specific on his agenda. However, it's been reported that he'll take up with the British their desire to have repatriation on monies earned abroad by American films made in Britain. Subject has been explored at various MPEA meetings, and several of the companies are known to favor such a move which would cost them next to nothing.

Johnston said the MPEA offer, to waive remittance rights on coin accruing to the American distributors via any British admissions tax cuts, was still good. He'll huddle with top execs in France, but there appears to be no plan for him to renegotiate the Franco-American film pact which runs out in September. Johnston will return to N. Y. April 28. He expects to go back to Europe in the early fall.

Gillels

Continued from page 2

or so the Russians have preferred not to send any of their artists abroad.

The Hurok organization also is being talked to about the possibility of some American concert stars coming to Russia and a deal is in the making for Blanche Thebom (a Hurok soprano) to make the voyage. Deal is more or less the same as the one of a couple of seasons ago which brought Gillels and Oistrakh from Russia to the U. S. in exchange for Isaac Stern and Jan Peerce.

Russian Cultural Ministry also believes there is still a good possibility that its Moissev Ballet troupe will voyage to America in the fall. (The Moissev troupe was signatured by the Hurok office nearly two years ago and was supposed to open at the Metropolitan Opera in September, but has been held up by a clause in the contract saying it's no deal if Washingtonn does not waive its demand for fingerprinting, which Washington, thus far, refuses to do.—Ed.)

House Reviews

Palladium, London

London, April 2.

The Teenagers (10), George & Bert Bernard, Patrice Helene & Jan Howard, Roger Price, Excess Baggage, Canfield Smith, Holger & Dolores, Eleonore Gunter, Hassani Troupe (8), George Carden Dancers (12), Eric Rogers Orch.

The new Palladium vaudeville season makes a lively start with this bill, headlined by the Teenagers. It's a layout mainly designed to appeal to the younger set and on opening night they gave a vociferous ovation to the group. The Teenagers had previously been known only by their disks, but the hep youngsters, who made up a substantial segment of the audience, were familiar with their hits.

The group, half vocal, half instrumental, is led by 14-year-old Frankie Lymon, a self-assured moppet whose energy and rhythm set the pattern for their stint. He's their spokesman and introducer, as well as the star soloist, and does it all with the confidence of a veteran. Their specialty natch, is rock 'n' roll, and most of their numbers are in this idiom. Their best entries are, "Why Do Fools Fall In Love?" and "I Am Not a Juvenile Delinquent." A jazzed-up version of "Begin the Beguine" also gets enthusiastic mitts. Not surprisingly, as the cheers from the teenagers in the audience became louder, quite a few of the adults began to make their way to the exit doors.

George & Bert Bernard, who had to overcome a technical breakdown which snafued their first-house show, came up with another boisterous display of miming to disks played offstage. They've added new numbers to their repertoire, among the best being "Waltzing in Venice," an Elvis Presley takeoff, and a bigger-than-usual production number in "Uncle Tom's Cabin." A medley of their oldies keeps the customers happy.

Patrice Helene & Jan Howard, making their local bow, start well with comedy dancing, but the second part of their act, in which they rely on corny gab, is below the standard they've set. Roger Price, also a newcomer here, makes a stout comedy impression with his lightning caricatures and an unusual and original spiel. He garners enthusiastic reception. Canine acts are consistently popular and Excess Baggage, being one of the best of its kind going the rounds, remains a surefire attraction. Canfield Smith's wellknown ventriloquial turn is good for laughs, but his patter would be helped by a freshening-up process. Holger & Dolores have a stylish and elegant adagio routine; Eleonore Gunter offers an exciting display of contortionism; and the Hassani Troupe of eight Arab tumblers gives another fast-moving show which combines skill and muscle.

The George Carden Dancers, who have the opening spot and lead off after the intermission, are handsomely costumed and drilled to perfection. The bill, smoothly showcased by the Eric Rogers orch, is in for two weeks. *Myro.*

Alhambra-Chevalier

Paris, April 2.

Andre Claveau, Delta Rhythm Boys (5), Renato Carosone Orch (6), Leo Chauliac Orch (32), See Hee Troup (4), Joe Slack Trio, Henri Garcin; $1.75 top.

Moderate-priced house is trying to keep its name vaude setup and adds a few frills to give the programs a revue-like effect. This is not always successful, as evidenced by this stanza. Too many musical entries and a lack of enough specialized vauders make this an unbalanced show. However, it has some name pull in disk star Andre Claveau and looks in for a good to moderate three weeks.

This 2,500-seater keeps up the process of having a large orch on stage throughout playing medleys and backing the acts. In this case it is the Leo Chauliac orch (32), full of strings for jazz symphonic songs. Slightly schmaltzy, they play primarily U.S. ditties.

Another type is the Italo Renato Carosone orch (6), a flamboyant Neapolitan group presented as the top Italian band and whose disks sell there in the millions. They take the romantic, saccharine Naples ditties and rev them up with novelty solos and tricky electronic work. Mikes work on different frequencies to give a strange, engaging sound to this feverish sextet. Noisy but musicianlike, with fervor and expert solo ability, they get hands clapping here. They look to be a neat offbeat novelty entry for the U.S., provided union aspects can be solved.

Headliner Andre Claveau is fundamentally a disk fave and has not done a house stint in eight years. He is in the charm school with a good if forced glissando voice, and essays innocuous love items primarily. Somewhat gauche in presence, he makes up for it in hard work. He remains a local bet, at best.

Delta Rhythm Boys (5) score with their expertly orchestrated choral activities and give spirituals and standards a neat, new sonority. Expertly grouped and harmonized, they are in for much mitting. Acrobatics are supplied by See Hee Troup (4) and the Joe Slack Trio. Former are a smart act with excellent hand-to-handing and pyramiding and individual derringdo to make this a fine filler or opener for any show. Slack group does a knockabout - contortion number with a man bending his two femme partners into pretzel shapes; all is well cadenced and act emerges an okay filler.

Henri Garcin, a boite recruit, has weak material for house needs. He wanders on to give record-mime takeoffs on the marriage of a fortune hunter to a rich, snobbish girl. It has some with but peters out on his frequent walkons. He needs more heavyweight material. Alhambra-Maurice Chevalier looks to become a staple addition to the big vaude circuit here, but still calls for more savvy programming. *Mosk.*

Empire, Edinburgh

Edinburgh April 5.

Tommy Steele & His Steelemen (4), Mike & Bernie Winters, Desmond Lane, Paul & Peta Page, Kazan & Katz, Reg Thompson, Dorothy Reid, Ann & Val Shelley, Gordon L. Rolfe Orch.

Tommy Steele, English rock 'n' roller, hits 'em for six as youthful billtopper of current layout. Blond kid with tousled, flapping hair has infectious toothy grin and natural style that endears him to mums and dads as well as to the juves and moppets.

At show caught, even the six-year-olds rocked in their seats, and imitated singer's hair-flapping. Some of his tunes can't be heard behind the audience roars of pleasure and the handclapping, but of those audible, a new song, "Butter Fingers," penned by himself and included in his new pic "The Tommy Steele Story," has potential to click. Songalog also embraces the popular "Singin' the Blues" and "Hound Dog." Young star, a recent name here via disks and tv, is backed onstage by his Steelemen, on piano, bass, saxophone and drums.

Rated now as Britain's answer to Elvis Presley, singer, garbed in tight blue trousers, nips sparrow-like about the stage playing his guitar and singing. Amusing gimmick which gets the juve squeals is his habit of flapping his blond-locks to and fro to the rhythm.

Mike & Bernie Winters also rocketed recently via tv, get big aud reaction with wisecracks and goofy comedy. One partner's toothy grin and silly-boy humor takes a trick, t'other acting as man-of-world foil. Pair also concentrate on the r'n'r stuff, a wise move in layout attuned to teenagers. This twosome, on current showing, are obviously a comedy duo meriting top billing in another few years.

Desmond Lane plays a 45c "penny-whistle" in boogie, scoring with "The Saint" and winding with his waxing of "Rock, Mr. Piper." Musician has effectively linked the simple whistle with r'n'r in offbeat Pied Piper act that has the younger outfronters completely happy.

Paul & Peta Page manipulate puppets skilfully, attention to detail being a strongpoint. A hepcat bit has cat puppets at piano, one wearing a golden waistcoat a la Liberace, and with candelabra atop piano. Wind with a cute new Teddy Boy and his dream angels offering.

Ann & Val Shelley are uncertain dance openers. Dorothy Reid warms up the early segment with Scot tunes on accordion. Kazan & Katz, mixed pair, link comedy with trampoline bouncing, the male winding with back somersault, blindfolded, through paper hoop. Red Thompson, a new comedian, is under New Acts. The resident orch under Gordon L. Rolfe's baton does a workmanlike job. *Gord.*

Palace, N. Y.

Jerry Marshall's "Record Stars of 1957," with Sonny James, The Tarriers, Teddi King, Jaye Sisters, Vince Martin, Della Reese, Joe Haller & Benny Hayden; Myron Roman House Orch; "Man Afraid" (U-I), reviewed in VARIETY *April 3, '57.*

While Alan Freed's rock 'n' roll shows have the potential to pack the country's largest theatres and auditoriums, other types of disk personality shows have shown themselves to be far more speculative. This layout, emceed by WMGM deejay Jerry Marshall, is a case in point. It lacks a definite musical viewpoint and it's entertainment impact is very uneven.

As emcee, Marshall makes a pleasing impression with his straightforward intros. He works from a small desk at one end of the stage remaining onstage during the songalogs of some of the performers and going into the wings during other routines. His presence is a distraction and he should move off after each spiel.

The title of this package is slightly inflated, since only three of the names on the bill have had hits and one hit doesn't make a star. The top name in this package is Sonny James, whose "Young Love" is smash hit for Capitol. A hillbilly performer, James has a boisterous, somewhat noisy style. He works with a rhythm trio in a country & western idiom which doesn't quite jibe with the Palace atmosphere.

The Tarriers are another group who have had a big platter hit in "The Banana Boat Song" for Glory Records. This is a fine, young folk-singing trio who are on and off fast with three numbers, including the calypso click. Also in the same groove is Vince Martin, whose "Cindy O Cindy" also hit on the Glory label. Martin has an excellent voice but little stage savvy. His stomping through "John Henry" should be cut out and he should develop an overall visual presence.

Among the other turns, Teddi King, an RCA Victor songstress, makes the best impression with her subtle phrasing and solid projection. She scores strongly with "Married I Can Always Get," the last of her three numbers.

Della Reese, wearing evening slacks, has a powerful set of pipes which she exercises on a variety of numbers, including the oldies "In The Still of the Night" and "Melancholy Baby" and the rocking "I'm Heading Home." The Jaye Sisters, a femme trio, deliver in the contemporary offkey style and make a fair impression.

As the single non-platter act of the show, Joe Haller & Benny Hayden have comedy routine that needs an overhauling from top to bottom. The youngsters have one strong bit, a walking marathon in which one of the team does takeoffs on a wide variety of nationalities. It's a clever routine, but the rest of their antics has an amateurish flavor. *Herm.*

Variety Clubs

Continued from page 2

noted, approximately $39,000,000 have been spent in charitable endeavors throughout the world where Variety tents are located.

Main activity of the charity programs, Golden disclosed, is aimed at the well-being of children, with special efforts being made to adjust unhappy and physically handicapped youngsters. In addition to the program contributing to the health of children, Variety Clubs also contribute in the development of the character of children. These activities include supervised boys' clubs, summer camps, youth centers and day nursery care programs.

French 'Invasion'

Continued from page 2

the proceedings are filmsters Francoise Arnoul, Micheline Presle, Jean Marais and Gerard Philipe who will appear on a sketch by Marcel Achard written for the 200th anniversary of the Birth of Lafayette, which serves as the peg of the ball. Another sketch on Lafayette has been written by Maurice Valency which will recreate the N. Y. reception to the Marquis in 1824. A group of Radio City Music Hall Rockettes will do a minuet. Leon Leonidoff, senior producer at the Music Hall, will stage the show.

New Acts

SLAVENSKA & BRASCIA
Dance
16 Mins.
Royal York Hotel, Toronto

On that ballet versus jazz device, Mia Slavenska and Johnny Brascia have united their dance talents in a new act being tried out here. This is the mimed talkfest, with varied dance demonstrations, of a ballet star and a jazz star who "oppose" each other for that old challenge try and then get together for a blend of diversified dance that sees the duo over staunchly.

Miss Slavenska has been ballerina of the Ballet Russe de Monte Carlo, the Ballet Theatre and the Metropolitan Opera, plus her world premiere of the ballet version of "Streetcar Named Desire." Johnny Brascia is a Broadway musicomedy dancer who also terped with Vera Ellen in "White Christmas" and with Cyd Charisse in the Frankie and Johnny dance sequence in "Meet Me in Las Vegas." The two can dance and this they demonstrate admirably in their teaming to fine solo and double effects that had the customers begging for more.

With both in ballet costumes, the mimed challenge is Miss Slavenska's toe work against Brascia's jazz dancing, this to the hot tempo opening of "Sunday Jumps." From then on, the music is a composite of classical ballet and jazz arranged to suit the story of the act, with some of the music originally scored for modern usage. Personable pair (lady a redhead with shapely figure) are adept in trick lifts, promenade routines, balances and extensions. In combination of their dance talents, Slavenska & Brascia have a class act that, in its 16 mins. affords both exponents plenty of opportunity to demonstrate the tops in diversified dancing, the boy for rhythmic undulations and floor sliding; the girl for sur-les-points and pirouettes with injected comedy of two contestants having fun with snide remarks as to their respective capabilities.

Whole entertainment stanza is a tribute to the new teaming of the two, with neither manifestly winning but both collecting enthusiastic customers' kudos for a begoff. A bow should also be directed to James Starbuck, choreographer and idea-man for the new act; the original Mincus music and the arrangements by Johnny Lesco. *McStay.*

PATTI CATES
Acrobatic Dancing
10 Mins.
Steuben's, Boston

Diminutive 5'2½ brunet, graduate of Sam Snyder's Water Follies, out for about a year but not yet documented in VARIETY, has fast moving stint of ballet acro done in piquant style with saucy flips. Well stacked attractive femme opens with slick barrelroll turns and a round-off flipflop. She does a combination walkover, and scores with a handwalk in circle in split position. Butterflies and leap split get her off. Working at high rate of speed throughout, she exits to strong palming, after making solid aud impact.

Miss Cates uses slick facial expressions throughout. Looks natural for opening spots in niteries, vauderies and video layouts. *Guy.*

TONY LAVELLI
Variety
35 Mins.
Mayfair, Boston

Tony Lavelli, out for several years and w.k. as Yale's all-time All-America basketball star and for his tours with the Harlem Globetrotters, is breaking in a new act here in which he has switched from straight accordion playing to songs, dance and comedy, with emphasis on terp accompanying himself on the squeezebox. The tall, cleancut lad comes up with a one-man show stint, which bids for plenty attention in big rooms. Opening with a hot "12th St. Rag," he runs through a slick Jolson medley and segues to "Paris Skies." He works in a boff aud participation bit bringing customers onstage and handing them cowbell and stitks.

With Lavelli working the squeeze box, all knock out an orig tune, "I Love To Mambo," to big returns. His "Accordion Styles," with rundown on all styles, from oldtime vaude to date, is well handled for nostalgic values. Interweaving slick patter and some bright one-liners, he scores solid with the "Charleston," terping it out and operating the squeezebox at same time. He's off with "London Bridge" on a mythical trip around the world.

Lavelli's new act looks slick top bet for major niteries, video and vaude. *Guy.*

STEVE KARMEN
Songs
15 Mins.
Velvet Club, N. Y.

Singer Steve Karmen is a promising youngster. Having latched onto the calypso vogue to give him a market for his tunes, Karmen looks like he can switch his song offerings at will so that he can take off in another direction when this type of number hits the skids.

Karmen, who is accomped by a conga drummer, offers his own guitar background. Although most of his offerings are from the more popular calypso tunes, Karmen sometimes does some of the rarely heard items. These he gives an authentic flavor, which is unusual for ofays from New York. He's a nice - appearing youngster, who sometimes apes Harry Belafonte, but he seemingly has enough on his own to warrant a wide employment horizon. *Jose.*

DAVE WILSON
Songs, Piano
Velvet Club, N.Y.

The Velvet Club presently offers an unusual situation. Dave Wilson is a Bermuda-born Negro who sings w.k. musical comedy offerings to his own piano accompaniment, while Steve Karmen, an ofay from the Bronx, sings calypso in authentic accents.

Wilson is an excellent lounge entertainer being able to recall a lot of the staples of American music. He sings in a vivid tenor voice with a literate mien and provides a fullbodied piano background for his songs. Wilson has another virtue, ability to offer tunes in several languages including Yiddish, French and Italian. It's a novel bit, one sure to make him eligible for a wide variety of neighborhoods. *Jose.*

Script

Continued from page 2

of preparation is the writer. He is an indispensable factor in turning out bright stories, clearly expressed."

In line with his company's avowed mission of developing promising writers, Frank recalled that he and his partner had worked with Bill Altman and I. A. L. Diamond on "That Certain Feeling," a Bob Hope starrer released last summer and based upon the Broadway play, "The King of Hearts."

"Altman came from tv," Frank said, "as did Frank Gilroy whom we brought under contract in the last four weeks." Gilroy did the script for Metro's "Fastest Gun Alive" based on his teleplay, "The Last Notch." Frank particularly stressed the value of developing writers in regard to the point where they adapt their own originals.

"For on our 'Li'l Abner' deal with Paramount," he noted, "the original writers will condense the two hour and 40-minute show into something around 115 minutes. This way the writer retains artistic control over what he's created instead of turning his property over outright to a studio. Because often the studio assigns the adaptation to someone else who may be totally unfamiliar with the property."

'Bachelor Party'

Continued from page 3

withdrawn but, regardless, there's no intention of giving in.

MPAA rep said the matter is still an open one and no final decisions have been made.

If an all-out UA-MPAA row does develop it could be coming at an ironic time. For UA, which resigned from MPAA because of the "Golden Arm" dispute, has been considering a move to rejoin. Request that UA resume its membership was made by Eric A. Johnston, MPAA president. A fight over "Bachelor Party" doubtless would render this hardly likely.

Legit Bits

Richard Ward was inadvertently identified as Bill Raigen, the name of the character he plays, in the review of the off-Broadway play, "A Land Beyond the River," in last week's issue.

The Equity Library Theatre production of "Annie Get Your Gun" ends a 19-performance run at the Stamford (Conn.) Playhouse next Saturday (13). It's the first time that an ELT show has been picked up for a stock engagement.

Production staff for "New Girl in Town" includes **Carl Fisher**, general manager; **Richard Horner**, company manager; **Fred Herbert**, production stage manager; **Dennis Murray**, stage manager; **John Ford**, assistant stage manager; **Reuben Rabinovitch**, pressagent, and **Helen Richards**, associate.

Sterling Mace is production stage manager for "The Greatest Man Alive."

Helen Menken, a board member of the American Theatre Wing since its inception 15 years ago, has been elected president of the organization, succeeding **Helen Hayes**. **Mrs. Martin Beck**, formerly chairman of the board and secretary, becomes first vice president, while other officers appointed include **Solly Pernick** as third veepee and **Elaine Perry** as board secretary.

Crahan Denton, featured in the Broadway production of "Orpheus Descending," will be out of the cast for two weeks as a result of a broken leg sustained last week while playing the final scene in the play. The actor tripped and fell over a stair railing, but was able to get off his final line with the audience unaware of the accident.

The moveover of the N. Y. City Center Light Opera production of "Brigadoon" to the Shubert-owned Adelphi Theatre, N. Y., is on a four-wall rental basis, with the presentation paying for the entire operation of the house.

Sybil Thorndike and her husband, **Lewis Casson**, principals in the Broadway production of "The Potting Shed," will give a dramatic recital at the Theatre de Lys, N. Y., next Tuesday (16) afternoon as an extra presentation in the American National Theatre & Academy's matinee series at the off-Broadway house.

Erich Maria Remarque is in town to work on the English adaptation of his German play, "The Last Station," which **Robert Whitehead** and **William Wyler** plan producing on Broadway next fall.

The Music Box Theatre, N. Y., went completely dark during a performance of "Separate Tables" last week when a backstage employee, finishing out the week after having been discharged, pulled the master switch controlling the lights. The situation was adjusted in about two minutes, and a policeman escorted the culprit out of the theatre.

Esther Forbes' 1928 novel, "A Mirror for Witches," which **Leslie Stevens** is adapting, has been set for a Nov. 7 Broadway preem by co-producers **Emmett Rogers** and **Edward Padula**. Rogers has also purchased the rights to **Howard Nemerov's** recently-published novel, "The Homecoming Game."

Playwright-novelist **Thornton Wilder** sailed yesterday (Tues.) on the Liberte for Europe.

Sylvia Weld will play the title role in "The Countess Cathleen," by **William Butler Yeats**, opening next Monday (15) at the Poets Theatre, Cambridge, Mass.

Norman Lloyd has quit as stager of "Shinbone Alley," attributing his withdrawal to a difference of opinion with the writers, **Doc Dorian** and **Mel Brooks**. He's requested elimination of his name from the credits, but will retain his contractual stager royalty. No other director is being brought in, according to producer **Peter Lawrence**.

Producer-realtor **Roger L. Stevens** returns to N. Y. next weekend following a London legit looksee.

Producer-director **Shepard Traube** returned to N. Y. yesterday (Tues.) after a fortnight in Paris and London.

Leonard Sillman plans to bring his production of "An Evening with T. C. Jones" to the Golden Theatre, N. Y., the week of Sept. 16, following a scheduled eight-week strawhat tour.

Maurice Evans has dropped his option on **Honor Tracy's** novel, "The Straight and Narrow Path."

A group of Broadway and tv producers, directors and editors have formed the American Playwrights Guild in New York to "foster and encourage" scripting talent.

Francis I. Curtis has scrapped plans to produce **Thomas Phipps'** "Four Winds."

Helen Menken is founder and director of the American Shakespeare Guild, which is promoting a subscription plan for next season's American Shakespeare Festival Theatre & Academy tour, set to get underway Oct. 7 in Washington, following the regular ASFT&A summer season at Stratford, Conn.

Ian Keith and **William Prince** will appear at the Barter Theatre, Abingdon, Va., in "The Tempest," the week of April 15, with the presentation moving on to Williamsburg, Va., for the opening there of the new Phi Beta Kappa Theatre in conjunction with the 350th Virginia anniversary celebration. The Barter Theatre, incidentally, celebrates its own 25th anni at Abingdon this summer.

A recent report in VARIETY that **Louis Sheaffer** was revising proofs on a book about **Eugene O'Neill** was considered slightly premature by the pressagent-author. Sheaffer claims the book is still in the preliminary stage.

A luncheon celebrating the 393rd anniversary of Shakespeare's

(Continued on page 85)

Ballet Review

Ballet Basques de Biarritz

"Ballet" and "opera" are both descriptive words, of commonly accepted meaning, which in recent seasons have been considerably stretched and abused by concert showmen. As regards Felix Gerstman's present import from the French-tinged-with-Spanish provinces, the more accurate term would be folk dancing and singing.

It is surely misleading to pass the heel-toe-heel simplicities as ballet. Moreover, this is not essentially a dance group, since choral song and the playing of primitive Basque flutes and drums adds up to "peasant" rather than "professional" entertainment.

The Basque ensemble which had a 65% of capacity house at Carnegie Hall, N. Y., last Sunday (7), is probably quite authentic, though nowadays governments subsidize the peasants to stay in character for the delight of visiting tourists or for occasional forays into the export concert trade.

That nationality groups bring out special concert patronage in the U.S., where transplanted strains of old world peoples are well known to all the managements. Gerstman is definitely in the swim. He also follows the standard course in sharing the billing. This troupe of 25-odd entertainers (all program-credited) are "under the patronage of Count Jean de Lagarde, Consul-General of France in New York, and Edouard Morot-Sir, French Cultural Councillor."

Costumed in the native garb of the seven Basque provinces, there is a certain "flavor" to these interludes but there is also an accretion of monotony as the program wears on. It leaves the impression that the appeal is (a) to Basques, (b) to students of folkways and (c) to college cultural groups rather than to the average run of Americans in quest of an evening's diversion.

Grant something to native color and verve, a zest in performance to offset the sameness and a few striking insights into cherished old world customs; it is still not quite a full evening at $3.75. *Land.*

Stock Review

Guardsman

Chicago, April 2.

Studebaker Theatre Co. revival of comedy in three acts by Ferenc Molnar. Stars Jerome Kilty, Cavada Humphrey. Staged by Kilty; scenery, Clive Rickabaugh; costumes, Theoni V. Aldredge. Chicago, April 2, '57; $4.40 top.

Cast: Jerome Kilty, Cavada Humphrey, Anthony Kemble Cooper, Margaret Bannerman, Tresa Hughes, Eugene Troobnick, Genevieve Andrews.

Studebaker Theatre pulled another rock with this inept stock revival of Ferenc Molnar's-dated comedy. Jerome Kilty and Cavada Humphrey labor awkwardly as the married actor and actress who get enmeshed in an extra-curricular affair when the husband masquerades as a Russian soldier.

Anthony Kemble Cooper underscores the outmoded flavor of the play as the critic and Margaret Bannerman is only occasionally believable as the actress' conniving mama. Tresa Hughes, as the maid, and the two minor parts filled by Eugene Troobnick and Genevieve Andrews are routine.

All in all, a lacklustre affair. Following the ill-fated "Lysistrata," it's an ominous portent for the Studebaker's future. *Dave.*

'Susan' Tryout of 1951 Is Stock Title of 1957

A play produced on the Coast in 1951 is finally making the grade as a stock item. The Steve Fisher and Alex Gottlieb comedy was originally presented at the Circle Theatre, Hollywood, under the title, "Susan." In 1954, "Susan Slept Here," a film adaptation of the play by Gottlieb, was released by RKO, with Dick Powell and Debbie Reynolds co-starred.

The play, with the film tag retained, is now among the new Samuel French stock releases.

O. O. Bottorf's Concert Invasion Of Legit Road

At the request of Broadway's trade body, the League of New York Theatres, Columbia (Concert) Management has agreed to a new title for its just established legit road tour adjunct. It will be the Broadway Theatre Alliance (not League) hereafter.

Second measure adopted by the concert operators who are applying their "organized audience" subscription guarantee methods to towns not ordinarily played by regular Broadway tours is the appointment of O. O. Bottorf as chief exec of the Alliance. He'll have Bill Judd and Humphrey Doulens non-exclusively attached to him as aides.

Bottorf was with the National Concert Management prior to its sale some time ago to Luben Vichey, the opera bass. Bottorf spent four months in Scarsdale Hospital with an ulcerated leg recently and is only now fit to resume work.

Columbia hopes to have 30 towns with "organized audiences" to start with, ultimately aims at 100. About four legits yearly will be contracted, the shows to be cut down for transport by bus and truck off the beaten path.

'BUS' NOT CENSORED; IT WAS JUST DROPPED

Minneapolis, April 9.

Because the film version of the William Inge comedy-drama was rated "objectionable" by the Legion of Decency, the suburban Bloomington Civic Theatre has cancelled a scheduled production of "Bus Stop." The group's board of directors has asserted through its secretary, however, it was not "pressured" into dropping the play.

"We did not feel that the play was objectionable, but we did not want to offend Catholic members or patrons," explained Mrs. W. M. Clinton, the secretary. "However, if the situation should arise where we felt we were being censored, we would fight it."

Ailing Femmes Crimp Two Italian Musicals

Rome, April 2.

Ailing leading ladies have affected two of Italy's major musical shows on tour. Walter Chiari has decided to close "Buona Notte, Bettina," after its Florence engagement because of the illness of his cosfar, Delia Scala. Miss Scala was to be married in June to Italian racing driver Renato Castellotti who was killed last week during a time trial in Modena. She went on with the show but fainted several times on stage.

Tour of the Toto starrer, "A Prescindere," is continuing with an understudy replacing costar Franca May who fractured her right leg during a dance routine while the musical was in Bergamo.

Allen Swift Acquires Barn at Hyde Park, N. Y.

The Hyde Park (N. Y.) Playhouse, formerly operated by George Quick, is being taken over this summer by Allen Swift. The new producer, who's been active in tv, plans a 10-week season beginning July 1, with John Marley as director and John McLain stage manager.

The operation, to be part of the Stage & Arena Guild of America circuit, will employ a star policy.

Grosses Are a Service

"I've been a damn fool. I realize that now." That was the statement of a key-city theatre manager last week, on being chided for giving inflated legit grosses to the local VARIETY correspondent several weeks before.

"I realize now that if I mislead VARIETY into publishing false figures I'm misleading other theatre managers, and if they give you false grosses they may be misleading me. We're all in the same boat, and it's to the interest of all of us to help VARIETY to publish accurate information.

"Even though you subsequently discover a deception and publish a correction, it may be too late, for the local theatres may have booked the show on unprofitable terms by that time. From now on, I'm going to give your correspondent accurate grosses, and that's a promise."

Various theatre operators, producers and others in the trade have expressed much the same idea in the past, although generally not so specifically or in such detail.

Few people have any conception of the amount of time and work involved in obtaining, checking, cross-checking and publishing the legit grosses. The information is gathered from a wide assortment of sources, including theatre owners and managers, producers, general and company managers, boxoffice personnel, authors, directors, stars, agents, attorneys, secretaries, backers and others. For final verification, often a matter of weeks or even months later, the usual source is auditors' statements.

In short, the data is obtained from anyone in position to know, and obliging enough to take the time and trouble (and in some cases the risk) of revealing it.

Show Out of Town

New Girl in Town

Frederick Brisson, Robert E. Griffith & Harold S. Prince production of musical drama in two parts (18 numbers), based on **Eugene O'Neill's** "Anna Christie," with book by **George Abbott**, music and lyrics by **Bob Merrill**. Staged by Abbott; dances and musical numbers staged by **Bob Fosse**; scenery, costumes and lighting, **Rouben Ter-Arutunian**; musical direction, **Hal Hastings**; orchestrations, **Robert Russell Bennett, Philip J. Lang**; dance music devised by **Roger Adams**; hair styles, **Ronald De Mann**. At Shubert Theatre, New Haven, April 8, '57; $6 top.

Alderman	Michael Quinn
O'Toole	John Nola
Marthy	Theima Ritter
Johnson	Jeff Killion
Chris	Cameron Prud'homme
Lily	Lulu Bates
Oscar	Del Anderson
Pete	Eddie Phillips
Mrs. Dowling	Ann Williams
Smith	Stokely Gray
Mary Smith	Dorothy Stinnette
Larry	Mark Dawson
Fansy	Rita Noble
Rose	Ginny Perlowin
Anna	Gwen Verdon
Burke	George Wallace
Mrs. Hammacher	Jean Handzlik
Mrs. Olson	Mara Landi
Reporter	Herb Fields
Masher	John Aristides
Swanson	Ray Mason
Violet	Deedy Irwin
Waiters	Louis Polacek, Jeff Killion
Dowling	Ripple Lewis
Politician	H. F. Green
Doctor	Stokely Gray
Krimp	John Ford
Pearl	Mara Landi
Cop	Jeff Killion
Henry	Edgar Daniels

Dancers: Claiborne Cary, Drusilla Davis, Dorothy Dushock, Pat Ferrier, Marie Kolin, Mara Lynn, Ethel Martin, Joan Petlak, John Aristides, Robert Bakanic, Harvey Hohnecker, Harvey Jung, Dale Moreda, John Nola, Eddie Phillips, Alton Ruff.

Singers: Jean Handzlik, Deedy Irwin, Mara Landi, Rita Noble, Ginny Perlowin, Dorothy Stinnette, Ann Williams, Dale Anderson, Edgar Daniels, Herb Fields, John Ford, Stokely Gray, H. F. Green, Jeff Killion, Ripple Lewis, Ray Mason, Louis Polacek, Michael Quinn.

Numbers: "Roll Yer Socks Up," "Anna Lilla," "Sunshine Girl," "On the Farm," "It's Good to Be Alive," "Look At 'Er," "Ven I Valse," "Yer My Friend, Aintcha?" "Did You Close Your Eyes," "At the Check Apron Ball," "There Aint No Flies on Me," "The Red Light Ballet," "Here We Are Again," "Pay As You Go."

New Haven, April 8.

"New Girl in Town" unfurls as a promising late-season musical entry for Broadway. The "Damn Yankees" production team which licked the theatrical baseball jinx has belted out a three-bagger here, meaning that they have three-quarters of a show on hand. That last quarter is going to require intensive work to develop.

Show has a fast opening act that climaxes with a novel curtain carrying over into the second act opening, a pleasantly effective score, lively choreography, an interesting book, skilled troupers, colorful visual assets and adept staging. All this, however, has not yet attained its full potential, but it's on the way. The outlook does not presage a memorable musical but it should emerge as a good one.

Show's pace hits a snag in the second act, mainly due to book emphasis, and the finale slips in too innocuously. Also, with two reprises, there's a shortage of fresh musical activity in the second frame. Last half clocks a bare 45 minutes.

Sticking close to the original "Anna Christie" script, the theme milks heavy dramatic wallop from the tale of the barge captain's daughter who learned the facts of life the hard way and has an equally tough battle to find romantic happiness.

As the sexy, male-embittered heroine, Gwen Verdon has taken on an assignment that requires considerably more than the simple art of hip-swinging, a talent that characterized her efforts in the past. She does well as the tramp who abandons the primrose path, and her vocal and terp work is up to her capable standards. Thelma Ritter neatly catches the spirit of Muehlenbach, Kansas City, the slovenly Marthy and rings in with a click interpretation.

Cameron Prud'homme does a fine version of Anna's father, even tossing in some okay vocalizing, George Wallace makes a sturdy character of the sailor-suitor and uses a fine voice with telling effect. The other featured duo, Mark Dawson and Lulu Bates, are competent in lesser roles. The ensembles, in both song and dance categories contribute worthwhile efforts.

The score is a blend of animation, sentimentality, drama and comedy. Livelier tunes include "Roll Yer Socks Up," "Check Apron Ball," "There Ain't No Flies on Me," "Pay as You Go," while "On the Farm" is a good bit of musical satire and "Did You Close Your Eyes" is a capital duet. Also rating jukebox attention are "Good to Be Alive" and "Look at 'Er." The literate lyrics carry solid chuckles and romantic phraseology.

Terps get off to bright start early and maintain fairly consistent quality. Inasmuch as the book is heavily tinged with indigo, it's natural some of this shade would rub off on the choreography. This it does in a steamed up "Red Light Ballet," which is artistic or blue according to individual viewer interpretation. Eddie Phillips does a fine novelty dance.

From garish costumes to subdued lights, Rouben Ter-Arutunian has used color effectively to set moods, display finery, supplement the script and showcase the production's eye-appeal.

Abbott's staging has whipped the show into generally workable shape, with the exception of the second act groping. *Bone.*

Kelly & Resigno From Chicago Heading First Dallas Grand Opera

Dallas, April 9.

Dallas will have its first professional resident opera company in operation by late November as a result of current efforts here by Lawrence V. Kelly, the Chicago impresario. In process of incorporation is Dallas Civic Opera Co., and the formation of an organization with Henry S. Miller Jr. as prez. A first production at the State Fair Auditorium, probably Rossini's "L'Italiana in Algeria," will launch the project.

Italian conductor Nicola Resigno will serve as musical director, utilizing the Dallas Symphony Orchestra. Kelly will function as manager. The pair represents two-thirds of the original producing team that inaugurated the Chicago Lyric Theatre in 1954.

Dallas scenic designer Peter Wolf and costume designer Jed Mace are submitting production sketches for the November opener.

Dicker Henny Youngman For Tunetent 'Wonderful'

Henny Youngman is being sought for the featured comedy lead, originated on Broadway by Jack Carter, in a proposed tent-touring production of "Mr. Wonderful."

Meanwhile, the comedian will play a two-week engagement starting next Friday (12) at the Hotel

Equity-League Confabs Go Blooie At Union's 'Unprecedented' Demands

Contract negotiations between Actors Equity and the League of N. Y. Theatres opened last week with a blowup. Having recently reached an uneasy agreement on allen regulations, the two organizations are now embroiled in a fresh controversy over new contract demands by the union.

Negotiations for a new Equity-League contract—the present one expires May 31—ended a few minutes after officially getting underway last Thursday (4) at the Hotel Sheraton-Astor, N. Y. The League committee, which had been presented with a copy of the union's demands the previous day, walked out on the session.

A League spokesman claimed "Equity's demands were so unprecedented as they affected wages, working conditions and the perrogatives of the producer, that the committee could not entertain them further until instructed by the full membership." A new meeting has since been set for tomorrow (Thurs.).

Major changes sought by Equity include (1) a hike in the minimum salary for Broadway actors from $85 to $110 (2) boosting of rehearsal pay from $55 to $110 also (3) raising the minimum road salary from $120 to $160 (4) sick leave benefits of one day a month (5) improvement of backstage sanitary conditions and (6) a universal six-day work week.

The union feels these demands are necessary to "correct long-standing abuses suffered by its members in the past." Equity also points out that the new minimum Broadway salary it's demanding is still less than the minimum paid Broadway stagehands.

Another Talent Agent Sez That Equity Should Allow Exclusive Deals

New York.

Editor, VARIETY:

As a franchised Actors Equity agent, I have been interested in recent letters-to-the-editor on the subject of the union's agency regulations, and would like to suggest the following points:

Independent agents, though they perform a vital function in the theatre, may be doomed to extinction if present conditions prevail.

The actual function of an agent is generally misunderstood. He doesn't create jobs, nor should he be expected to. He creates careers.

Under-the-table alliances between legit producers and certain agents are one of the most prevalent legit abuses.

A drastic reappraisal of the current commission rates is a vital necessity.

What is injurious to agents must be, in the end, injurious to actors too. I do not advocate the abandonment of regulations governing agents under Equity's jurisdiction. I urge a realistic re-examination of the regulations covering exclusive representation.

Specifically, I have suggested to Equity that agents have an active status in decisions of actor-agent problems in Equity. If franchised agents as well as actors were involved in the decision-making functions of Equity, I am confident that all parties would derive greater benefits.

Henry C. Brown.

Add 3d Week for 'S.P.' In City Center Series

An extra week has been added to the original fortnight's run scheduled for the upcoming production of "South Pacific" at the City Center, N. Y. The Rodgers & Hammerstein musical, the fourth in a series of five tuner revivals being presented by the Center's Light Opera Co., opens April 24, with Mindy Carson and Robert Wright costarred.

The extension fills in a week that had been left open prior to the scheduled May 15 start of the windup entry, "Pajama Game." A two-week limit had been allotted to the preceding offerings, with "Brigadoon" ending a fortnight at the Center last Sunday (7) and moving to the Adelphi Theatre yesterday (Tues.) for an extended run.

'Yankees' OK'd for Stock; May Tour by Bus-Truck

"Damn Yankees" has been released for a few alfresco showings this summer and may also be sent out on a motorized tour next season. The musical, currently in its 48th week on Broadway with a second company still touring, is scheduled for outdoor presentation in Pittsburgh, Seattle, Cleveland, St. Louis and Atlanta.

The Broadway production has to vacate its berth at the 46th Street Theatre next May 4 and is considering moving to the Adelphi Theatre. The road version, starring Ray Walston, is booked through next May 25. The contemplated production for bus-truck transportation can be mounted for around $25,000, with a weekly breakeven of about $28,000.

'Shed' Earns Back One-Half of Cost

"The Potting Shed," currently in its 11th week at the Bijou Theatre, N.Y., has recouped approximately one-half of its production cost and is earning over $2,000 a week. The Graham Greene play is the first in a series of productions planned for the Bijou by Carmen Capalbo & Stanley Chase on an overall $100,000 capitalization. The cost of putting on the initial show was $45,321.

The producers, who leased the house for a year, are paying a $1,000 weekly rental, plus the theatre operating costs. They took over the premises last Oct. 15, 11 weeks before the opening of "Shed." During that period, house expenses totaled $34,583, of which $33,992 was recovered by subleasing the theatre to outside offerings.

The royalty allotments on the "Shed" include 1% to British producer Donald Albery, providing he does the show in London. He held the original option on the script, and Capalbo & Chase obtained the rights from him. His percentage is being held in escrow because of the overseas production stipulation.

"Shed," which costars Sybil Thorndike, Robert Flemyng and Letteen McGrath, is scheduled to move April 22 to the Golden Theatre, N.Y., to make way for the May 2 opening of "Moon for the Misbegotten," the next in the Bijou series.

NIX 'PORGY AND BESS' FOR SILOS THIS YEAR

Trustees of the estate of Rose Gershwin, mother of George and Ira Gershwin, have nixed bids to allow "Porgy and Bess" presentations in summer stock this year. John Rumsey, of the American Play Co., had been trying to clear the release for strawhat licensing by Tams-Witmark.

The greenlight for stock production has been given by Dorothy Heyward and the estate of her late husband, DuBose Heyward. The couple co-authored the original play, "Porgy," which DuBose Heyward later adapted as the libretto for the musical. The score for the opera was written by George Gershwin, with his brother, Ira, and Heyward supplying the lyrics.

All of George Gershwin's musical rights were willed to his mother, Rose, when he died. The trustees of her estate are her sons, Ira and Arthur, and attorneys Hugo Pollock and Emanuel Alexander.

Twin Bill at Old Vic Marks Bard's Birthday

To celebrate Shakespeare's birthday April 23, the Old Vic will present a double bill of "Titus Andronicus" and "The Comedy of Errors." Both productions will be staged by Walter Hudd.

The two items were chosen to offer a contrast in the early essays of the author in tragedy and comedy. The bill will be in for a limited run of 17 performances, ending May 18.

Gretchen to Ditto Lola In 'Yankees' in Seattle

Seattle, April 9.

Gretchen Wyler, currently playing Lola, the femme lead on Broadway in "Damn Yankees," will star in the same role in the Greater Seattle production of the musical July 10-13 at the Aqua Theatre. Balance of the cast for the show and for the local presentation of "South Pacific" hasn't been selected.

Gustave Stern will direct the productions.

Short 'Methuselah' In Barn Tryout

A condensed version of "Back to Methuselah," George Bernard Shaw's five-part philosophical fantasy, will be tried out this summer at the Westport (Conn.) Playhouse. The play, presented in three separate performances when produced by the Theatre Guild in New York in 1922, has been cut down to regular length by actor Arnold Moss.

The abbreviated version has been okayed by the Shaw estate and will be sent on tour by the Guild if successful at Westport. The presentation will be part of a new play cycle at the strawhat. Another item will be "Fever for Life," a southern-located vehicle by Orin Bornstein, which the Guild has under option.

Also on the preem slate is "The Man in the Dog Suit," adapted by Bill Wright and Al Beich from the late Edwin Corle's novel, "Three Ways to Mecca." Hume Cronyn and his wife, Jessica Tandy, will double as producers and stars of the offering, which they plan to bring to Broadway next season. The Westport stand will be part of a strawhat tour, probably beginning June 17 and continuing through Aug. 3.

Another possible tryout entry is the legit version of "Requiem for a Heavyweight," which Michael Myerberg has under option. The play, by Rod Serling, was originally presented on CBS-TV's "Playhouse 90." The Westport season is scheduled to run for 12 weeks, beginning June 15 with Faye Emerson in "Witness for the Prosecution."

Philip Langner and Henry Weinstein will be co-managing directors. The latter, previously associated with the Falmouth Playhouse, Coonamessett, Mass., will also serve as company manager for the Cronyns' "Dog Suit" package.

DICK MOORE SUCCEEDS AS EQUITY EDITOR-P.A.

Alfred Harding has resigned from his longtime post as press rep for Actors Equity and editor of the union's monthly Equity publication. He's been succeeded by Dick Moore, who withdrew from the council to take the assignment.

Harding, a onetime reporter for the N. Y. Morning Telegraph, was hired by the union in 1921. His successor was employed by the Stars & Stripes while in the army and previously edited the college paper while a student at UCLA.

Dayton, Daytona Beach To Have Summer Stock

Two new large-capacity strawhats are joining the summer theatre circuit this year. One is the 2,500-seat Memorial Hall, in Dayton, and the other is the 2,600-seat Peabody Auditorium, Daytona Beach.

The Dayton house, which veteran barn producer John Kenley has leased for a 12-week season beginning June 18, has recently undergone renovations, including an air-conditioning system. It will offer musical and dramatic shows with guest stars on a Tuesday-Sunday schedule, at a $2 top.

The Daytona Beach spot, an occasional booking for touring Broadway productions during the regular legit season, has been leased by Al Fish and Roy A. Trombley for a nine-week season opening June 24 with Edward Everett Horton in either "Nina" or "Reluctant Debutante." The operation will be called the Peabody Players, with Harry J. Fisher as general manager and the rest of the staff to be set by the Stage & Arena Guild of America.

B'way Has Crush on French Plays; Vice-Versa with U. S. Hits in Paris

By THOMAS QUINN CURTISS

Paris, April 2.

Franco-American legit relations have probably never been as friendly as today. Not, at any rate, since the 1920's.

At that time Broadway saw a succession of plays by Edouard Bourdet, Marcel Pagnol, Henri Bernstein, Alfred Savoir, Georges Feydeau and Sacha Guitry, etc., and Paris theatres were breaking records with such American hits as "Trial of Mary Dugan," "Rose Marie," "Nina Rosa," "Nothing but the Truth," "Alias Jimmy Valentine" et al.

French imports went into decline during '30s and the transplanted Parisian play ceased to click consistently on Broadway after World War II. Jean Anouilh had a run of New York flops. Both "Nina" and "The Little Hut" of Andre Roussin, two Gallic long-runners, also folded quickly.

In Paris during the same period, "Mister Roberts," "Harvey," "Annie Get Your Gun" and "Desire Under the Elms" failed to make the grade. Also, none of the five Tennessee Williams works imported did well.

The success of Jean Giraudoux's "Madwoman of Chaillot" helped in

(Continued on page 84)

Indpls. Sets 7 Tuners For Starlight Season

Indianapolis, April 2.

Starlight Musicals will present seven shows in seven weeks for this city's summer outdoor series in the Theatron at Butler U.

"Pajama Game" will open the season July 9-14, followed by "Desert Song" July 16-21; "Wonderful Town," July 23-28; "Gentlemen Prefer Blondes," July 30-Aug. 4; "Carousel," Aug. 6-11; "Rosalie," Aug. 13-18; and "Damn Yankees," Aug. 20-25.

Starlight formerly has run only six shows, playing the first for 10 days and last for two weeks. Every show this year is set for six performances, opening Tuesdays.

Mel Ross is general manager and Rudy Brooks producer.

'Millionaire' Has Recouped $57,529

"Happiest Millionaire" has thus far earned back 58% of its investment. That's based on a March 30 audit of the Howard Erskine-Joseph Hayes production.

The Walter Pidgeon starrer, currently in its 21st week at the Lyceum Theatre, N. Y., has been picking up a steady operating profit since its Broadway preem, except for one week when the gross hit a $17,300 low. The coin to be recouped includes $7,686, representing an advance against net profits to the producers. It's based on 1½% of the gross on payoff stanzas only.

Highlights of the March 30 accounting include the following:

Original capitalization, $99,000.
Operating profit to date, $57,529.
Still to be recouped, $41,471.
Capital returned to date, $27,000.
Balance available, $16,936.

'CAMINO REAL' DUBIOUS BET FOR LONDON RUN

London, April 9.

A limited run appears likely for "Camino Real," which opened last night (Mon.) at the Phoenix Theatre to generally unfavorable reviews. Filling principal roles in the Tennessee Williams drama, directed by Peter Hall, are Diana Wynward, Harry Andrews, Denholm Elliott, Martin Miller, Freda Jackson and Elizabeth Seal.

The play marks the production debut of International Playwrights Theatre, formed by Toby Rowland, Campbell Williams and Scandinavian impressario Lars Schmidt.

Seeks O'Neill Letters, Memorabilia and Info

New York.

Editor, VARIETY:

I'm working on a biography of Eugene O'Neill covering his life until the production of "Moon for the Misbegotten" in 1947, the last new O'Neill work to be done in his lifetime. The present O'Neill boom in the American theatre, "Long Day's Journey Into Night," the revival of "The Iceman Cometh," the forthcoming production of "New Girl in Town" (("Anna Christie") and "Moon for the Misbegotten," will be handled in an epilogue.

I should greatly appreciate hearing from any one who knew Eugene O'Neill and/or his actor-father, James O'Neill Sr., and any persons having O'Neill letters or other memorabilia and information.

Louis Sheaffer.

'Waltz' to Open Season June 24 at Sacandaga

Sacandaga Park, N.Y., April 9.

The Sacandaga Summer Theatre, operated by Anthony Brady Farrell, will open its second season June 24 with "Anniversary Waltz." Other shows set thus far are "Pajama Game," the week of July 1; "Witness for the Prosecution," July 8; "Boy Friend," July 15, and "Can-Can," July 29.

John Larson is returning as resident stager.

This Actor Was Awake, But His Back Overslept; Still, It Was Worth It

Waterbury, Conn.

Editor, VARIETY:

A story in a recent issue of VARIETY about a troupe of Equity members, under the banner of Theatre in Education, bringing scenes from Shakespeare into Connecticut highschools as early as 8:40 a.m. was headlined, "Are the Actors Really Awake at That Hour?" This is a report from an Equity survivor of the first week, an actor whose zeal cannot be questioned, since as a matter of survival he has trained his four-and-a-half years and nine-months' olds to sleep until 10 a.m., and who hadn't himself risen before nine for the last five years.

That 8:40 a.m. performance took place at the Hartford highschool before 1,200 bubbling-with-energy, bursting - with - excitement teenagers. Ordinarily for these shows, the actors would be up at 6:45, eat and be at the school ready to assemble costumes, improvise dressing facilities in halls and classrooms, and test the accoustics by 7:40, prior to making up. However, that particular morning was complicated by the necessity of breaking in the celebrated Petruchio-Kate wooing scene.

Betsy Parrish and I needed a run-through with costumes and music earlier, so we were up at 5:45 (a.m., that is) for a "sleep-through," which started properly at 7 o'clock, onstage. The only hitch came at 7:09, when I had to toss Kate on my shoulder and make the traditional Petruchio exit. Apparently some of my back muscles had not awakened with the rest of me.

As I sit in my hotel room, all strapped up after a weekend in bed with a heating pad, I can honestly say that it's worth it. Not only can professional actors be awake that early (all six of us, plus the stage manager, producer and director), but the satisfaction of bringing Shakespeare to the schools and hearing the applause, laughs, cheers and whistles of the generally maligned teenagers is worth a lifetime of acting experience.

John Randolph

Minnesota U. May Have $720,000 New Theatre

Minneapolis, April 9.

A new theatre to cost $720,000, replacing the present small structure, would be built on the U. of Minnesota campus for college theatricals, under the provisions of a bill approved by the state legislature's lower house university committee.

The measure has been sent to the appropriations committee. Its sponsors say the present university theatre is both over-crowded and unsuited for many theatrical productions.

B'way Blitzed, But 'Bells' $58,726, 'Brigadoon' $60,700, 'Tunnel' $33,200, 'Orpheus' $26,200, 'Separate' $23,100

Broadway nosedived last week, reversing the trend of the previous fortnight. Business is expected to continue downbeat this week and through the latter part of next week, with an upsurge anticipated over the Good Friday weekend.

The capacity lineup dwindled to three, "Auntie Mame," "Bells Are Ringing" and "My Fair Lady."

Estimates for Last Week

Keys: C (Comedy), D (Drama), CD (Comedy-Drama), R (Revue), MC (Musical-Comedy), MD (Musical-Drama), O (Opera), OP (Operetta).

Other parenthetic designations refer, respectively, to weeks played, number of performances through last Saturday, top prices, number of seats, capacity gross and stars. Price includes 10% Federal and 5% City tax, but grosses are net; i.e., exclusive of taxes.

Auntie Mame, Broadhurst (C) (23d wk; 181; $6.90-$5.75; 1,182; $43,000) (Rosalind Russell). As always, $43,600. Comedy lays off next week as stipulated in Miss Russell's contract.

Bells Are Ringing, Shubert (MC) (19th wk; 148; $8.05; 1,453; $58,-101) (Judy Holliday). Previous week, over $55,600 at $7.50 top; last week, $58,726 at new $8.05 top, a new record for the house.

Brigadoon, City Center (MD) (2d wk; 15; $3.80, 3,090; $68,812) (David Atkinson, Virginia Oswald, Helen Gallagher, Scott McKay, Robert Rounseville). Previous week, $49,-800 for first seven performances and one preview; last week almost $60,700. Moved yesterday (Tues.) to the Adelphi Theatre where it can remain for four weeks only.

Damn Yankees, 46th St. (MC) (101st wk; 804; $8.05; 1,297; $50,-573). Has to vacate theatre May 4. Previous week, $33,500; last week, nearly $29,600.

Diary of Anne Frank, Ambassador (D) (79th wk; 629; $5.75; 1,155; $35,000) (Joseph Schildkraut). Previous week, $20,500 on twofers; last week, almost $17,900 on twofers.

Happiest Millionaire, Lyceum (C) (20th wk; 159; $5.75; 995; $26,-000) (Walter Pidgeon). Previous week, $21,900; last week, nearly $18,700.

Happy Hunting, Majestic (MC) (18th wk; 140; $8.05; 1,625; $69,-989) (Ethel Merman). Previous week, $68,300; last week, over $59,700.

Hole in the Head, Plymouth (CD) (6th wk; 44; $6.25-$5.75; 1,-062; $36,625) (Paul Douglas). Previous week, $34,400; last week, over $31,600.

Holiday for Lovers, Longacre (C) (8th wk; 60; $5.75; 1,101; $29,-378) (Don Ameche). Previous week, $21,700; last week, over $16,600.

Inherit the Wind, National (D) (90th wk; 718;; $5.75-$4.60; 1,162; $32,003) (Paul Muni). Previous week, $25,100; last week, over $19,900, with Muni out for one performance. Michael Constantine subbed.

Li'l Abner, St. James (MC) (21st wk; 164; $8.05; 1,028; $58,100). Previous week, $58,200; last week, same.

Long Day's Journey Into Night, Helen Hayes (D) (22d wk; 132; $6.90; 1,039; $30,000) (Fredric March, Florence Eldridge). Previous week, $27,400; last week, over $26,200.

Major Barbara, Morosco (C) (23d wk; 183; $6.90; 946; $37,500) (Charles Laughton, Burgess Meredith, Eli Wallach, Cornelia Otis Skinner). Closes May 18. Previous week, $23,700; last week, nearly $20,000.

Middle of the Night, ANTA (D) (53d wk; 421; $5.75; 1,185; $39,116) (Edward G. Robinson). Previous week, $24,000; last week, almost $22,000. Robinson has extended his contract from May 4 to June 1.

Most Happy Fella, Imperial (MD) (49th wk; 388; $7.50; 1,427; $57,-875). Previous week, $47,100; last week, nearly $41,900.

My Fair Lady, Hellinger (MC) (56th wk; 443; $8.05; 1,551; $67,696) (Rex Harrison, Julie Andrews). As always $68,700. Miss Andrews returned from a two-week vacation last Monday (8). Lola Fisher subbed.

No Time for Sergeants, Alvin (C) (77th wk; 612; $5.75-$4.60; 1,331; $38,500). Previous week, $27,400; last week, almost $24,700.

Orpheus Descending, Beck (D) (3d wk; 20; $6.90; 1,280; $41,500). Moves May 20 to the Morosco. Previous week, $31,500; last week, nearly $26,200.

Potting Shed, Bijou (D) (10th wk; 79; $5.75-$5.25; 603; $20,400) (Sybil Thorndike, Robert Flemyng, Leueen McGrath). Moves April 22 to the Golden Theatre. Previous week, $17,800; last week, almost $17,600.

Separate Tables, Music Box (D) (24th wk; 188; $5.75; 1,010; $31,-021). (Eric Portman, Margaret Leighton). Previous week, $25,900; last week, nearly $23,100.

Tunnel of Love, Royale (C) (8th wk; 61; $5.75; 994; $34,000) (Tom Ewell). Previous week, $32,800; last week, almost $33,200.

Uncle Willie, Golden (C) (16th wk; 124; $5.75; 800; $24,000) (Menasha Skulnik). Closes April 20. Previous week, $12,200; last week, almost $11,000.

Visit to a Small Planet, Booth (C) (9th wk; 68; $6.90-$5.75; 766; $27,300) (Cyril Ritchard). Previous week, $27,600; last week, over $26,900.

Waltz of the Toreadors, Coronet (CD) (12th wk; 92; $6.90; 1,001; $35,040) (Ralph Richardson). Previous week, $26,800; last week, nearly $23,300.

Ziegfield Follies, Winter Garden (R) (6th wk; 43; $8.05; 1,404; $63,-000) (Beatrice Lillie). Previous week, $55,600; last week, almost $53,900.

Closed Last Week

Duchess of Malfi, Phoenix (D) (3d wk; 24; $3.85; 1,150; $25,000). Previous week, $10,000; last week, around $7,500. Ended unprofitable run last Sunday (7).

Hide and Seek, Barrymore (D) (1st wk; 7; $6.90-$5.75; 1,077; $34,-500) (Geraldine Fitzgerald, Basil Rathbone, Barry Morse). Opened April 2 to unanimous pans (Atkinson, Times; Chapman, News; Coleman, Mirror; Donnelly, World-Telegram; Kerr, Herald Tribune; McClain, Journal-American; Watts, Post); around $8,500 for first seven performances and closed last Saturday (6) at an approximate $67,500 loss on a $75,000 investment.

Opening This Week

Merry Widow, City Center (OP) ($3.80; 3,090; $68,812) (Jan Klepura, Marta Eggerth). Third of five City Center Light Opera Co. revivals opens tonight (Wed.).

Hotel Paradiso, Miller (C) ($6.90; 946; $34,000 (Bert Lahr, Angela Lansbury, John Emery, Vera Pearce, Douglas Byng). Peter Glenville's adaptation of a French farce by Georges Feydeau & Maurice Desvalliers, presented by Richard Myers & Julius Fleischmann and Charles Bowden, Richard Barr & H. Ridgley Bullock Jr.; production financed at $150,000, cost about $90,000 to bring in and can break even at around $21,000 gross. Opens tomorrow (Thurs.) night.

Shinbone Alley, Broadway (MC) ($7.50; 1,900; $74,297) (Eartha Kitt, Eddie Bracken). Musical with lyrics by Joe Darion, music by George Kleinsinger and book by Darion and Mel Brooks, based on "archy & mehitabel" stories by Don Marquis; production financed at $220,000, cost about that to open without road tryout, and can break even at around $34,000 gross. Opens next Saturday (19).

OFF-BROADWAY

Box of Water Colors, B'way Cong. Church (2-17-57); closes April 21.

Dr. Faustus & Parade at the Devil's Bridge, Blackfriars' (2-18-57).

Exiles, Renata (3-12-57); closes next Sunday (14).

Giraudoux Twin Bill, Carnegie Hall Playhouse (4-9-57).

Iceman Cometh, Circle-in-Square (5-18-56).

In Good King Charles' Golden Days, Downtown (1-24-57).

Land Beyond the River, Greenwich Mews (3-28-57).

Purple Dust, Cherry Lane (12-27-56).

Salvage, Actors Playhouse (4-9-57).

Synge Trilogy, Theatre East (3-6-57).

Take a Giant Step, Jan Hus (9-22-56); closes May 19.

Threepenny Opera, de Lys (9-20-55).

Troian Trilogy, Theatre Marquee (3-18-57).

Volpone, Rooftop (1-7-57; closes April 28.

Closed Last Week

American Savoyards, St. Ignatius Church (2-26-57).

"Fanny" has been added to next summer's Civic Light Opera sked in Los Angeles and San Francisco, with **Claude Dauphin** set to succeed **Billy Gilbert,** who is withdrawing as costar because of ill health.

'Fanny' Favorable 41G, Full Week in St. Loo

St. Louis, April 9.

"Fanny," costarring Italo Tajo and Billy Gilbert, grossed nearly $41,000 at the American Theatre here last week. The house was scaled to a $5.60 top.

The 1,513-seater, dark for four weeks prior to musical's opening, will be without a show for another three frames until "Apple Cart," starring Maurice Evans, arrives April 29.

'Lady' in Record $102,849, Detroit

Detroit, April 9.

Absolute capacity of $102,849, including a Saturday matinee (6), was chalked up last week by the touring "My Fair Lady," in the second stanza of a three-week run at the Riviera. The figure is believed to be an all-time local record. The 2,700-seat newly-converted-to-legit nabe house is scaled at $5 week nights and $6 weekend eves.

Meanwhile, the second musical to go into the Riviera, "Damn Yankees," scheduled to begin a three-week engagement April 15, has drawn a reported $100,000 advance. The downtown Shubert and Cass on Lafayette Blvd., long detroit's legit mainstem, remain dark.

'PARADISO' SAD $10,000 ON 3D WEEK IN WASH.

Washington, April 9.

Three weeks was just one too many for "Hotel Paradiso" in Washington. The farce import used the extra stanza to advantage for tinkering and smoothing, but it was anything but funny at the boxoffice.

The gross sagged under $10,000, following the second week's $18,-700 and the opener's $19,000. The potential capacity was $35,000 at a $5.50 top at the 1,650-seat National Theatre. The Producers Theatre presentation left town Saturday (6) and opens on Broadway this Thursday night (11).

The touring "Fanny" opened last night (Mon.) for a four-week stand at the National, with the touring "Matchmaker" due to follow.

British Shows

(Figures denote opening dates)

LONDON

At Drop of Hat, Fortune (1-24-57).
Boy Friend, Wyndham's (12-1-53)
Bride & Bachelor, Duchess (12-19-56).
Camino Real, Phoenix (4-8-57).
Chalk Garden, Haymarket (4-11-56).
Damn Yankees, Coliseum (3-28-57).
Double Image, St. James (11-14-56).
Dry Rot, Whitehall (3-31-54).
Ewige Bullere Co., Palace (3-4-57).
Fanny, Drury Lane (11-15-56).
For Amusement Only, Apollo (6-5-56).
Grab Me a Gondola, Lyric (12-26-56).
Hatful of Rain, Princess (3-7-57).
House by Lake, York's (5-9-56).
Iron Duchess, Cambridge (3-14-57).
Mousetrap, Ambassadors (11-25-52).
New Crazy Gang, Vic. Pal. (12-18-56).
No Time Sgts., Her Maj. (8-23-56).
Nude With Violin, Globe (3-7-56).
Plaintiff in Hat, St. Mart. (10-11-56).
Plume de ma Tante, Garrick 11-3-55).
Polish Theatre, Wint. Gard. (3-25-57).
Repertory, Old Vic (9-7-55).
Romanoff & Juliet, Piccadilly (5-17-56).
Sailor Beware, Strand (2-16-55).
Salad Days, Vaudeville (8-5-54).
Subway in Sky, Savoy (2-27).
Under Milk Wood, New (9-20-56).
View From Bridge, Comedy (10-11-56).
Waltz of Toreadors, Criterion (3-27-56).
Wit to Woo, Arts (3-12-57).

Scheduled Openings

Zuleika, Saville (4-11-57).
Harmony Close, Lyric Hamm. (4-17-57).
Plaisirs De Paris, Wales (4-20-57).
Lovebirds, Adelphi (4-20-57).
Tropical Heat, New Lind. (4-23-57).
Tea & Sympathy, Comedy (4-25-57).
Glass Cage, Piccadilly (4-26-57).

Closed Last Week

Olive Ogilvie, Aldwych (3-13-57).

On Tour

Bed
Caine Mutiny Court Martial
Doctor in the House
D'Oyly Carte Opera
Free As Air
Janus
Kismet
Lie Detector
Look Back in Anger
Lovebirds
Love's a Luxury
Lysistrata
Month of Sundays
My Wife's Uncle
Pajama Game
Peter Pan
Reluctant Debutante
Separate Tables
Summer of the Seventeenth Doll

SCHEDULED N. Y. OPENINGS

(Theatres indicated if set)

South Pacific, City Center (4-24).
First Gentleman, Belasco (4-25).
Moon for Misbegotten, Bijou (5-2).
Greatest Man Alive, Barrymore (5-8).
New Girl in Town, 46th St. (5-9).
Pajama Game, City Center (5-15).

OFF-BROADWAY

Oscar Wilde, 41st St. (4-16).
Wayside, Barbizon Plaza (4-17).
It's An Ill Wind, Royal (4-23).
G & S Repertory, St. Ignatius (4-23).
Livin' the Life, Phoenix (4-27).
Dead Stop, Chanin (5-1).
Magic Carpet, Jan Hus (5-27).

Lent Shrinks Chi; Shirley $17,500, 'Matchmaker' 21½G, 'Sgts.' $21,200

Chicago, April 9.

Legit was down last week in Chi, due partly to foul weather and partly to the Lenten trend.

Upcoming are "Cat on a Hot Tin Roof," April 30, Erlanger, for a run, on subscription, and "Apple Cart," May 6, Blackstone, for two weeks.

Estimates for Last Week

Desk Set, Harris (C) (1st wk) ($5; 1,000; $29,600) (Shirley Booth). Drew $17,500 for its first eight performances.

Matchmaker, Blackstone (C) (5th wk) ($5; 1,450; $33,000) (Ruth Gordon, Loring Smith, Patricia Cutts). Dipped to $21,500; previous week, $28,100; resumes tour April 27.

No Time for Sergeants, Erlanger (C) (30th wk) ($5; 1,835; $34,495). Over $21,200; previous week, $21,-300; moves out April 27 to continue tour.

Miscellaneous

Guardsman, Studebaker. Stock revival runs through April 21.

'Cart' Sluggish $13,500 First Week in Toronto

Toronto, April 9.

"Apple Cart," starring Maurice Evans and top-featuring Signe Hasso, was mired for a poor $13,-500 last week in the initial stanza of a fortnight's engagement at the 1,525-seat Royal Alexandra Theatre here. Potential capacity was $33,000 at the $4.40 top.

With a reported $7,000 advance, the current holdover week may do a bit better, particularly with the help of the critical raves drawn by the George Bernard Shaw revival.

'YANKEES' HIT $44,100 IN BOSTON HOLDOVER

Boston, April 9.

Legit is kicking up a little excitement here as the season moves into the stretch. "First Gentleman" opens tonight (Tues.) at the Plymouth for the final fortnight of its pre-Broadway shakedown, giving the Hub two stage offerings, the other being Danny Kave in a vaude stand at the Colonial.

On the future legit slate are the musical, "New Girl in Town," due April 17 at the Shubert for a two-and-a-half-week pre-Broadway tuneup, and the touring "Hatful of Rain," arriving April 22 at the Plymouth for a fortnight.

Estimate for Last Week

Damn Yankees, Shubert (MC) (2d wk) ($6.25-$4.95; 1,717; $50,229) (Ray Walston). Rallied for a winning $44,100 in the final inning; previous week, $42,900; exited Saturday (6) to continue touring.

'Cat' Gathers in $28,100, 'Tops' So-So $8,300, L.A.

Los Angeles, April 9.

Town's two legit offerings both continued at a healthy pace last week. "Pajama Tops" climbed to around $8,300 in its 24th week at the Forum Theatre, a boost of $800 from the previous stanza.

The touring "Cat on a Hot Tin Roof," no longer on subscription, moved up a notch in its third frame at the Huntington Hartford Theatre to achieve a $28,100 gross. It got $25,900 the week before. It closes here April 20.

'Hatful' Healthy $24,000 In 3-Way Split-Week

Wilmington, April 9.

"Hatful of Rain," costarring Vivian Blaine and Ben Gazzara, grossed a nice $24,000 in a three-way, eight-performance split last week. The play picked up $6,200 Monday-Tuesday (1-2) in two performances at the Rajah Auditorium, Reading, Pa., $8,800 Wednesday-Thursday (3-4) in three performances at the McCarter Theatre, Princeton, N.J. and $9,000 Friday-Saturday (5-6) in three performances at the Playhouse here.

The midweek Princeton date marked a departure for the McCarter from usual Thursday-Saturday bookings.

Touring Shows

(April 8-21)

Apple Cart (Maurice Evans)—Royal Alexandra, Toronto (8-13); Hanna, Cleve. (15-20).

Canadian Players (Peer Gynt, Hamlet)—Southern Ill. U. Aud., Carbondale (8); Stephens College Aud., Columbia, Mo. (9); Iowa State Teachers College Aud., Cedar Falls (11).

Cat on a Hot Tin Roof (Thomas Gomez, Marjorie Steele, Alex Nicol)—Hartford, L.A. (8-13); Lyceum, Mpls. (17-21).

Damn Yankees (2d Co.) (Ray Walston)—Her Majesty's, Montreal (8-13); Riviera, Det. (15-20).

Desk Set (Shirley Booth)—Harris, Chi (8-20).

Fanny (Italo Tajo, Billy Gilbert)—National, Wash. (8-20).

First Gentleman (tryout) (Walter Slezak)—Plymouth, Boston (8-20) (Reviewed in VARIETY, March 27, '57).

Greatest Man Alive (tryout) (Dennis King)—Shubert, New Haven (17-20).

Hatful of Rain (Vivian Blaine, Ben Gazzara)—Walnut, Philly (8-20).

Matchmaker (Ruth Gordon, Loring Smith, Patricia Cutts)—Blackstone, Chi (8-20).

My Fair Lady (2d Co.) (Brian Aherne, Anne Rogers)—Riviera, Det. (8-13); Music Hall, K.C. (15-20).

New Girl in Town (tryout) (Gwen Verdon, Thelma Ritter)—Shubert, New Haven (8-13); Shubert, Boston (17-20).

No Time for Sergeants (2d Co.)—Erlanger, Chi (8-20).

John Huntington, producer at the Saratoga (N. Y.) Spa Summer Theatre, has optioned "Barber Shop," by **Charles Robinson,** for tryout this summer at the upstate strawhat.

'New Girl' SRO $8,000 In New Haven Preem

New Haven, April 9.

"New Girl in Town," opening a nine-performance tryout, grossed a capacity (less press seats) gross of $8,000 on a paid preview last Saturday night (6) at the 1,650-seat Shubert Theatre here. Gwen Verdon and Thelma Ritter are costarred in the George Abbott-Robert Merrill musical adaptation of Eugene O'Neill's "Anna Christie," which continues here this week and then goes to Boston for further pre-Broadway tuneup.

Next on the Shubert schedule is "Greatest Man Alive," opening a tryout tour with a five-performance breakin April 17-20.

Slezak $25,400, 2d Week, Philly

Philadelphia, April 9.

The local legit season is beginning to run out of steam. There was only a single show available last week, and just one this week, as "Hatful of Rain" opened last night (Mon.) for a return engagement at the Walnut Theatre.

What appears to be the final entry of the season is "The Greatest Man Alive," a tryout starring Dennis King, due April 22 at the Forrest.

Estimate for Last Week

First Gentleman, Forrest (CD) (2d wk) ($4.80; 1,760; $32,000) (Walter Slezak). The British importation got a nifty $25,400 on subscription; previous week, $20,500; exited Saturday (6) to continue pre-Broadway tuneup in Boston.

OFFER NOVEL B.O. BAIT FOR N.J. STOCK SETUP

A corporation stock giveaway is being used as a boxoffice come-on for a new year-round stock operation in West Orange, N. J. The Surburban Playhouse, scheduled to get underway April 23 with Joe E. Brown in "Elmer the Great," is offering one share of preferred stock (par value $5) free to purchasers of a 10-admission ticket for $35, tax included.

The bulk buy takes in $3.90 seats and represents a $4 saving. The tickets are good anytime except Saturdays and holidays when prices are higher. Bernard L. Sackett will be in charge of production for Suburban Star Productions, Inc., which leased the theatre from Daniel Hope and Joseph Nesto. Plays presented will run for two weeks each.

Charles Durand will be resident manager and Zvi Gera will be scenic designer.

Casting

Broadway

Greatest Man Alive: Joseph Boland (succeeding Len Doyle), Edgar Meyer.
Hotel Paradiso: Ronald Radd (succeeding Leopold Badia).

Off-Broadway

Dead Stop: Len Doyle, Patricia Crawford, Jerry Gardino.
Purple Dust: Roy Poole (succeeding Stephen Elliott).
Livin' the Life: Stephen Elliott, Irving Barnes.
It's an Ill Wind: Paul Potter, Patricia Shay.
Threepenny Opera: Katharine Sergava (return, succeeding Dolly Haas).
Wayside: James Pritchett, Charles McDaniel, Al Hinckley, Herbert Voland, Diana Herbert.

"BRILLIANT" "FLAWLESS"

BARRY NELSON

REACHES 300th PERFORMANCE AT HER MAJESTY'S THEATRE, LONDON

AS STAR OF

"NO TIME FOR SERGEANTS"

"Mr. Nelson captivated the town overnight." (THEATRE WORLD)

"The brilliant Mr. Barry Nelson made one of those roof-raising impacts on a London audience." (DAILY EXPRESS)

"Barry Nelson was terrific." (DAILY MIRROR)

"Barry Nelson's performance as Will is one of the most engaging pieces of craftsmanship London has seen for a long time." (SUNDAY GRAPHIC)

"Barry Nelson is surely the most sympathetic new personality to reach us from the States in a very long time . . . It is Barry Nelson's night." (REYNOLDS NEWS)

"It succeeds because of the charming and extremely skillful performance of Barry Nelson. He was splendid." ("THE CRITICS"—B.B.C.)

© Rimis Ltd.

"If ever an actor held a show together with personality, a lovable grin and down-to-earth good acting, Barry Nelson did." (DAILY SKETCH)

"A tall, gangling young man with a scrub of hair and an accent that chops words into chunks ambled into stardom in London last night. He is Barry Nelson, an American celebrated on Broadway but unknown over here. He is the most natural comedian I have ever seen." (DAILY HERALD)

"A personal triumph." (DAILY VARIETY)

"The Talk of the Town." (HOLLYWOOD REPORTER)

"Terrific personal hit." (BOX OFFICE)

"Mr. Nelson's performance has turned out to be one of the hits of the season." (THE SKETCH)

"Boisterously flawless." (OBSERVER)

"He took London by storm." (STARS AND STRIPES)

"You'll love this guy." (RECORD MIRROR)

"TERRIFIC" "SPLENDID"

Dutch Artists Given Bigger Place In '57 At Holland Multi-City Fests

Amsterdam, April 2.

The program of this year's Holland Festival, June 15 until July 15 in different cities of Holland, among them Amsterdam, The Hague and Rotterdam, has been released. More attention will be given to Dutch artists, although the fest still leans heavily on the reputation and drawing power of foreign guest names and ensembles. Remarkable fact is that for the first time in several years no artists from the Milanese La Scala are represented.

Like most art institutions (opera, theatrical and ballet groups) in The Netherlands, the Holland Fest only can exist by means of guarantees and subsidies given by the government and city boards. There have been some objections lately, however, in the city councils of The Hague and Amsterdam. Complaints in The Hague are that the character of the Holland Festival can hardly be called Dutch, with many foreign groups and artists invited and performing. Also, that the public seems tired of the four week Holland Fest, and with many performances not sold out. However, the Festival was voted a subsidy of about $35,000 for this year.

The Holland Fest this year will start in The Hague June 14, with a concert given by Szymon Gildberg's Netherlands Chamber Orchestra. The next one in Amsterdam will see G. A. Brederoo's comedy "Moortje" done by actors from various Dutch theatrical groups. Netherlands Opera will contribute Strawinsky's "The Rake's Progress," as a tribute to the master on his 75th birthday on June 17. Rafael Kubelik will conduct Verdi's "Othello."

The Royal Ballet will dance Ninette de Valois's "The Rake's Progress" and "Les Patineurs." The Netherlands Ballet and the Netherlands Opera Ballet also will contribute to the festival. Wiener Burgtheater will perform "Der Unbestechliche" by Hoffmansthal, while the Paris Theatre l'Aujourd'hui will do two plays by Ionesco, "The Chairs" and "The Lesson."

John Gielgud will come with "An Anthology Of Shakespeare," monologues from the Bard's plays. The Concertgebouw Orchestre will give only two concerts, as a Scandinavian tour coincides with the fest; they will be conducted by Edward van Beinum and Rafael Kubelik. Other orchs are the Residentie Orchestre, the Rotterdams Filharmonisch Orkest and the Utrechts Stedelijk Orkest.

Thomas G. Ratcliffe Jr., who was partnered with **Louis MacMillan** in the operation of the Sea Cliff (L. I.) Summer Theatre, which burned down last summer, is contemplating establishing another strawhat in the same area, probably next year.

Classic Victims of the Critics' Poisoned Arrows

Read how the careers of such stars as Tallulah Bankhead, Katharine Hepburn, Mae West—along with dozens who were not so lucky—have been influenced by the all-powerful "Seven Dictators of Broadway." Find out how one line of praise or ridicule from the New York critics can determine the fate of a new play—and the actors in it!

Don't miss this exciting article in this week's SATURDAY EVENING POST.

Open New Auditoriums, Calgary and Edmonton

Two new "Jubilee Auditoriums" have been constructed and will open in the next week or two in Calgary and Edmonton, Alberta, Canada. Each cost approximately $5,000,000 to erect, with 2,697-seat main theatres and facilities for closed circuit televising of presentations to other parts of the building.

Already scheduled to play the houses are the concert and "travel-tale" film series sent out by Celebrity Concerts (Canada) Ltd. In addition to those towns, other locales covered in the Celebrity tour include Regina, Saskatoon and Winnipeg. The pic series is tagged "World Adventure Tours."

Rule Di Stefano No Pact-Jumper

A three-man arbitration committee, by a 2 to 1 vote, ruled that opera singer Giuseppe Di Stefano did not break his contract with the Metropolitan Opera. Proceedings, instituted by the Met, charged that Di Stefano was responsible for breach of contract when he went off to Italy and refused to return to the U. S. to perform at the Met.

Ruling in favor of Di Stefano were Broadway producer Shepard Traube and attorney Stanley Kaufman. Dissenting opinion was registered by Theodore Kupferman, v.p. and general counsel of Cinerama Productions Corp. According to Kupferman's view, Di Stefano commenced negotiations for eliminating his contract every time he considered signing a new pact. However, Kupferman could find no basis for damages because the Met was able to find an adequate substitute.

B'way Paris Crush

Continued from page 81

stilling uneasiness about French scripts in the U. S., and when another Giraudoux play, "Ondine," starring Audrey Hepburn, turned into a hit the jinx was broken. "Fanny," a musical based on a Pagnol trilogy, became a smash.

Also, Anouilh came through with "Lark" last year and with "Waltz of the Toreadors" this year and another of his plays, "Time Remembered" is scheduled for early production. In addition, Marcel Achard's current Paris smash "Potato," the satirical fantasy "The Egg," and Jean Genet's unproduced "Grand Balcony" have all been purchased for New York production.

American plays also went up in prestige when William Faulkner's "Requiem for a Nun" opened here in September. "Tea and Sympathy," starring Ingrid Bergman, and Williams' "Cat on a Hot Tin Roof" (in the latter case despite the critical drubbing it received) are both in the hit class at the moment, and Lars Schmidt, who co-produced "Cat" here, has plans for the production next season of Eugene O'Neill's "Long Day's Journey Into Night," possibly with Charles Boyer as star.

Among other U. S. plays on the agenda for Paris production are "No Time for Sergeants," "Janus," "Inherit the Wind" and, though no deal has been closed, "Visit to a Small Planet."

James McEwen, who was general manager of the Myrtle Beach (S. C.) Playhouse last summer, has purchased the lease on the theatre from **Griswold Smith** and plans to get the new season underway June 17.

REHEARSAL SPACE AVAILABLE

DOWNTOWN NATIONAL THEATRE, 2d Ave. & Houston St.

Stage Dimensions: 40 ft. opening; 30 ft. from curtain line to back wall.

Call Between 11:00 A.M. & 4:00 P.M. OR 4-2467

'TOSCA' CAST FOR DES MOINES

Des Moines, April 9.

Metropolitan Opera will present "Tosca" at the KRNT Theatre here May 16. Des Moines is one of 16 cities on Met's spring tour.

Singers will include Licia Albanese, Daniele Barioni, George London, Alessio De Paolis, Clifford Harvuot, Lawrence Davidson, George Cehanovsky, Louis Sgarro and Margaret Roggero.

B'way Current Critics Assayed by Satevepost; Contrasts to Bygoners

The Sardi crowd's more typical epithet might be "The Seven Butchers of Broadway," but in the Saturday Evening Post Article on New York drama critics, due out in the next issue (April 13), the politer term used is "The Seven Dictators of Broadway."

The piece is by Stanley Frank and is illustrated with photos of the subjects, Brooks Atkinson (Times), Walter Kerr (Herald Tribune), Richard Watts Jr. (Post), John Chapman (News), John McClain (Journal-American), Robert Coleman (Mirror) and Tom Donnelly (World-Telegram & Sun). The article is also illustrated with a picture of Vincent Sardi, Jr. distributing just-out morning dailies to the party of Paul Douglas, star of "A Hole in the Head," after the play's opening.

Although pieces on critics and criticism are common enough, this one brings forth some interesting slants not usually illuminated. For example, "Abie's Irish Rose" was not universally panned. In a day (1922) when New York still had 21 daily newspapers, 17 of them praised the Anne Nichols Irish stew with matzoh balls.

Frank states that critical approval of plays correlates 95% year after year with public acceptance. Critics fliv only 5% on straight plays though they are more fallible on musicals, per the success of "Can-Can," "Mr. Wonderful" et al. The author apparently shares the popular misconception about the "Can-Can" notices, which were actually favorable (at least on the part of the seven first-stringers), though notably unenthusiastic.

The profession will cluck with remembrance at the "classic cracks" of the past reprised by the article. It was John Mason Brown who in 1937 ended forever the lady's ventures in Shakespeare by reporting, "Tallulah Bankhead barged down the Nile as Cleopatra last night—and sank."

Dorothy Parker's celebrated summation of the young Katharine Hepburn in "The Lake"—"she ran the gamut of emotions from A to B" has since been paraphrased in infinite ways to apply to all sorts of situations. Indeed it is more than a theatrical crack. It is now general Americana.

Frank goes beyond personalities and the perennial contrast of the Percy Hammond-Heywood Broun-Alex Woolcott-Robert Benchley epoch to the present day (more just, less jokey) tribe. There is a good deal of probing into the smash-or-crash economics of legit today. There are a number of long direct quotes from VARIETY drama editor Hobe Morrison. *Land.*

Pitt Skeds 6 Musicals, Including 4 New Titles

Pittsburgh, April 9.

The Civic Light Opera Assn. outdoor season at the Pittsburgh Stadium this summer will comprise six shows, including four new releases. The first-time entries are "Silk Stockings," "Pajama Game," "Damn Yankees" and "Fanny." The other two offerings will be "Great Waltz" and "Carousel."

The season is scheduled to run from June 24-Aug. 3, with "Stockings" as the getaway bill and "Fanny" as the closer. The production staff includes William Wymetal, managing director; Robert H. Gordon, stager; Furth Ullman, scenic designer; Karl Kritz, musical director, and Eddie Noll, choreographer.

Gordon is being given a two-month summer leave from the Jam Handy organization to return as director, a chore he last performed for the CLOA in 1955. Ullman was also formerly with the CLOA before going into tv.

Inside Stuff—Legit

Harold Hobson, drama critic of the Sunday Times of London (he also contributes columns on West End legit for the Christian Science Monitor) revealed his general opinion of the U. S. again last week in his coverage of the London production of "Damn Yankees." After noting several favorable aspects of the show he wrote, "These are cheering reflections. But when one remembers the miraculous first-night of 'Oklahoma,' when all Drury Lane went mad with joy, gloom settles in.

"Are all recent American musicals as bad as they seem? I am inclined to think not. What makes them appear so is our habit of casting them with mainly British players. Even 'Oklahoma' lost some of its glory when the English began to take over from the Americans. I write this, by the way, as an ardent patriot. For wit, grace, beauty, charm, intellect, intelligence and modesty, give me the British every time. But such qualities as these are useless in an American musical. American musicals do not merely show great technical skill; they do not require only vitality and precision. They represent the values of a civilization, and cannot be rightly interpreted by anyone, however clever or adaptable, who does not carry the same civilization in his bones.

"An American musical cannot be played properly except by a cast which instinctively believes that the stained glass of Chartres offers a less beautiful prospect than a rising stock market." (*In plainer words, the performance of American musicals requires inherent vulgarity.—Ed.*)

Florence Eldridge, costarred with her husband, Fredric March, in Eugene O'Neill's posthumous autobiographical drama, "Long Day's Journey into Night," got off an odd line fluff during a performance last week at the Helen Hayes Theatre, N.Y. In a line referring to the author's father, but identified in the play as James Tyrone, the actress involuntarily used the real name, James O'Neill. She herself was unaware of the slip and no one in the cast or even among the audience appeared to notice it. One of the stage managers spotted it, however, and mentioned it to Miss Eldridge after the scene was over.

Handout on behalf of Erich Leinsdorf, director of last fall's opera season at N.Y. City Center, mentions his identification with three U.S. premieres of contemporary works, but omits the Eric Bentley version of "Orpheus In The Underworld" as a credit. The piece was panned.

Show On Broadway

Hide and Seek

Fred F. Finklehoff, Mark Marvin & Gabriel Katzka production of three-act drama by Stanley Mann and Roger MacDougall. Stars Geraldine Fitzgerald, Basil Rathbone, Barry Morse; features Isobel Elsom, Walter Brooke, Dolores Dorn-Heft, Carl Harbord, Peter Lazer, Marilyn Siegel. Staged by Reginald Denham; setting and lighting, Ralph Alswang; costumes, Virginia Volland. At Ethel Barrymore Theatre, N.Y., April 2, '57; $5.75 top weeknights, $6.90 Friday and Saturday nights ($7.50 opening).

Saul	Peter Lazer
Michael	Walter Brooke
Judy	Marilyn Siegel
Ann Richards	Geraldine Fitzgerald
Janice	Dolores Dorn-Heft
Tom Richards	Barry Morse
Sir Roger Johnson	Basil Rathbone
Margo Johnson	Isobel Elsom
Gregson	Carl Harbord

It's possible to write a very small play about a very large subject. Stanley Mann and Roger MacDougall have done just that in "Hide and Seek." Although the theme of the play is urgent and the dialog references are topical, the style is antiquated, the form is hackneyed and the drama seems spurious and foolish.

"Hide and Seek" presents a moral dilemma in terms of hokum meller. A nuclear scientist, already spiritually estranged from his wife by the necessary secrecy of his work, and guilt-plagued to be developing a super-weapon capable of destroying all human life, is shocked into full consciousness of the enormity of his situation when his small son gets hold of a malignantly contaminated chicken's egg.

It turns out, of course, that the egg isn't actually the lethal one missing from the top-secret laboratory. But the scare has galvanized their consciences. The final scenes have reasonable reality and movement, but the first two acts are unbelievable and seemingly interminable.

The situations are trite and the authors apparently have a genius for cliche-packed lines. The staging by the normally capable Reginald Denham seems almost deliberately stilted and the acting, for the most part, self-consciously awkward. The single setting by Ralph Alswang looks cramped and artificial, and even the costumes by Virginia Volland are not too attractive. Clearly, this is a case of poor quality being contagious.

Only two cast members emerge creditably. Top-starred Geraldine Fitzgerald is at least plausible as the scientist's querulous wife, at least in the taut final scenes, and Peter Lazer is appealing as her moppet son. Basil Rathbone, costarred as a top-brass scientist, gives an overly mannered performance, and British actor Barry Morse, also costarred, seems curiously rigid as the unhappy scientist-father.

Among the featured supporting players, Walter Brooke is unable to give conviction to the role of a woman-shy scientist (he has good reason to be jittery, as he proposes the first time he's alone with a girl). Dolores Dorn-Heft seems affected as the young widow who snares him, Isobel Elsom is blandly maternal as the head scientist's childless wife, and Marilyn Siegel and Carl Harbord are acceptable as a respective moppet neighbor and atomic researcher. *Hobe.*

(*Closed last Saturday night (6) after seven performances.*)

University's 8 Attractions

Minneapolis, April 9.

Next season's annual University Artists course here will comprise eight attractions topped by Royal Ballet of London. Others will be the Czech Philharmonic orchestra, the Vienna Boys Choir, tenor Richard Tucker, pianist Moura Lympany, violinist Joseph Szigeti, soprano Lucine Amara and pianist Jose Iturbi.

Course is staged in Northrop Memorial Auditorium on the U. of Minnesota campus.

MANAGEMENT BY

KENNETH LATER ENTERPRISES

1650 Broadway, N. Y. PLaza 7-4940

TO LEASE
OFF-BROADWAY THEATRE LOCATION
LARGE CAPACITY • CENTRAL LOCATION • AIR CONDITIONED
• Responsible Operator Only •
Box V 48-57, VARIETY
154 W. 46th St., New York 36

LEGIT SCRIPTS
Producer with extensive TV and Theatre background interested in comedy and drama scripts for off-Broadway fall production.
Box V-44-57, VARIETY, 154 W. 46th St., New York 36, N. Y.

Standard Legit Theatrical Forms and Reports
All forms $1.00 per 100
Send for Your FREE Sample Set TODAY
American Legitimate Theatre Service
4080 Sunset Blvd.
Hollywood 28, California

Literati

Authors League's Program

First conclave in the 45-year history of the Authors League of America is scheduled for May 6-8 in New York. Brace of major powwows, involving both dramatists and authors, will be held.

First session, on May 7 at the Alvin Theatre, will be keyed to "The Writer's Position in America," with Clifton Fadiman chairing the session, and Bruce Catton and John Mason Brown as speakers. Others slated to participate are Jacques Barzun, Leonard Bernstein, Alan Jay Lerner, Bill Mauldin, Arthur Miller, Glenway Wescott, Jessamyn West and Herman Wouk.

Second meeting of the two joint guilds will once-over "Freedom to Write," with Howard Lindsday presiding. Mark Van Doren, on "The Ideal," Oscar Hammerstein 2d, on "The Practical," and John Vandercook on "The Censors" are in the lineup at the Helen Hayes Theatre Wednesday May 8. Senator Jacob Javits will also appear.

Interspersed at the Biltmore Hotel, headquarters for the three-day conclave, will be a series of panels—S. J. Perelman, Lillian Hellman, Dr. Lawrence Kubie among the forumites.

Playwright Holm's Mag Pieces

"Do You Dream in Color?" which Tex McCrary has been asking recently on his and Jinx Falkenburg's television and radio shows, was previously the title and subject of an article written about a year ago by playwright-author-actor John Cecil Holm and sold to Woman's Day mag. It has not been published, so there's no suggestion on his part of the McCrarys having appropriated the idea of his making any attempt to interfere with their using it.

Two other pieces sold by Holm to Woman's Day and not yet published are "How to Send Christmas Cards" and "My Wife Versus the Tradesmen." The mag recently published his "I Don't Happen to Drive a Car." The playwright has two ideas for legit scripts, but hasn't yet done anything about putting them on paper, but he's been taking tv assignments and may next try writing for video.

FCC Makes A Difference

Omaha World-Herald, which refused to recognize tv outside of the log listings ever since its inception, has done an about-face.

Denman Kountze, Jr., the entertainment ed, now is grinding three columns per week on stage, screen and tv with emphasis on the latter.

Insiders, plus many readers, are grinning because the turnabout came after World-Herald landed the FCC okay to get the KETV outlet in Omaha after a skirmish with radio station KFAB.

Pape's Literati Shill

Richard Pape was due in New York yesterday (Tues.) on the Queen Mary, to make a number of personal appearances to boost the American and Canadian editions of his latest book, "Cape Cold To Cape Hot."

The book tells the story of his record making 18,000 mile race in a British car from North Cape in Norway to Cape Town. Pape will open his personal appearances in New York and later go on to Toronto and Vancouver.

Nathanael West Omnibus

When Nathanael West died in 1940 at 34, he left behind four original novels: "The Day of the Locust," "Miss Lonelyhearts," "The Dream Life of Balso Snell" and "A Cool Million." For the first time these will appear between the covers of one book, "The Complete Works of Nathanael West," with an introduction by Alan Ross, to be published by Farrar, Straus & Cudahy on May 10.

West's wife was Eileen McKenney, sister of novelist Ruth McKenney, and the original of the play, "My Sister Eileen," West's own sister married S. J. Perelman. After the publication of "Miss Lonelyhearts," West and his wife went to Hollywood. They remained till their death in an automobile accident in 1940. The last five years of his life West spent working on film scripts.

Prolific Roeburt

John Roeburt's paperback novelization of RKO's soon-to-be-released "Unholy Wife" breaks via Avon next week. A second Roeburt tome, "Climate in Hell," is shortly to be a softcover release via Gold Medal Books, the Fawcett outfit.

Still a third book, "The Lunatic Time," penned initially for Simon & Schuster hardcover by Roeburt, was bought by Fawcett for reprint.

N.Y.U.'s Writing Courses

Six-week summer writing instruction, under the Department of English at N.Y.U. and chiefly for college credits begins June 17 and is followed up as of July 29 with a two-week confab, mostly for pros.

Latter, Workshop and Writers Conference, will front Ralph Bates on the novel; Charles Angoff on the short story; Louise Bogan re poetry; Edward Schmidt on mag article and non-fiction book scribbling; Lee Wyndham on juve writing, and Michelle Cousin on video scripting. There'll be approximately another dozen or so name pros lecturing during the fortnight, not including additional talks on theatre by a handful of stage names: Eva Le Gallienne, Charles Laughton, Cornelia Otis Skinner, John Houseman, Joshua Logan, John Van Druten, and probably some others.

China Theatre

"The Classical Theatre of China" by A. C. Scott. (Macmillan; $6.75), is a companion volume to same author's book about Japanese Kabuki Theatre, and is also illustrated by Scott. Tome deals with acting techniques, costume, music, symbolism and the dramatic literature of China's traditional stage.

Author's long association with theatre pros in the Orient gives his work intimate, authoritative stamp. This is both an invaluable handbook and a fine library item.

Rodo.

Mrs. M. A. Silver's Novel

Lily Jay Silver, wife of M. A. (Moe) Silver, Pittsburgh zone manager for and director of Stanley Warner Theatres, has authored her first novel for Duell, Sloan & Pearce publication this summer. It's titled "Shadow On The Sun."

CHATTER

Fritz Blocki, former radio-television producer-director, has become amusement columnist for the Santa Monica Evening Outlook.

Double-featured cocktailery tomorrow (Thurs.) for Frances and Richard Lockridge, authors of the "Mr. and Mrs. North" whodunit series, in connection with Avon Publications and Lippincott's coincidental publication of two of their books.

Lance Connery of Ottawa, ex-Toronto Star and Canadian government Travel Bureau's p.r. chief, succeeds Alan Field as head of the bureau's N.Y. office. Field has become head of the bureau, formerly topped for years by Leo Dolan, now consul-general in L.A.

SUICIDES

In Hollywood have the same causes as suicides elsewhere. Read about 24 of them in the April issue of FILMS IN REVIEW. Also read how theatres will pipe current movies into your home; how Director Wm. Dieterle's career has lasted more than 40 years; how the US is now producing the best short documentaries. Also read absolutely uncorrupted reviews of current films; a fascinating movie quiz for eggheads; special departments on filmusic and movies on TV; and, finally, letters from readers that contain invaluable factual material.

FREE

We will send the April issue free to all who subscribe for one year. Rates: $4.50 in the US; $4.75 in Canada; $5 elsewhere.

FILMS IN REVIEW
31 Union Square, New York City 3

Legit Bits

Continued from page 80

birth will be given April 23 in the Sert Room of the Waldorf-Astoria Hotel, N. Y., by the Board of Trustees of the American Shakespeare Festival Theatre & Academy. The annual Festival awards will be announced at that time.

Allan C. Dalzell is pressagenting the extended run of the N. Y. City Center Light Opera Co. production of "Brigadoon" at the Adelphi Theatre, N.Y.

"It's an Ill Wind," by **Albert Bannister**, will be presented at the Royal Playhouse, N. Y., by **Dona Davis**, beginning April 23.

Jack Landau, associate director of the American Shakespeare Festival Theatre at Stratford, Conn., is in Toronto staging "She Stoops to Conquer" for presentation at the Crest Theatre there.

"Take a Giant Step," at the Jan Hus Theatre, N. Y., has switched its regular Saturday matinee and evening performance sked to a 5:30 p.m. and 9:15 p.m. curtain.

The N. Y. Summer Shakespeare Festival, under the production auspicies of **Joseph Papp**, will begin a 10-week cuffo-admission tour of city parks June 27, with a three-play repertoire including "Romeo and Juliet," "Two Gentleman from Verona" and "Othello." A company of 40 paid performers, under the direction of **Stuart Vaughan**, will be recruited for the project.

Another special performance of the Pickwick Puppet Theatre's "New Wood 1957" will be presented next Monday (15) at the Greenwich Mews Theatre, N.Y.

Arthur Aaronson will execute the sets, lighting and costumes for the upcoming off-Broadway production of "Wayside."

Harry Fromkes, owner of the National Theatre, N. Y., has relinquished his option on **Derek Twist's** British play, "Malice Domestic."

"Fools Are Passing Through," a comedy by **Felix Dormatt**, has been optioned for off-Broadway production by **William Gyimes** and **Nahum Yablonowitz**.

"Simply Heaven," a new play by **Langston Hughes**, is scheduled for off-Broadway production next May under the supervision of **Stella Holt**, business manager of the Greenwich Mews Theatre, N. Y. **Joshua Shelley** will direct, while **David Martin** is providing an incidental score.

James Davis, a member of the editorial staff of the N. Y. Daily News, will produce his own play, "Dead Stop," at the Chanin Auditorium, N. Y. The venture is capitalized at $4,000, representing investments by 155 individuals, including $1,000 put up by Davis. All, but one of the backers, are with the News. The show is scheduled to open May 1.

Arnold P. Goodman has been reappointed general manager of the Cape Cod Melody Tent, Hyannis, Mass.

Singer **Dorothy Collins** is scheduled to appear in the St. Louis Municipal Opera production of "The Wizard of Oz," beginning Aug. 12. **Edward M. Greenberg** will stage manage the operation.

John Charles Sacco will be musical director for the Starlight Musicals at Butler Bowl, Indianapolis, with **Rudolph O. Brooks** returning for his second season as production manager and **Melvin T. Ross** continuing as general manager.

Next summer's staff for the Westbury (L. I.) Musical Tent, The Camden County (N. J.) Music Fair and the Valley Forge (Pa.) Music Fair, the three canvastops operated by **Lee Gruber, Frank Ford** and **Shelley Gross**, includes **Marvin Kraus**, general manager; **Richard Barstow**, director; **Allan Waine**, choreographer; **Salvatore dell 'Isola** and **Jay Chernes**, musical directors, and **Saul Richman**, press-agent. The Westbury operation gets underway June 11 with a three-week run of "Pajama Game."

London Bits

London, April 9.

George Tabori is dramatizing "Not by Bread Alone," the Russian novel by **Vladimir Dudintsev**, for West End presentation in the fall. American-born actor-director **Sam Wanamaker** plans to produce and stage the play by arrangement with Hutchinson's, the publishers of **Dr. Edith Bone's** translation.

"King John" is to be added to the 1957 repertory of the Shakespeare Memorial Theatre at Stratford-on-Avon. **Robert Harris** will have the name part, with other leads to be played by **Alec Clunes** and **Joan Miller**.

Mildred Maine is replacing **Diane Cilento** in the title role of "Zuleika," which opens on Thursday (11) under **Donald Albery's** management at the Saville Theatre. Miss Cilento withdrew during the tryout tour.

Several West End managements, including Jack Hylton, are bidding for the rights of the pre-war Swiss musical, "Oh, My Papa," which had a tryout at the Bristol Old Vic last week.

Felix Bloch Erben is acquiring the German rights of "Western Wind," a three character comedy by **Charlotte Frances**. He's also optioning the same author's "Carter St. Story," "Casanova in Clover" and "Adults Only." The last named has been banned by the Lord Chamberlain.

Harry Green is negotiating for **Hugh Hastings'** new farce, "Pink Elephants," as a vehicle for himself.

"Tea and Sympathy," the second of the series of banned plays acquired by the New Watergate Theatre Club, starts its run at the Comedy Theatre on April 25. **Elizabeth Sellars** is playing the role originally played on Broadway by **Deborah Kerr** and **Tim Seely** has the part opposite her. Other top roles will be played by **John Glen, Hy Hazel, John McLaren, Aubrey Woods, Keith Baxter, Ian Keil** and **Henley Thomas**. The **Robert Anderson** play is being staged by **John Fernald**. The current bill, **Arthur Miller's** "A View From the Bridge," folds April 20.

SCULLY'S SCRAPBOOK

By Frank Scully

Palm Springs, April 9.

"Sell a picture before you make it," I heard a producer tell another, "because the moment you have a can under your arm the picture's value is cut in half."

Much the same thing now seems to be going on in the field of profane letters. If We had $250,000 on the line for "Too Much Too Soon," an agent passing through Palm Springs told me the other day, "and that was before a line was written." He was hoping we could do something together, and it distressed him to learn that a book I was working on was reaching the home stretch. "We'd get more if you'd done less."

It would have distressed him even more, I suspect, if he had learned that there was precious little for the Hollywood launderers to do if, and when, the book came into their hands. It wasn't dirty to begin with, so it didn't need their laundromats to make it fit for human entertainment.

Apparently all a writer needs today to manufacture a bestseller is a tape recorder and an uninhibited witch to Tell All. If she's a Polly Adler with Social Register billing it's only a question after that of cutting down her Lady Chatterly's confessions to 100,000 words.

For his skill in this collaborative field nobody can belittle Gerold Frank and one can hardly give any praise to Diana Barrymore for carrying collaboration beyond Cap Casanova.

That her aunt Ethel Barrymore will not allow her privacy to be invaded in the picture version of "Too Much Too Soon" is easy to understand. She doesn't appear in the book very often, and never favorably.

What Happened To W. W. II?

If you open "Too Much Too Soon" half way through the book and make a quick rundown from there to the end, you will get a Hollywood-slanted story of a thrice-married daughter of a socially prominent thrice-married mother and a theatrically prominent thrice-married mother and a theatrically prominent thrice-married father, souped up with scotch, sex and society—and all of it upper case.

Michael Strange, who was Mrs. Leonard Thomas before she became Mrs. John Barrymore and ultimately Mrs. Harry Tweed, was Blanche Oelrichs. She went in and out of the social register as if it were a revolving door. She was a free-verse poet, wrote a bad play and thought she should have played Joan of Arc. No better than the others in the cast, she was sure her taste was impeccable and she certainly didn't drink like her middle husband or her only daughter.

Though this middle section of the book takes place between 1940 and 1945, you'd get no inkling that lives were being sacrificed in all areas of the world so that decency might survive. The indecencies portrayed in this book in that era would make Hollywood more deserving of the atom bomb than Hiroshima.

The Oelrichs in this melange described themselves as if they were Cat People. They were perpetually referring to themselves and each other in such terms as "Catkin dear, what's happened to you in Hollywood?" Diana's stepbrother Robert Thomas would say to his mother, "Don't you agree, Cat?" and she would say in return, "Whatever you say, Robin-cat."

The capitalization of the Barrymore name is not missed by anyone connected with this offering. The first words in the book are: "Diana! Diana Barrymore!" though actually her name was Blythe, as was all the Barrymores. Her registered name wasn't even Diana. It was Joan Strange Blythe.

From the very first she cast reflections on her parents, pointing out that they were married Aug. 15, 1920, and that she was born March 3, 1921. Of course this tightened time-lapse was not original with them, or even with Shakespeare, whose first child was born six months after his marriage. But it's a funny way to show your love of your parents.

Diana makes frequent references to her bowed legs, though they were by no means the most buckled in the entertainment world, nor the ones which had earned their owner the most money or the highest stardom. Starting her professional career under William A. Brady, with Laurette Taylor and Florence Reed in "Outward Bound," the portrayal she gives of Miss Taylor as a female John Barleycorn Barrymore really doesn't have much point, since it obviously had no subsequent sobering effect on Miss Barrymore. In fact, all of show business suffers from her perpetual pounding on liquor and leching.

Bundles For Barrymores

There is a reference to Bramwell Fletcher, Diana's first husband, campaigning for Bundles for Britain, but this was offset by her mother's joining America First Committee headed by Col. Charles Lindbergh. These two causes balance each other out and take care of the Second World War, as far as this bunch is concerned.

Within 12 months of her being bawled out at a stage rehearsal by producer Brady, Diana was back at the 48th Street Playhouse making her Broadway debut in a flop called "The Romantic Mr. Dickens." Gerold Frank thought her notices were worth salvaging, but the show closed in six days.

Still, Louis Shurr was able to get her a contract with Walter Wanger at $1,000 a week and she was being paid $2,000 a week before Universal figured it had bought in on a bad bargain and started slipping her such bad parts and less glamorous dressing rooms in the hope she would get the idea and quit; which she did. But between her bit in "Eagles Squadron" and her being washed up as a hasbeen at 23, after she had made five pictures and had refused to stooge for Abbott and Costello, thereby earning a suspension, the company had paid her close to a quarter of a million dollars!

The town was going heavy on cocktails and Capeharts in those days and the parties which she was attending on a grind policy seemed pretty dull to her and to any readers who knew the town in those days.

The sad disintegration of John Barrymore reaches its end when Dick Aldrich sent him a play by Emlyn Williams, "The Light of Heart." It was a story about a broken down matinee idol forced to work as a department store Santa Claus to support his crippled daughter.

Barrymore realized he couldn't play the hokum on Broadway, with his memory shot, but he figured he could probably do it as a picture, as there he could read his lines from blackboards out of camera range. He telephoned Darryl Zanuck. "This is Jack," he said.

Apparently there were a lot of Jacks in Zanuck's life at the moment and even when he heard the name Barrymore it hardly produced a bubble. Barrymore made a pitch for the story, for himself and his daughter, but it fell on deaf ears.

The Brushoff For Barrymores

So Jack hung up the phone and called for a call-girl, girls which Diana thought were "as common as catmeat," a proof that even in this family, with its feline complex, there were grades even in cats.

On this bawdy note Diana parted with her father, telling him he was a disgusting drunken old fool and adding, "You bore me."

He replied with woozy dignity, "You bore me as much as I bore you. Good night."

That was the last she saw of him until after the preview of "Between Us Girls" when she was rushed off to the hospital and viewed him in death. She began to cry. She was looking at the man her mother had described as the most beautiful who had ever lived. "Perhaps I wouldn't have cried then had he looked old and withered, but he looked young lying there, his hands crossed on his breast as they had been placed by the priest who had given him his last rites—a young dead Hamlet."

Holt did a fine job with the book, but neither they, Gerold Frank or Diana Barrymore thought the social document was worth indexing. You'll have to read every word to find out if you're libelled.

Broadway

Mike Todd lectures this week at the Harvard School of Business on "Show Business in Management."

Carl and Cleo Brisson, both convalescing following recent hospitalization, to Miami Beach to recuperate.

Phil Spitalny and his wife, Evelyn, sailing on the Queen Mary today (Wed.) to negotiate a recording series.

WNEW deejay Art Ford "poured" at his East 61st St. diggings for Edward Mulhare this past Sunday on occasion of the latter's birthday.

Duncan MacGregor, prez of Pathe Cinema, operators of the Paris Theatre here, sailed for Europe yesterday (Tues.) on the Liberte.

Jack Forrester, former Paris-Broadway juvenile turned industrialist, quickied to N. Y. from his base in the French capital for three weeks' biz and pleasure visit.

Sixth and last of a series of film strips on aviation education, which is now in release by the Civil Air Patrol, was narrated by Arthur Godfrey just before he took off for Africa.

The Michael Todds (Elizabeth Taylor) had to vacate their Park Ave. penthouse and get some sleep in a nearby hotel while Ed Murrow's "Person to Person" paraphernalia sprawled all over their apartment.

Attorneys Fanny Holtzmann and her sister Stella H. Honing to the Coast this weekend to huddle with their producer-director Edmund Goulding, whose 20th-Fox contract is due to expire and who has two other deals requiring legal wrapup.

Helen Hayes played the offstage role of "proud mother" Sunday (7) when she attended film debut of her son, James MacArthur, at the premiere of RKO-Universal's "The Young Stranger" at the Guild Theatre in Rockefeller Center.

Conrad Salinger, head of Metro's music department; Miriam Hauser, concert and opera singer; Paul Paray, conductor of the Detroit Symphony Orch, and pianist Sigi Weissenberg sailed yesterday (Tuesday) on the Liberte for Europe.

Columbia Pictures takes the trade press to New London, Conn., tomorrow (Thurs.) for a "day-long round of festivities" at the submarine base followed by the world preem of "Hellcats of the Navy" at the Garde Theatre in the evening.

British filmster Kenneth More, in the U.S. for exploitation of Rank's "Reach for the Sky" lectured at the Yale School of Drama Monday (8) and returned in the evening for a cocktail party tendered him by Lord & Lady Malcolm Douglas-Hamilton and the RAF Assn.

Ernie Byfield Jr., of the Ellington Agency, has taken over the Lincoln Park West Hotel, Chi (not far from the Hotels Ambassador East and West, where his late father gave the Pump Room an international renown) and has retitled the cafe therein as The Left Bank. He has Bill McCullough in charge.

Julie Wilson closes the Maisonette's season at the Hotel St. Regis when she returns April 25 and remains until the roofgarden season opens June 6. Incumbent Genevieve is succeeded tomorrow (Thurs). for two weeks by Sheila Reynolds, followed by Miss Wilson's steenth return to this boite.

VARIETY pulled a Mark Twain on Joe Marks, who is "Pappy Yokum" in "Lil Abner," and very much alive. He was misidentified as the husband of Ethel Gilbert, thrush at Bill's Gay 90s; her ex-husband is Ben Marks, former actor now in the liquor business, and brother of Joe Marks. Miss Gilbert's global art studies are currently on display in Cook's Travel Bureau on 5th Ave.

Wall Streeter Arthur Wiesenberger, w.k. in show biz circles, suffered a staggering loss at La Guardia Airport last Saturday (5) when his wife Frances' jewel-case somehow was misplaced in the excitement of gathering up their baggage. The FBI has gotten into the picture on suspicion of a new form of airport racket. While insured for $10,000 the jewels were worth thrice that because of heirloom and other values.

Helen Menken, new president of the American Theatre Wing, succeeding Helen Hayes, who has joined the board of directors, has also added as new board members Ed (and Pegeen) Fitzgerald, Lillian Gish, Gertrude Macy, Marion Moore, Donald Oenslager and Ann Seymour. Mrs. Martin (Louise) Beck is first veepee, John Shubert continues as second v.p., Solly Pernick is third v.p., Elaine Perry is sec, and James F. Reilly up to treasurer.

Janine (Mrs. Harry) Novak, wife of the European chieftain for Columbia Pictures, to the Coast to house-guest with Mrs. Leo (Frankie) Spitz for a week, sailing back to Paris April 18 on the SS United States, which will also have the Dore Schary's, Tillie (Mrs. Barney) Balaban and Helen (Mrs. David) Lewis aboard. Latter's husband is European distribution head for Metro and may have to quickie back for a May legal trial, embracing Loew's, Inc., otherwise the case doesn't come to bat until fall.

Industrialist-showman Harry E. Gould, for whom the Gould Clinic in the newly located 42d St. Beth David Hospital (United Nations sector) has been named, arranged a novelty presentation at the $200-per-couple dinner at the Waldorf-Astoria this past Saturday night (6) in that there was no dais. The novelty of everybody being a VIP and sitting out front clicked with the hep turnout. When the ceremonies were reached, a sextet of officials and Mayor Wagner mounted the rostrum, and then the show started.

Australia

By Eric Gorrick
(Film House, Sydney)

Larry Adler signed for series of concerts by Australian Broadcasting Commission.

"War and Peace" (Par) will be given debut at Prince Edward, Sydney, this Easter.

Exhibs getting ready for b.o. harvest as sheep ranchers cop a record price for wool.

J. C. Williamson Ltd. biz booming with "The Pajama Game" at Her Majesty's, Melbourne.

J. C. Williamson Ltd. hits the b.o. jackpot with "Pajama Game" at Her Majesty's, Melbourne.

Keith Marshall appointed to Singapore to look after the Columbia biz; formerly was attached to New Zealand sector.

Approach to government for permission to open certain cinemas here on Sabbaths again nixed by union pressure.

Jan Peerce signed for Aussie tour next June; will give about 25 concerts here and New Zealand for T. C. Williamson Ltd.

Anticipated that Spyros Skouras will make another Down Under visit in very near future. 20th-Fox holds the major stock sayso in Hoyts' film circuit.

After Sydney run, David N. Martin will roadshow his "Olympic Follies" in New Zeland via the Kerridge loop. Show stars Julia and Nicholas Darvas.

Rank unit winding up exterior shooting on "Robbery Under Arms." Interior stuff will be shot at Pinewood. Peter Finch is starred in cops-an'-robbers yarn.

Montreal

Miles Ingalls reappointed exclusive booker for the Bellevue Casino.

"Seven Wonders of World" (Cinerama) preemed at Imperial Theatre April 3.

Montreal Repertory Theatre current with Peter Ustinov's "Love of Four Colonels."

Ballet Russe de Monte Carlo into St. Denis Theatre for one week starting April 8.

New Gordon Fleming combo scoring in Normandie Room of Sheraton-Mount Royal.

Supreme Court of Canada delayed judgment on fate of Montreal niteries, with no date fixed for a decision.

"Damn Yankees," with Ray Alston and Devra Korwin, opened at Her Majesty's Theatre for one week starting April 8.

Athens

By Irene Velissariou
(Tinou 44; Tel 614515)

Soviet ballet under Moysseyeff in town for folk dances.

Violinist Ruggiero Ricci appeared as soloist with Athens State Orch at the Orpheus.

Nancy Holloway, Danya & Alvarez and Teresa Moran share billings at the Argentina.

William Faulkner vacationing in town will appear at the preem of his play, "Requiem To A Nun," at Kotopouli Theatre.

"War and Peace" (Par) now past its 30th week at the Star. "Anastasia" (20th) at four theatres day-date and continues for second week at two theatres.

The Athens Radio Station broadcasting 12 new songs by Yma Sumac who is expected here soon. Her husband, orch leader Mosse Vivanco, arrives before she does to supervise preparations of recitals she is to give here.

Wilhelm Kempff's recitals scored success here. He will be soloist at first concert of Athens State Orch at this year's festival.

French pianist Nicole Henriot, who has played in the U.S. under Dimitri Mitropoulos, due here shortly for a series of recitals.

London

(Temple Bar 5041/9952)

Raymond Stross changed title of his vice expose from "Women of Night", to "Not for Love."

Helen Traubel is final name of Cafe de Paris's summer season, opening July 8 for a four-week run.

Producer-director Al Lewin in London on short visit after lensing his latest picture in South America.

Sir Ian Jacob, director-general of BBC, outlined future plans of sound broadcasting at a press confab this week.

A. W. Filson appointed secretary of newly constituted Federation of British Film Makers and begins his new duties May 1.

D. J. (Jack) Goodlatte hosted a luncheon Monday (8) to Mrs. Diane Gordon of Hackensack, N. J., winner of Stanley Warner Management contest.

Entire proceeds of comedian-vocalist Norman Wisdom's latest disk, "The Wisdom of a Fool," to go to the Cinematograph Trade Benevolent Fund.

Arthur Watkins, newly appointed veepee of British Film Producers Assn., appointed their rep on Grand Council of Federation of British Industries.

"The Bespoke Overcoat," Britain's only Oscar winner, starts a second West End run this week and has been booked by the Associated British circuit.

Mercury's Bob Shad planed into London last week for 24-hour social visit before returning to Paris, where he's waxed more than 50 titles during his brief stay.

Harry Norris named joint assistant managing director of Rank Organization, succeeding Kenneth Hargreaves, who's become president of the Rank U. S. distributing outfit.

Ian Carmichael, who was under a split contract to the Rank Organization and Boulting Brothers, released by the former company. He's now under sole contract to the Boultings.

Among big show biz contingent who had to leave the Queen Mary at Cherbourg, travel to Plymouth by another liner, eventually arriving in London at 3 a.m., were C. J. Latta, Harold Boxall, Terence Rattigan, Paul Dudley, Victor Borge, Ron Randell and J. Carroll Naish.

Frankfurt

Film Classification Board tagged a Russian film, "Othello," as especially outstanding, meaning that West German theatres playing the pic are eligible for a tax reduction.

Jean Gabin to star in the DEFA (East Germany under Russian control) production of Victor Hugo's "Les Miserables," which starts early in April in Babelsberg, East Germany.

Italian star Vittorio de Sica to co-star with German songstress Caterina Valente in a new film to be made at Geiselgasteig called "Casino de Paris," Andre Hunebelle will direct.

Kirk Douglas, Adolphe Menjou, Ralph Meeker and Wayne Morris currently in Munich, shooting "Paths of Glory," under the production of James B. Harris, and Stanley Kubrick. Kubrick directing.

Thornton Wilder's play, "Alkestis," introduced last year at the Edinburg Festival, is being translated into German by Herberth Herlitschka, and will be given in Zurich and in Duesseldorf this year.

West Germany making a co-production with Poland, starring German actress Sonja Ziemann. Currently shooting in Warsaw; it's titled "Der achte Wochentag" (The Eight Day Week), based on a Polish novel. CCC is producing.

Paris

By Gene Moskowitz

Anita Ekberg in to start work on "Trouble in Paris" with Bob Hope and Fernandel.

Anglo actress Muriel Pavlow in to ogle the hit legiter, "Monsieur Masure," which she is to do in London next season.

Alexandre Breffort's hit legiter, "Irma La Douce," which was turned down by most theatre directors, now has him in demand.

"War and Peace" (Par) now in its 16th firstrun week at two art houses while "The Solid Gold Cadillac" (Col) is in its 12th week at one theatre.

Andre Roussin will renovate Offenbach's "La Vie Parisienne" which Maurice Lehmann will mount at the Theatre De Paris early next season.

Jean Anouilh will direct the film version of his own original script "Mademoiselle Moliere" with Francois Perier, plus his daughter Catherine Anouilh.

Theatre Des Nations, which starts its four month international legit, dance and lyric hosting this week, will house 23 spectacles from 11 nations for 87 performances during its tenure.

Helmut Kautner is to make a French-West German coproduction here next season with lead Teutonic pic stars, Romy Schneider and Horst Buchholz. Pic is called "A Bit of Heaven."

Symphony Orchestra of U. S. Seventh Army gave a benefit performance at immense Salle Pleyel this week for the coffers of the International Rescue Committee Fund for Hungarian Students,
(28 *Rue Huchette; Odeon* 4944)

New Jules Dassin pic still having title trouble as it is alternately announced as "Celui Qui Doit Mouir" (He Who Must Die) and "Le Feu De Sarakina" (The Fire of Sarakina).

Michel Galabru is another young actor quitting the Comedie-Francaise. He joins Pierre Brasseur and Suzanne Flon in a legit version of Shakespeare's "The Taming of the Shrew" which they will do at Theatre Athenee next season.

Boston

By Guy Livingston
(344 *Little Bldg.; HAncock* 6-8386)

Billy Kelly current at the Frolic in Revere.

Don Rickles current at the Hi-Way Casino, Fall River.

Tony Lavelli current at the Mayfair breaking in a new act.

Xavier Cugat and Abbe Lane inked for a Bradford Ballroom date.

Johnny Mathis opens at George Wain's Storyville Thursday (11) where Gene Krupa is current.

Helen Hayes comes in April 26 to speak for N. E. Theatre Centre project at banquet in Sidney Hill Country Club.

Boston Arts Festival opens June 14 in the Public Gardens with $15,000 earmarked for music honoring Stravinsky's birthday.

Ruth Clenott ankled Mutual Distributors, where she was exploiting for Coral, Cadence, Dot and London labels; opens here own office.

Don Dennis, singing emcee at Steuben's Vienna Room, celebrating his ninth anni in the spot where he was originally booked for two frames.

Opening of new calypso nitery in Hotel Bradford changed from April 29 to May 6. The Calypso Islanders, Johnny Barraeuda, Lord Balladeer will open.

Danny Kaye closes his International Show at the Colonial April 20 after six frames; then off to Hollywood where he reports to Metro May 1 for "Merry Andrew."

Scotland

By Gordon Irving
(Glasgow: Kelvin 1590)

Guy Mitchell skedded to star at Glasgow Empire June 3 week.

Molly Weir, comedienne, guesting on Jimmy Logan radio show.

Googie Withers and John McCallum to King's, Glasgow, in comedy "Janus."

BBC starting conversion of Black Cat cinema, Glasgow, into tv studio.

George Singleton, Scot exhib, installed as national president of Cinematograph Exhibitors Assn.

Mary Ure, Scot actress, into starring part opposite Peter Finch in new Rank pic, "Windom's Way."

Andrews Sisters mentioned as likely billtoppers at Glasgow Odeon proposed British cinema tour.

"The Rainmaker" (Par) had charity preem at Gaumont, Glasgow, for local anti-tuberculosis drive.

"King and I" (20th), on quick return date, replaced "Love Me Tender (20th) at La Scala, Glasgow cinema.

Heaviest demand in months for Glasgow appearance of The Platters. Empire vaudery sold out before group's arrival.

The Robert Wilsons tossed party to celebrate 17th wedding anni. Jimmy Logan and Kenneth McKellar among celebs present.

Palm Springs

By Alice Seully
(Tel 4077)

Julie Taurgog now a realtor.

Teddy Berkman holed in at the Tahitian for a few days.

Frantics, "fresh from the Palace," did well at Palm House.

El Mirador decorating halls with enlarged color pix of stockholders.

Mrs. Mike Todd got a diadem and mink coat from Mike while here.

Mike Romanoff still sampling rival eateries before plunging into his announced plans.

Eduice Shapiro and Yalta Menuhin sock combo of season at Jewish community center.

Hollywood

Sam Zimbalist returned from London.

Billy Gould ankled E. T. Somlyo agency to open own office.

Tom Drake back from starring in "Dateline for Disaster" in London.

William Lundigan and Mary Costa co-emceed youth rally in Portland, Ore.

Ronald Reagan returned from fourweek national bally tour for General Electric.

Leslie Booth, head of General Service Studios' grip dept., retired after 37 years on same lot.

Motion Picture Relief Fund world preemed its documentary, "The House Without a Name," Monday before industry leaders.

Hollywood Foreign Press Assn. hosts four touring French stars April 18 at Beverly Hills Hotel luncheon: Micheline Presle, Gerard Philipe, Jean Marais and Francoise Arnoul.

Rome

Ben Hecht working on script of "Aphrodite" for Robert Haggiag at a villa near Rome.

Vittorio Gassman costarring with Anna Maria Ferraro in "The Trombones," new play by Federico Zardi at Quirino.

Pilar Palette, wife of John Wayne, planes home. Star will follow shortly as "Legend of Lost" is nearing completion.

Fabien Sevitzky, American maestro, conducted Santa Cecilia Symphony here before filling dates in Yugoslavia and Greece.

Ava Gardner and Walter Chiari feted before their departure overseas to Mexico. She is to do "The Sun Also Rises" in Mexico.

Dino DeLaurentiis signed Federico Fellini to do one film a year for him through 1962; ditto with French starlet Isabelle Corey.

Dawn Addams starring in "Bell, Book and Candle" for American Theatre here at the Ridotto. American film productions here are raiding the company imported by Maury McGee to fill their casts. Latest signed is Clinton Anderson for "Quiet American."

Berlin

By Hans Hoehn
(760264)

Budget of forthcoming Seventh Berlin Film Festival passed by Berlin City is about $120,000.

"Land of Smiles" is currently the operetta program at the Titania Palast which is mostly used as a film theatre.

"I Was a Little PG" (PG—Nazi Party Comrad), a satirical story, may be one of forthcoming Berolina productions.

Constantin and Prisma, two leading German distribs, reached agreement to coordinate the work of their production departments.

A prize contest to find a suitable name for the Double Cinema, still in the building stages but to be ready for the Berlin Festival, started here.

The German Film Critics' prize winners were Anna Magnani ("Rose Tattoo"), Henry Fonda ("War and Peace"), director Federico Fellini ("La Strada") and pix "Le Balloon Rouge" (French) and "Ladykillers" (British).

San Francisco

By Bill Steif

Violinist David Abel's signed a long-term Columbia Concerts pact.

Nancy Walker tentatively set for a summer stage bow here in "Fallen Angels."

Frank Sinatra, Kim Novak, Rita Hayworth and director George Sidney due in Frisco next Monday (15) to start shooting "Pal Joey."

Chicago

(Delaware 7-4984)

Stan Freberg in to plug his latest Capitol pressing.

George Murphy addressed Society of Midland Authors last Friday (5).

Comic Shelley Berman switches to the Gate of Horn April 23 after stint at Off Beat Room.

Radio-tele's Fran Allison named official hostess of Chicagoland Fair June 29-July 14 at Navy Pier.

Associated Booking topper Joe Glaser here last week for formal signing of the Gene Fullmer-Ray Robinson fight at Stadium May 1.

Art ("Joker Is Wild") Cohn shadowing Mike Todd here last week for the upcoming bio of the producer which he hopes to wind up this summer.

Buena Vista has scheduled its district sales meeting for tomorrow (Wed.) and Thursday at its Chicago offices. Irving Ludwig, domestic sales chief and Jesse Chinich, western division sales manager are due along with Irving Spanier, regional auditor and various midwest sales reps.

OBITUARIES

JOHN BALABAN

John Balaban, 62, head of the Balaban & Katz circuit and a director of the parent American Broadcasting-Paramount Theatres, died April 4 in Chicago.

Details in film section.

NED SPARKS

Ned Sparks, 73, retired stage and screen comedian, known for his solemn-faced technique, died April 3 in Victorville, Cal., where he had lived with his daughter since his retirement in 1948.

Canadian by birth (his real name was Edward A. Sparkman), he appeared in Alaska in his early twenties as a "singer of sweet southern songs." Some time later in New York he achieved note as a comic, appearing with such stars as Madge Kennedy, Alice Brady and William Collier. His first big hit was in "Little Miss Brown" in 1912.

As one of the leaders of the 1918 actors' strike, which resulted in the founding of Actors' Equity, Sparks was refused employment by N.Y. stage producers. As a consequence he moved to Hollywood where, after a long wait, he entered a film career, appearing in dead-pan comic roles that made him famous on the stage.

He helped found the Masquers Club in Hollywood, along with Robert Edeson and other former members of the N.Y. Lambs Club.

Survivors, in addition to his daughter, are a brother and sister in Ontario, Can.

ALBERT A. KAUFMAN

Albert A. Kaufman, 68, pioneer film exec and general manager of the Paramount Studios from 1928-1934, died April 7 in Hollywood. In recent years he had been active in real estate development which he entered following retirement in 1935 from the Myron Selznick Agency which he joined after leaving Paramount.

A brother-in-law of Adolph Zukor, Kaufman went to work in Zukor's New York penny arcade in 1907. He later managed Zukor's Comedy Theatre and became a production exec with Famous Players when Zukor formed it in 1912. Kaufman remained there five years, then organized the Army's first overseas Photographic Unit during World War I. After the war returned to FP's New York studios as general manager, and two years later became general manager of EFA, FP's affiliated studio in Berlin. He supervised construction and operation of the Carlton and Plaza theatres in London and the Paramount in Paris, before returning to the United States to take over the Paramount studio post in Hollywood.

Son, Albert Jr. and three sisters survive.

STAN BROWN

Stan Brown, 64, show biz vet of 47 years, died April 3 of a heart attack in Los Angeles. He had been ad research director for National Theatres' Fox West Coast until his retirement two days before, and previous week had been tossed a farewell luncheon by FWC district managers. He had been with NT since 1937.

Starting his career as manager of a Canadian legit theatre, at various times he was an actor and roadshow manager. Brown also had been affiliated with such theatre chains as Finklestein & Ruben, Milwaukee; Sacks Amusement Enterprises, Milwaukee; and Paramount Publix.

Surviving are his wife and a son.

JEAN LE SEYEUX

Jean Le Seyeux, 63, revue writer and scenic designer, died last week in Monte Carlo. He wrote the revues for the Casino De Paris in 1945 following his return to France from the U.S. where he spent the war years.

Le Seyeux recently did an adaptation of "La Quincaillere De Chicago," a hit musical now at the ABC Theatre, Paris. He also did the decor at Monte Proser's La Vie en Rose, N. Y.

There were no immediate survivors.

JAY W. BREEN

Jay William Breen, 38, associate editor of Confidential mag, died of internal hemorrhages at Snyder, Tex, April 8. Breen had been ailing in New York and had gone to Texas, where his wife's family has ranch holdings, to recuperate.

Before going to Confidential, Breen was a feature writer for United Press and frequently worked the amusement beat.

Survived by wife and two sons.

DOROTHY SEBASTIAN

Dorothy Sebastian, 52, legit-film actress, died April 8 in Hollywood.

She launched her career in the 1924 Broadway production of "Scandals." She made her film bow later that year in Famous Players-Lasky's "Sackcloth, Scarlet." Other film credits include "Our Dancing Daughters," "Single Standard" and "Our Blushing Brides."

Her husband, Herman Shapiro, survives.

PAUL KAPPEL

Paul Kappel, 34, disk promotion manager for Artists Music, Coast publishing firm, and brother of actress-singer Doris Day, died in Los Angeles April 8 after a cerebral hemorrage. Artists Music, which published the 1956 Academy Award song, "Que Sera, Sera," is owned by Miss Day and her husband-manager, Marty Melcher.

Kappel is survived by his wife and two children.

EARL E. JAMESON

Earl E. Jameson Sr., 59, founder and president of Exhibitors' Film Delivery and Service Co., died April 4 in Kansas City after a brief illness. He was stricken with a heart attack a week earlier. He founded the Exhibitors' delivery firm in 1924. It now serves about 500 accounts in Kansas, western Missouri and northern Arkansas.

Surviving are his wife and son, Earl E. Jameson Jr., who is treasurer of the company.

M. E. MAPLE

M. E. Maple, 83, the first owner of a film house in Fayette County, Pa., died March 27 after a long illness at the home of his son, Jack Maple, veteran exhibitor and restaurant owner in Point Marion, Pa., near Pittsburgh.

The elder Maple opened a theatre in that section shortly after the turn of the century, and continued in business for nearly 40 years, with his son taking over after that.

RICHARD W. SLOCUM

Richard W. Slocum, 55, executive vice president of the Philadelphia Bulletin and former head of the American Newspaper Publishers Assn., died March 30 in Philadelphia. He was the first general manager of the Bulletin and v.p. of the paper's radio and tv stations, WCAU, WCAU-TV.

Wife, two sons and six daughters survive.

VIVIAN N. GJERSET

Vivian Newcombe Gjerset, secretary to Irving H. Thalberg during his years at Metro until his death, died April 5 in Hollywood. She had worked in recent years as Deborah Kerr's secretary.

Surviving is a brother, James Newcombe, Metro associate producer.

MORRIE SCHREIBMAN

Morrie Schreibman, 43, founder-director of Cinema Arts, indie org handling ad art campaigns for film producers, died of a heart attack April 2 in Hollywood.

Surviving are his wife, son and daughter.

G. CHARLES EMGE

G. Charles Emge, 50, West Coast editor of Downbeat mag, was found dead April 4 in a Hollywood motel. He was formerly with Tempo mag.

Surviving are his wife and two children.

Kenneth E. Snell, 53, musician, who had played with the Ernie Holst and Johnny Costs bands, died April 7 in Albany. His wife and daughter survive.

Walter E. Pike, 49, bass fiddle player, died March 30 in Midland, Tex. A member of the "Melody Vagabonds," he was appearing with the group on KMID-TV in that city when fatally stricken.

Mother, 79, of Morty Henderson, manager of the Liberty Theatre in Pittsburgh; Harold Henderson, Par salesman there, and Congressman Jack Henderson, of Ohio, died March 28 in Cambridge, O.

Joseph A. Daly, 73, retired legit company manager, died March 31 in New York. He had worked for the Klaw-Erlanger, B. F. Keith circuit and the Shuberts.

Morris Koffsky, 49, attorney and onetime theatre manager, died April 6 in Albany. Wife, two sons and a sister survive.

John W. Oliver, 64, leading member of the Broadcasting Council of Scotland and an authority on Scottish literature, died March 27 in Edinburgh.

Father, 73, of Murray Lenekoff, assistant to Loew's Theatres v.p. Eugene Picker, died March 2 in the Bronx, N. Y. Three sons and a daughter survive.

Mother of Bill Bertenshaw, v.p. general manager of Radio & TV Roundup Productions, died March 27 in Maplewood, N.J., after a brief illness.

Mrs. Kathryn Clark, 46, chief traffic clerk for WOWTV in Omaha, died there recently. Survived by mother and daughter.

Father, 75, of Frank Standel, booker for Great States Theatres, died April 1 in Chicago.

Charles J. Doyle, 77, film director, died March 31 in Liverpool, Eng.

James Cook, 69, veteran musician, died April 2 in Auchtermuchty, Scotland.

Husband, 50, of the former Frieda Pollock, concert pianist, died March 31 in Hanover, N. H.

Charles R. Dorety, 58, film actor, died April 2 in Hollywood. His wife survives.

Sister, 38, of Max E. Youngstein, United Artists vicepresident, died April 7 in New York.

MARRIAGES

Shirley Slome to Hans Schack, Pittsburgh, March 31. Bride is on Pitt Playhouse staff.

Joan Abercrombie to Bill Cree, Glasgow, April 3. He's a musician.

Avital Achai to Art D'Lugoff, New York, April 7. He's a concert promoter.

BIRTHS

Mr. and Mrs. Zoel Silverman, daughter, Pittsburgh, March 31. Father's on WAMO sales staff and the son of Dave Silverman, manager of Allied Artists exchange in Pitt.

Mr. and Mrs. Michael James, son, Pittsburgh, March 24. Father's one of the Four Coins.

Mr. and Mrs. Alvin J. Stuart, son, Pittsburgh, April 2. Father's on WQED staff.

Mr. and Mrs. Frank Jay Thomas, daughter, Pittsburgh, March 24. Father's an indie theatre booker-buyer.

Mr. and Mrs. Julian Lesser, daughter, Hollywood, April 2. Father is a telepix producer.

Mr. and Mrs. Bert Fields, son, New York, April 3. Mother is opera-concert singer Roberta Peters.

Mr. and Mrs. Roy Sickner, son, Santa Monica, Cal., March 31. Father is a stuntman-actor.

Mr. and Mrs. Peter Hackes, son, Washington, D. C., March 24. Father is a NBC news commentator.

Mr. and Mrs. Bruce Huffman, daughter, Van Nuys, Cal., April 4. Father is account exec for KNXT and CBS-TV Pacific network.

Mr. and Mrs. Julian Aberbach, son, New York, April 2. Father is partnered with his brother Jean in the Hill & Range music publishing combine.

Mr. and Mrs. Richard Johnson, daughter, Chicago, April 2. Father is program manager of station WMAQ there.

Mr. and Mrs. Jay Faraghan, son, Chicago, April 4. Father is program director of WGN-TV there.

Mr. and Mrs. Herb Grayson, daughter, Chicago, April 5. Father is director of press information at WBBM there.

Mr. and Mrs. Marvin Josephson, daughter, New York, April 6. Father is head of Broadcast Management Inc., talent firm.

Mr. and Mrs. Louis Prima, daughter, Covington, La., April 5. Mother is singer Keely Smith; father is bandleader.

Yank Jazz

Continued from page 1

saw, thereby adding on another exciting chapter to the Glenn Miller Story.

Long before the orchestra arrived here, its six scheduled performances in this city had been completely sold out. The orchestra will have played to more than 15,000 Polish Jazz fans before moving on to other major towns on their two weeks tour of Poland.

Musicians proceed from here to Yugoslavia where they will appear between April 16 and 27 in Belgrade, Zagreb, Sarajevo and other cities.

When leaving the States the early part of March for a tour of U. S. Air Force Bases in North Africa, France, England and Germany, the itinerary of the orchestra did not include the present performances behind the iron curtain.

These April appearances were sparked subsequently by the U. S. State Dept. via ANTA in Manhattan. Ministry of Culture in both countries issued bids and put up a modest per diem in the respective currency for the orchestra, which is touring with help from President Eisenhower's Fund.

At the insistance of ANTA, David MacKay, attorney for the Glenn Miller estate, is accompanying the orchestra on its tour of Poland. He joined it in Frankfurt, West Germany. There he arranged for visas and a special car for the musicians and their 1,500 pounds of equipment, in the train which crosses through East Germany into Poland.

Entire band is astonished and somewhat bewildered over the completely unexpected welcome of extreme cordiality and enthusiasm, which they are receiving here from huge crowds of jazz fans and jazz musicians.

Further signs of the much-relaxed political climate in Poland today, came during the opening performance. Edward Dziewonski, one of Poland's leading actors, engaged to m.c. the Miller concerts, had spiced his announcements of the various numbers with many witty and insinuating side remarks. This brought surprisingly unrestrained and hilarious responses from the audience.

Among other things. When referring to the rhyme, Something old, something new, something borrowed and something blue, he mockingly remarked. This must be a misprint. It should read 'red,' of course." The audience howled.

At another point, he ended his announcement of the tunes included in a medley about to be played by the orchestra, with a meaningful shrug of his shoulders and by saying, "And this medley further included all the things we haven't got!" Again the audience burst out in full laughter.

Ray McKinley, himself, greeted his audience by reading a few Polish words which had been written down for him. It is doubtful if the crowd understood what he was saying. Their spontaneous applause, however, left no doubt, that he had made an instant hit with them through his warm personality. And when he began to pound the drums, the outburst of enthusiasms could hardly be stopped.

At the end of the concert, a long line of admirers and autograph hunters kept McKinley and the band literally for hours in the concert hall.

Stellings Talks

Continued from page 3

from "Island in the Sun" if they are found "objectionable" from a race angle. He noted that, in the past, Southern exhibitors had snipped Lena Horne sequences from Metro musicals.

(4) TOA's membership has been surveyed on its view re wired tv and cable systems, which Stellings himself considers only "a foot in the door" and which he opposes.

Stellings said an arbitration conference could work from the last arbitration draft that had been in use, and he noted that any final decisions would have to be okayed by the Justice Dept. Any arbitration system would be open to all exhibitors, he said.

As for pay-as-you-see, if it should prove successful, Stellings argued it would deprive the theatres of firstrun product and would also ruin production "which needs the theatre earnings." Toll-video would cut the theatres' profit margin to the point where many would have to close, he said.

Exhibitor opposition to subscription-tv was justified, Stellings held, "because production is for the theatres which made it possible in the first place. No one should have the right to just come in and get our pictures. Let them use the old films, or make their own."

In respect to "Island in the Sun," Stellings said he was aware of the White Citizen Councils' pamphlets being circulated against the picture, which no one has seen yet. He indicated that, taking into consideration Southern feelings, he would see nothing wrong in "editing" out scenes involving any intimation of intimacy between a white and a colored performer.

Schary

Continued from page 1

period because it was "a little too early" to do a political evaluation of the four-time President in a play.

Deal, set with members of Roosevelt family, gives Schary exclusive dramatic rights. The play has already been outlined to Mrs. Roosevelt and other members of the family. Lawrence Langner, of the Theatre Guild, who attended the press conference, said he had seen and "liked" the outline. No director or cast has been set yet.

The former M-G studio topper said production of the film depended on the run of the play. He indicated that he had purchased the film rights from the Roosevelt family for an undisclosed sum and that the Roosevelt family had agreed to a profit-sharing arrangement.

Franklin D. Roosevelt Jr. handled the negotiations on behalf of his family. Attorney William H. Fitelson and Lew Wasserman, prez of the Music Corp. of America, represented Schary in the negotiations.

Pix Plans

Schary asserted that he had no film plans beyond the Roosevelt project. He indicated, however, that he may take on two films in the fall which will be developed by other writers. He said he had "casual talks" about numerous television projects, but that he was not interested in tv on a regular basis although he might be interested in an occasional video show. He stressed that he would continue to make films but that he hoped to keep his activities diversified.

In answer to queries, he said he was "not too shaken" by his recent Metro experience. Elaborating on his article in The Reporter magazine in which he said he had been fired for being an "egghead" and because of his political activities, Schary said: "I don't know if those are the precise reasons. I only know what they told me." He discussed the conflict between N.Y. and Hollywood and stated that he believed that a major company president and pub-ad activities should be quartered at the source of production for better liason.

Politics

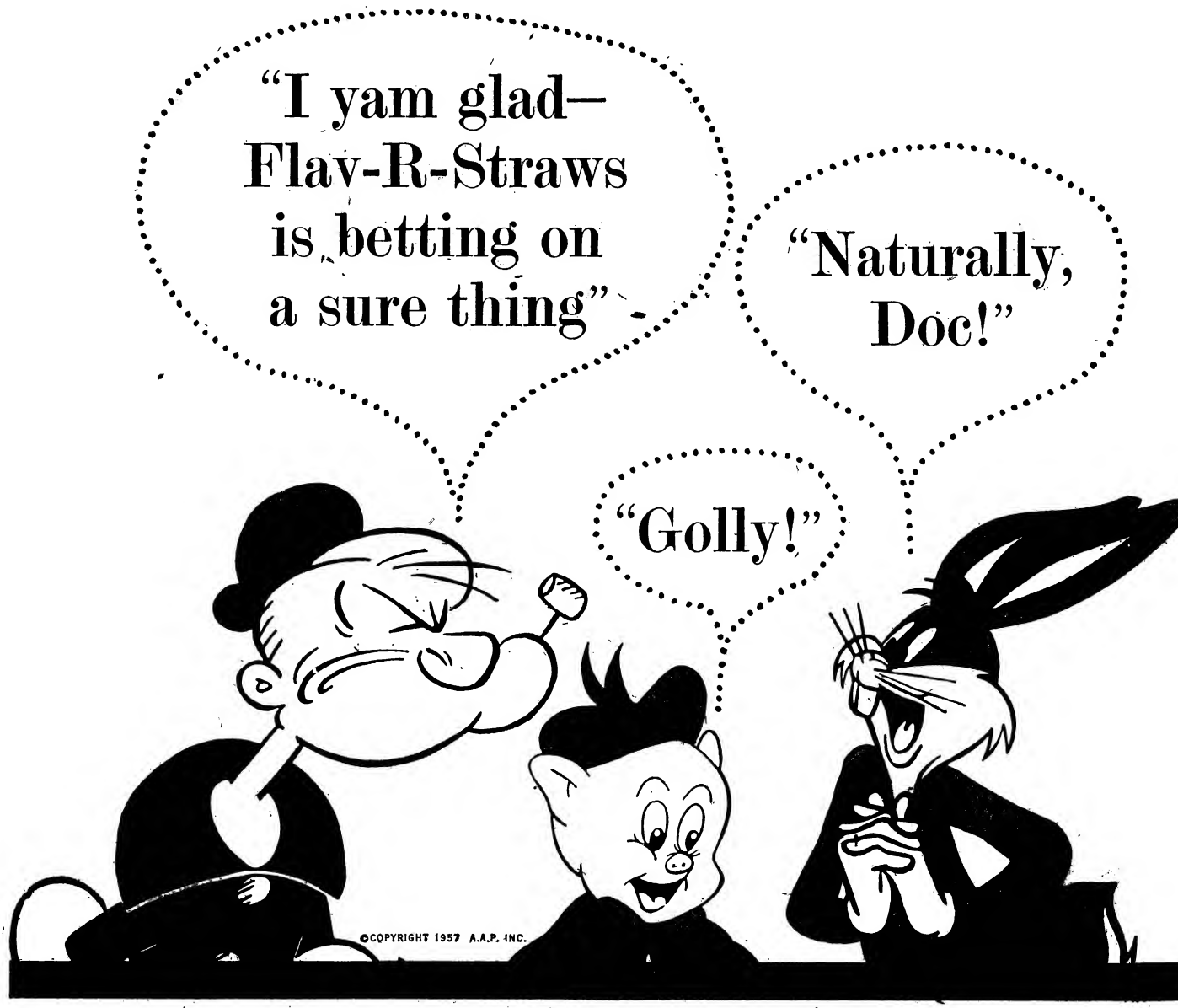
Returning to his political activities which reporters appeared to stress, Schary said: "I was asked several times by New York to divorce myself from political activities. However, all the top executives of the film industry appeared to be associated with the Republican Party and I thought it would be sad if I disassociated myself from the Democrats. It would have given the country the impression that Hollywood was a one-party town." He said that as far as he knew the N.Y. executives of Metro had not registered any objections about George Murphy's activities on behalf of the Republicans.

In the production of "Pursuit to Happiness," the 29-minute film shown at the Democratic convention, Schary said he had expected some criticism and therefore had been extremely careful to separate it from his Metro connection. He said he had set up a separate account for the picture and had instructed his staff not to employ any Metro facilities.

The decision to write and produce a play about Roosevelt marks Schary's return to the N.Y. legit stage. Before shifting to Hollywood, he was represented on Broadway in 1938 with "Too Many Heroes," the first Broadway play to be directed by Garson Kanin. According to Schary, it was successful prestige-wise, but a commercial failure.

A statement issued by FDR Jr. said: "My family is particularly pleased that Mr. Schary will undertake this work, not only because of our respect for his experience and professional qualifications, but also because he has been for many years a devoted and careful student of my father's life. My mother, my sister, my brothers and I will give every possible assistance to Mr. Schary in his research during the period in which he is writing the play."

Schary, accompanied by his wife, son and daughter, leaves for Europe on April 18 on the S.S. United States. He'll visit Israel, Italy, France, Belgium, Holland and England before returning to N.Y. on July 9. During his trip he will file articles for the Mirror-News Syndicate of Los Angeles.



"Wherever they run, if they're Popeye or Warner Bros. cartoons distributed by A.A.P., that's all we have to know." That's the sentiment expressed by Flav-R-Straws and its agency, Ruthrauff & Ryan, when they placed a firm order for 3 participations a week, for 52 weeks, in the A.A.P. cartoon series in 25 markets in which they're still available.

This unprecedented display of confidence is based on Flav-R-Straws' success in the forty-odd markets now on the air in which they are already advertising their product. In these markets, Popeye and Warner Bros. cartoons have won great faith with their high ratings. When *you* want results that give you this kind of assurance, write or phone

Visit us in Suite 505 A
Conrad Hilton Hotel
NARTB Convention

a.a.p. inc.

345 Madison Avenue
New York City — *MUrray Hill 6-2323*

CHICAGO: *75 E. Wacker Dr., DEarborn 2-4040*
DALLAS: *1511 Bryan St., RIverside 7-8553*
LOS ANGELES: *9110 Sunset Blvd., CRestview 6-5886*

FILMS | VIDEO | TV FILMS | RADIO | MUSIC | STAGE

VARIETY

APR 18 1957

Published Weekly at 154 West 46th Street, New York 36, N. Y., by Variety, Inc., Annual subscription, $10. Single copies, 25 cents.
Entered as second-class matter December 22, 1905, at the Post Office at New York, N. Y., under the act of March 3, 1879.
COPYRIGHT, 1957, BY VARIETY, INC. ALL RIGHTS RESERVED
Vol. 206 No. 7 NEW YORK, WEDNESDAY, APRIL 17, 1957 PRICE 25 CENTS

TV SUGAR-'CODES' OLD FEATURES

Claghorn, Hold That Axe

[THESE ARE AMERICAN ACTS]

International Exchange Program of the State Dept. which has to date booked some 75 different attractions—jazz, ballet, legit, concert instrumentalists and singers—in about that many friendly nations around the globe, had a budget of $2,250,000 last year. It operates from Manhattan's national headquarters of American National Theatre & Academy with a staff of six including Robert Schnitzer as general manager and boasts that it administers tours for about 5% of cost against the 25% administration costs of United Service Organizations which supplied military installations with entertainment units.

Respecting the current slashing by Congress and the threat to foreign aid generally one performer cracked to VARIETY the other day, "I hope Senator Claghorn remembers these tours benefit Americans first" (in other words, U.S. talent).

AGVA Alerts Show Biz on Drive For Pay Hikes as Living Costs Soar

Variety field minimums are due to go up all along the line. The American Guild of Variety Artists is announcing plans to hike basic salaries throughout the country in view of the fact that living costs have gone up. Jackie Bright, national administrative secretary of the union, at this point feels that present salaries do not reflect increased expenses in all fields.

Amount of the raises will be determined by the union's convention which is meeting early in June in Miami Beach. According to Bright, all minimum basic agreements expire on Dec. 31 of this year. He will ask the convention to give notice to operators 60 days in advance of the expiration date requesting new negotiations. First step will be to hike salaries in the few remaining spots where chorus girls get a $65 basic salary. Amount of hike will be determined by the board.

Bright says that those spots which threaten to drop lines or to reduce the amount of girls in the

(Continued on page 54)

Play or Pay

Philadelphia, April 9.

Willie Castle appeared in suburban court at Upper Darby, Pa., asking that he be sent back to jail. He had been cast in a prison show when his vagrancy term was up and wanted to live up to his contract.

The judge obliged with a 60-day term.

Hidden Cameras Shoot Bank Robbery; Film Put On TV; Heisters Give Up

A "cops & robbers" game was played out in Cleveland last week with television supplying the orchestration. Undercover films taken during an actual bank robbery persuaded two of a trio of heisters to surrender themselves to the police after the films were shown on tv last Friday (12) only a few hours after the job was pulled. The footage appeared on Douglas Edwards' CBS-TV news show at 7:15 p.m. in a pipe-in from Cleveland where CBS newsman Ken Armstrong obtained the secret celluloid.

Stephen Thomas and one of his accomplices, Rose O'Donnell, surrendered separately over the weekend, with Wanda di Cenzi still being sought.

The holdup was pulled at the St. Clair Savings & Loan Co., as hid-

(Continued on page 16)

U.S. Trade Fair's Global Unveiling Of Showmanship

During the forthcoming Easter holiday week, traditionally one of the best for show business during the year, the entire world seems to have conspired to take business away from the orthodox amusements on Broadway. At least 59 nations did that with their contributions to the United States World Trade Fair which opened Sunday (14) at the N. Y. Coliseum. On the first day, this event scored with 50,000 admissions who viewed an arresting array of crafts, skills and arts as well as the products of industry from all over the world.

Probably the most impressive assortment of consumer goods ever gathered in New York under one roof was meant primarily for merchants who are likely to come from all over the U. S. and Canada to see what new items can be added. However, the consumers themselves are finding it enjoyable enough to pay 90c for adults and 50c for kids to this display.

It's been known for a long time that consumers will shell out to view the things they will ultimately buy. Auto, boat, home and do-it-yourself shows, among others, are big boxoffice. Perhaps some time department stores will wonder if

(Continued on page 16)

CENSORS WATCH RACE, TASTE, SEX

By MURRAY HOROWITZ

Television station censor scissors are buzzing on feature films, the degree depending on the locale of the station, the orientation of management and on the definition of "good taste."

Metro's "Cabin in the Sky," which stars Ethel Waters and a Negro cast, one of the oldies in the pre-'48 library, was given the heave-ho when Niles Trammell's Miami outlet, WCKT, made a half-library deal. Station, feeling that Negro cast in "Cabin in the Sky" might be too touchy for telecasting in the South, substituted another oldie for that one.

"Red Dust," starring Jean Harlow, another in the Metro file, was too sexy for WNDU-TV, the South Bend, Ind., station o&o by the Catholic university, Notra Dame. Station, in its selection of 650 Metro pix, turned down others on similar grounds.

"Captain's Paradise," the British-made Alec Guinness comedy concerning a skipper with two wives in different ports, reportedly was rejected by WCBS-TV, N. Y., because station felt the only way it could recoup costs was by playing the film in earlier time slots than the "Late Show," while station felt the sophisticated comedy right in groove for "Late Show," it turned thumbs down on earlier viewing when the kids are around.

WOR-TV, N. Y., then picked up the Guinness starrer, playing it for a week on its multi-run "Million Dollar Movie." But, for the sake of the kiddies and "good taste," some footage in a rhumba number was cut out—Guinness hand-slapped Yvonne de Carlo in the wrong place, the station felt.

Besides racial, sex, and "good taste" grounds, there is still another area that some stations fret about in features—political, vis a

(Continued on page 15)

Sabena-Pan Am's Int'l Legit Tours

Legit tours on an international level are spreading. A series of weekly overseas hops have been set for this summer by the Theatre Trains & Planes packaging firm. Trips have been arranged with Sabena Airlines for seven consecutive weeks, beginning Aug. 27.

Each trip will have accommodations for 50 subscribers, with the individual tab expected to run around $900. The packages are being sold principally via those out-of-town newspapers that have been working with TT&P in sponsoring theatre tours to Broadway. Three Scripps-Howard papers, the Indianapolis Times, the Cleveland

(Continued on page 63)

Matty Fox's Skiatron (Wire-TV) Eyes Dodgers, When & If To L.A.

Matty Fox is trying to set a deal with the Brooklyn Dodgers under which the club would hand him exclusive home-toll television (by cable) rights to its games in 1958 when it's expected to shift its base to Los Angeles.

Setup calls for Fox and his associates to wire up the Los Angeles area and also to install the Skiatron decoders in the homes. Fox is head of Skiatron-TV, which holds the rights to the Skiatron subscription-tv system. He's been experimenting with cable transmission in two western locations and is said to have developed a new and cheaper type of wire.

Contract with the Dodgers reportedly would give the club at least $2,000,000 a year. However, installation of the system would involve an outlay of several million dollars, with the Dodgers sharing in the cost.

Per-seat price would be kept deliberately low, running to no more than a quarter for each telecast of a Dodger game. Walter O'Malley, Dodger topper, has always been an enthusiastic booster of pay-tv. He at one time suggested a 50c per game charge.

Fox is known to be negotiating with other entertainment promoters, including several of the film companies, to provide additional programming if the L.A. system

(Continued on page 15)

Will See Selves Bombed

Tokyo, April 16.

"30 Seconds Over Tokyo," which shows a World War II bombing raid on Tokyo, has been acquired for distribution in Japan by the Eihai company.

The Metro production has never been shown in Japan.

French Make Sexy Films for Yokels Outside France!

Here's one for the books:

"Sexy" films aren't a big draw with French audiences, says producer Raoul Levy, who should know since he made the sexploitational "God Created Woman." Brigitte Bardot starrer is cleaning up overseas, but has done no outstanding business in France.

"For every $10 we add abroad with a 'sexy' French film, we lose $1 at home," commented Levy.

His explanation: To the French public sex is part of life. It becomes sensational or controversial only in countries like the United States where the public on one hand is constantly stimulated and teased re sex and on the other is told firmly that it's evil.

Managing Editor Knocks 'Teacher's Pet' Casting Of Critics, Columnists

Hollywood, April 16.

Perlberg-Seaton's upcoming Paramount film, "Teacher's Pet," seems to be getting the newspaper publicity it sought but with a possibly unexpected twist. Stunt of inviting amusement columnists and critics to play in the film at $285 a week plus all expenses drew the fire of a managing editor, Norman Isaacs, of the Louisville Times.

In writing to decline the invitation on behalf of his paper's film critic, Eugene Lees, the m.e. sneered at strategem to snare "rave reviews for what may well be a perfect dud of a picture." Isaacs found himself "somewhat offended" at the producers setting up the press for a junket-with-pay. It was a special kind of corruption—"intellectual bribery."

Perlberg-Seaton, quick to sense a nationwide newspaper "battle of conscience," quickly sounded off to the effect that they resented Isaacs' resentment. Nobody would be tainted by a bit in a cinematic newsroom with Clark Gable. Let

(Continued on page 63)

'Journey,' 'Fella,' 'Waltz' Top Crix' Picks; Also Favor 8 P.M. Curtains

As long expected, "Long Day's Journey Into Night" copped the New York Drama Critics Circle award yesterday (Tues.) as the best American play to hit Broadway in the past 12 months. "Most Happy Fella" got the nod as the top musical, and "Waltz of the Toreadors" led the foreign play field.

"Journey," Eugene O'Neill's posthumous autobiographical drama, won out in almost a clean sweep, with only one holdout vote going to Tennessee Williams' "Orpheus Descending." The lone dissenter was Ethel Colby, of the Journal of Commerce. The play was the initial Broadway production of Theodore Mann, Leigh Connell and Jose Quintero.

"Fella," Frank Loesser's musical adaptation of Sidney Howard's play, "They Knew What They Wanted," topped the tuner category with nine votes. "Candide," a flop, trailed the Kermit Bloomgarden-Lynn Loesser production with three votes, while "Bells Are Ringing" pulled one ballot, as did the British import, "Cranks," which also failed on Broadway.

The Producers Theatre presentation of "Toreadors," Lucienne Hill's English adaptation of Jean Anouilh's French play, nabbed 12 votes, with "Potting Shed" getting

(Continued on page 16)

Nate Eagle ('Monarch of the Midgets') Discourses on Lilliputs & Show Biz

By GEORGE GILBERT

Midgets have always been part of America's show biz scene. Most celebrated, perhaps, is Tom Thumb whom P. T. Barnum made a household word a century ago. With a long theatrical history behind them, obviously it's no secret to the ticket-buying public that the Lilliputians again are to be seen with the Ringling Bros. Circus at New York's Madison Sq. Garden.

Troupe of little people there are billed as "Nate Eagles's World Famous Midget Movie & TV Stars." They're a mainstay of the sideshow and also participate in some of the main show's specs. Midgets were popular in Barnum's day, delighted the public in vaude's heyday and still have an undeniable appeal.

Eagle, a sideshow impresario who started his circus career some 39 years ago, asserted this week that the midget has top novelty values. "You can walk along the street with Marilyn Monroe or Gary Cooper," he said, "and often the star may not be recognized. But midgets automatically attract attention 24 hours a day."

Eagle, who has been dubbed as "Monarch of the Midgets," at one time was associated with Ike Rose's Royal Midgets. That bygone turn, as well as Singer's Midgets, could well be referred to as the creme de la creme of the Lilliputians. However, Eagle recalls that Sing-

(Continued on page 63)

Jane Russell Glad Mansfield Lifted Her Prominence

Toyko, April 16.

"I've never done anything in pictures I've been ashamed of," Jane Russell declared. "Mostly it's been the advertising and I have no control over that."

Before returning to Hollywood after starring in the Johnny Grant "Operation Starlight" troupe which played to GI's in Korea and Japan, Miss Russell told VARIETY, "I can certainly understand the advantages of selling a picture on cheesecake to make money. But I still think it can be in good taste. It's like there are all kinds of music. There's no particular kind that I don't like . . . it's the way its done."

As an example of a situation over which she had control, Miss Russell referred to a brief costume she wore in RKO's "The French Line" which stirred controversy. "It was just like a bathing suit," she said. "If I had worn the first outfit they gave me I would have felt naked. I rejected the first three."

Presumably Miss Russell will

(Continued on page 15)

SWISS SHOOTING RANGE DRIVES CHAPLIN AWAY

Vevey, April 16.

Comedian Charles Chaplin via legal representation is bringing to adjudication his complaint that a shooting station near his estate, Le Manoir de Ban, has made residence intolerable. Swiss authorities have until now offered nothing but sympathy, and very little of that.

Chaplin asked first in 1955 that the bang-bang stuff stop or a new site be found. Town of Vevey will now have to defend his complaint.

Meantime it's believed the Hollywood exile will establish his large brood by Oona O'Neill Chaplin at Trayas on French Riviera for next six months. Quieter there.

Montreal's Pianothon 101 Hours; Cafe Patrons Pay Buck, Get Into Act

Montreal, April 16.

A wave of zany marathons hit Montreal last week culminating early Friday morning (12) when New Zealand-born Jim Montecino and Frenchy Jarraud, a local deejay, called it quits after a 101-hour musical battle. Montecino's stint started as a straight attraction at the Cafe St. Jacque on Sunday, April 7, as he set out to beat the endurance record for continuous piano playing.

To keep Montecino company, Jarraud started spinning platters with the accent on Presley waxings. Jarraud broke quite a few records during the 101-hour program. He started with 2,000 disks and every time someone phoned in to complain about a record he smashed it. More than 200 were demolished during the stint.

The marathon craze spread out to the hundreds who packed the

(Continued on page 63)

Rainier Reins Record Of Princess' Pix Tunes

Paris, April 16.

Prince Rainier 3d, of Monaco, via his lawyers, has asked Barclay Records here to desist from selling a Mercury disk called "Serenade A Une Princesse" (Serenade to a Princess) by David Carroll, which collected the lead tunes from most of the Princess' (Grace Kelly) films.

Barclay has agreed to comply, though it is understood that another disk on the wedding ceremony and its music, arranged by the Prince, is still being sold. The Barclay disk pays no royalties into Monaco coffers. The Prince objected to the photo of the Princess on the disk jacket cover plus that of the official coat of arms of Monaco.

John Orr Young's Company

Albany, April 16.

Ace of Hearts Enterprises Inc. has been authorized to conduct a motion picture, television and radio programming business in New York, with capital stock of $27,500. Directors include John Orr Young, of Manhattan, once of Young & Rubicam.

Conner, Chopnick & Garrell, N. Y., filing attorneys.

L.A. Mayor Vetoes Draining City's Oil

Los Angeles, April 16.

Los Angeles Mayor Norris Poulson vetoed a new city ordinance which would have permitted 20th-Fox to enlarge the size of its oil drilling rights in West Los Angeles by 35 square blocks of residences.

Poulson said he believes the present pumping at the studio is drawing city-owned oil from under the municipally-owned Rancho Golf Course, across the street from the 20th lot.

Subsequent to the mayor's action Los Angeles City Council, by a 12-0 vote, vetoed the veto. Drilling will be carried out from a site on the studio property by Universal Consolidated Oil Co.

Mexico's 'Ariel' (Oscar) To Include Foreign Film

Mexico City, April 16.

The Mexican Academy of Motion Picture Arts and Sciences has decided that a new prize for the outstanding foreign produced film would be included in this year's awards and would become a regular part of the annual "Ariel" (local "Oscar") ceremonies.

Academy prexy Mario Zacarias also stated that another change in the selection of contestants was in order in the future. Starting shortly the academy will make a monthly choice of the best pix exhibited here, with a later listing to be compiled forming a basis for the final trophy selections. Zacarias also pointed out that in the future all attempts would be made to give the local awards at a propitious time in order to benefit actors, writers, producers and exhibs.

Academy screenings for the "Ariel" selections are now under way with showings booked straight through until mid May and with an early June date being considered for the final judging and announcements of winners.

PREMINGER SUMS UP

Immoral Films Don't Make Money, So Why Worry?

There's no need for a Production Code because pictures on immorality simply don't make money and this is enough to discourage such production, in the opinion of Otto Preminger. He was in New York this week after more than five months abroad—mostly in England where he made "Saint Joan."

Producer also states that "members of the club" lost prestige in the matter of his production of "Man With the Golden Arm." By the "club" he was referring to the Code administration which denied "Arm" a seal because of its narcotics theme and not long afterward rewrote the Code to permit such subject matter. The rewrite was done, Preminger believes, because other companies wanted to make pictures similarly themed.

Film-maker disclosed he has shelved plans to produce "The Wheel," biopic on Mahatma Gandhi because of the present unrest in India.

He brought with him a print of "Joan" for showing at United Artists, which is to distribute. His next, to be done in France, is to be "Bonjour Tristesse," filmization of the Francoise Sagan novel, for Columbia release.

Carl Warner Scouts Todd Auds

Minneapolis, April 16.

Carl E. Warner, of Mike Todd's engineering staff, has returned to New York after looking over theatres here as a possible showcase for "Around the World in 80 Days."

Among houses inspected were the legit Lyceum and the unoccupied Alvin. Todd is expected to make a choice after studying Warner's report.

CAP ALBUM, LOTSA TV FOR KATE'S 30TH ANNI

Hollywood, April 16.

Capitol releases its new "Kate Smith" album this week, a fortnight in advance of the start of the singer's fourth decade in show biz. She began working professionally on May 1, 1927, her 18th birthday, and made her first radio network broadcast exactly four years later.

ABC-TV will telecast a special one-hour "Kate Smith Hour" on April 28 from 9-10 p. m. to mark the anniversary. Miss Smith also has been set for anni appearances on the Ed Sullivan show.

'Business Men Better Showmen Than We Have In Show Biz': Mike Todd

Boston, April 16.

Mike Todd played the Harvard Business School here last week and his act went over big with the assembled eggheads.

If there was a note of discontent in the proceedings it was only incidental, i.e. the crowd, which had been expecting Elizabeth Taylor to take a bow ringside, found the billing restricted to Todd alone.

He seemed to know it, because on mounting the rostrum and surveying the packed house, he cracked: "I'm under the impression this might have been booked as some sort of dual act."

Todd's lecture, peppered with the Todd-isms that have become standard press luncheon equipment by now, concerned itself with "Showbusiness in Management." Todd scotched any notions his audience might have had about showmanship in the pic biz. It's totally lacking, he told his audience. "Everyhere there are business men who are better showmen than we who say we're in show business," he held.

As for his own standards, Todd related that public acceptance was his personal barometer of success. "I want everybody to be my potential customer."

He got in a plug for his picture, "Around the World in 80 Days." Film's going to gross so much "it's vulgar—I'm almost ashamed to talk about it." "80 Days" has been a sellout and, according to Todd, "might well beat what they're claiming 'Ten Commandments' will do," i.e. $100,000,000.

Spivy (Ran Own Boites) Into the Blue Angel, N. Y.

Spivy, longtime nitery operator in New York and Paris, will join the show at the Blue Angel, N. Y., May 15 for a run. It will be her first Manhattan appearance in many years, having gone to Paris when she closed her own eastside boite.

The Herbert Jacoby-Max Gordon spot, meanwhile, marks its 15th anni with a soiree Sunday (21). Claude Alphand, wife of the French Ambassador to the U. S., who was on the Angel's first bill, will be a guest of honor at the anni shindig.

Jessel Pulls 47G At Carnegie In One-Man Show

By ABEL GREEN

New York's Carnegie Hall, which by now, has run the gamut from Beethoven and Bach to bop and blues, completed the cycle Friday-night (12) with George Jessel's one-man show under auspices of Los Angeles' City of Hope Sanitarium which was the beneficiary of the $50 top turnout. This meant $47,000 gross against a normal $8,000 take at the conventional $5 scale.

Under Harry D. Squires' auspices, in the same manner that that concert impresario has presented Victor Borge and the late Sigmund Romberg, among others, Jessel's two-part performance was a veritable tour-de-force in his personal reminiscences of a half-century of show business. He's billed as "Mister Show Business" and his opening monolog anent his cradling in the entertainment field under Gus Edwards segued into a 1910-1935 cavalcade of actors, comedians and plays, from Eddie Leonard, Eddie Foy, David Warfield, Raymond Hitchcock through Sam Bernard, Cohan, Cantor and Jolson.

The second act dealt with the mediums of radio and television (NTG, Vallee, Wynn and Crosby) into the talkers, video and his political ties to President Truman. Jessel took advantage of a topical happenstance to rib the present Administration that "not since the days of Peter Stuyvesant has New York been without its Saturday mail until now." Jessel's standard "mama on the telephone" routine seemed sturdier than ever, with updated material; accompanist Ben Oakland broke it up with his medley, and Jessel returned for his standard dialectic comedy.

Need a Breather

If Squires and Jessel are to continue the concert idea, the star should enlist a couple of additional turns, typical of the nostalgic idiom, to break it up. Oakland's interlude is not enough, and the drain on Jessel is too much. For one thing, broadly speaking, a little nostalgia goes a long way. Jessel makes exceedingly good capital of it, in the main. But as he runs thin he is compelled, for example, to intrude oldies like that questionable "Mr. Strauss at the Foxy" gag and a story about prosties, and while not in the same idiom it is also questionable whether Jessel's reprise of his eulogy to Al Jolson, done at a lectern, is in good taste. Perhaps just as dubious is its effectiveness, since it does interject an extraneous sombre note.

In the main, Jessel's show biz reminiscing is affectionate, warm and sympathetic. His salute to the great Jolie doesn't require a funereal encore. As with his brief snatches of dialog from memorable plays and players, Jessel points up the Cantor, Chevalier, Jolson,

(Continued on page 15)

4/17

VARIETY

Subscription Order Form

Enclosed find check for $

Please send VARIETY for One Year / Two Years

To .....
(Please Print Name)

Street .....

City ..... Zone.... State.....

Regular Subscription Rates

One Year—$10.00 Two Years—$18.00

Canada and Foreign—$1 Additional Per Year

VARIETY Inc.

154 West 46th Street New York 36, N. Y.

VARIETY

Trade Mark Registered

FOUNDED 1905 by SIME SILVERMAN; Published Weekly by VARIETY, INC.
Syd Silverman, President
154 West 46th St., New York 36, N. Y. JUdson 2-2700
Hollywood 28
6404 Sunset Boulevard, Hollywood 9-1141
Washington 4
1292 National Press Building, STerling 3-5448
Chicago 11
612 No. Michigan Ave., DElaware 7-4984
London WC2
8 St. Martins Pl., Trafalgar Sq., Temple Bar 5041

SUBSCRIPTION Annual, $10; Foreign, $11; Single Copies, 25 Cents

ABEL GREEN, Editor

Volume 206 120 Number 7

INDEX

Bills	54	Night Club Reviews	53
Chatter	62	Obituaries	63
Film Reviews	6	Pictures	3
House Reviews	55	Radio	23
Inside Music	44	Record Reviews	42
Inside Radio TV	38	Frank Scully	61
International	11	Television	23
Legitimate	56	Television Reviews	31
Literati	61	TV-Films	27
Music	42	Vaudeville	50
New Acts	54	Wall Street	18

DAILY VARIETY
(Published in Hollywood by Daily Variety, Ltd.)
$15 a year. $20 Foreign.

BRITAIN'S BITTER BUDGET TEA

One Spends, Three Only Think About It And That's The Challenge To Films

On the basis of claimed interviews with 1,000 persons each day for the past 10 weeks, for each individual who attended a film theatre on the day prior to the interview three persons considered attending but did not, it was reported this week by Sindlinger & Co., market analysts.

Conclusion is drawn that interest in pictures generally is high, attendance is low and this is due to the lack of public knowledge about specific productions. According to Sindlinger, the public frequently would like to go out to catch a film but there's fear of wasting time on something which hasn't been heard about.

Quality is not the only factor determining the boxoffice results of a given film, says Sindlinger, it must be pre-sold. "You will be amazed at the low level of 'know about' of nearly every picture in pre-release stage," the outfit adds.

Public is best informed about "The Ten Commandments," with 734 persons out of very 1,000 "knowing about" it, the Sindlinger survey found. Next best are "Giant," with 705 out of 1,000, and "Friendly Persuasion" with 585 out of 1,000.

Lowest on the list of the "know about" pictures: "The Silken Affair," "Something of Value," "The Bridge on the River Kwai," "Love in the Afternoon" and "Boy On a Dolphin."

Family-Staffed Theatres Can Be Picketed By IA

As a result of two test cases, the International Alliance of Theatrical Stage Employees has won the right to picket—under certain circumstances—a family-owned theatre where a member of the family operates the projection booth.

Generally, the rule in many states has prevented the picketing of theatres which had "partners," especially members of the owners' families in the projection booths. If a theatre operates as a partnership with unlimited liability, it has immunity from picketing under various state laws. However, if an outfit is incorporated, thus limiting its liability to the extent of its investment, then, says the IA, the right to picket cannot be denied.

At least, that's conclusion of the IA as a result of test cases in New Castle, Pa., and Joplin, Mo., where court decisions noted that although the state laws denies a union the right to picket a partnership, there is no law granting immunity to a corporation when one of its stockholders operates the projector.

LURIE GUN-SHY

San Franciscan's Zest For Loew's Chilled By Power Fight

Unsettled state of affairs at Loew's Inc. has scared away Louis R. Lurie, San Francisco realtor and show business investor.

Lurie, who once was on the verge of buying control of Warner Bros. with a group of partners, had had a yen to move in on the Loew's picture, intending to negotiate for the stock blocks owned by Lazard Freres and Lehman Bros. That would be, of course, if they were willing to sell. He also had in mind some open-market buying.

However, the intra-mural intrigue going on among those now at the Loew's helm—specifically, the power struggle taking place among the directors, apparently convinced Lurie that now's the time to stay away.

Market value of the Loew's assets, which is considerably higher than the book value, has been attractive to "outsiders" for some time.

Crosby's Golf Kick

Houston, April 16.

Bing Crosby was a visitor here at the Brae Burn Country Club on his way to Hollywood from Augusta, Ga.

He stated "I'm retiring from films and going on the golf tournament circuit. I'm playing the best golf of my life. If I don't win several tournaments I'll be surprised."

With Crosby was Phil Harris.

Spain All Out For 'Own and Others Film Festivities

Madrid, April 16.

Uniespana, Spain's motion picture producers trade body, declares the country will be prominently represented at all film festivals this year. The organization is currently toiling to prepare Uniespana participation at Cannes, where director Saenz de Heredia's "Faustina" will be the official Iberian entry. Pic stars Maria Felix of Mexico.

The Spanish Government's Direccion General de Cine y Teatro and Uniespana are expected to reveal shortly local selection for Berlin Film Festival honors. Consistently named is Jose Maria Forque's "Amanecer en Puerta Oscura" (Dawn On The Malaga Coast), a Paco Rabal starrer.

Spain's annual San Sebastian Film Festival will take place this year from July 21 to 28. Festival, originally limited in scope to picking best tinter of the year, unsuccessfully asked the Int'l Federation of Producers last year for a major festival rank. San Sebastian organizers, with local film industry backing, are again sounding out the Federation for a top calendar listing.

Added prestige for the beach resort film gathering in July was voiced by Juan Pagola, Mayor of San Sebastian, who told festival coordinators the Catholic Int'l Cinema Office would award a special prize for the best film shown.

ALL YOU NEED IS FAITH IN OWN JUDGMENT!

Hollywood, April 16.

Hollywood is overlooking an important source of story material—the files of unproduced plays in the offices of Broadway producers thinks director Richard Quine.

Quine, currently helming Columbia's "The Mad Ball" starring Jack Lemmon, says that though the competition for screen rights to Broadway legits is terrific, they don't get a tumble from Hollywood unless they carry the stamp of success. "I'm sure there are many really great motion picture properties yellowing away in the files of every successful Broadway producer," he adds.

GALS COMMEND DeBRA

Mrs. D. G. Edwards Now Head Of M. P. Councils

Mrs. Dean Gray Edwards of New Jersey last week was elected president of the Federation of Motion Picture Councils. Mrs. W. Lashley Nelson Jr. of Philadelphia becomes the first v.p. and Mrs. R. H. Sass of Wisconsin second v.p. Mrs. William G. Sullivan is treasurer.

Among the resolutions passed by the Federation at its annual meet in Gotham last week was one commending Arthur H. DeBra, community relations director for the Motion Picture Assn. of America, for his efforts. DeBra is retiring May 1.

FILM CLOSINGS NOW SEEN SURE

Unless Britain's Chancellor of the Exchequer allows further tax relief, British exhibitors will round out 1957-58 with a 14% loss and a large number of houses are bound to close, Clifford H. Barkley, chairman of the British all-industry tax committee, said in Gotham Monday (15).

Having received an analysis of the situation from London, Barkley held that, with this kind of relief, the British industry in a sense was worse off than before.

This, he explained, was due to the fact that the gain of tax relief was more than offset by rising costs and the drop in attendance. British exhibition's loss in 1956 is put at 25%.

Barkley felt there was a chance for an amendment to the Budget "provided there's enough pressure." He didn't sound too sanguine however.

Exhibs Miffed

London, April 16.

Acute disappointment on the part of the motion picture industry; unqualified jubilation by legit managers. That's how the entertainment industry in Britain has reacted to the Government's budget proposals, which lopped off $18,200,000 from admission duties on picture theatres and conceded total abolition for live presentations.

The motion picture industry, which had staked a claim for relief amounting to $58,000,000, wasted no time in vigorously expressing its disappointment. Within a few hours of the Chancellor's Budget statement in the House of Commons, the general council of the Cinematograph Exhibitors' Assn. was in session. A telegram of protest sent by its prexy, George Singleton, to the Prime Minister and the Chancellor was endorsed. Stock Exchange reacted unfavorably to the budget, so far as motion picture stocks were concerned. Associated British Pictures dropped 14c on the day after the budget, Gaumont British were down 5c,, and the Rank Organiza-

(Continued on page 16)

Portugal's Strict Rules on Under 18s Eased; Had Crimped Family Trade

Lisbon, April 9.

To the great satisfaction and advantage of show business people the Portuguese government has modified the rules for admission of minors into theatres, cinemas, etc. established in 1953 and considered the most strict in the world. According to the 1953 regulations, fought in vain by the trade, under six years a child could not get into a show biz place at all; from 7 to 13 they were limited to special children performances up to 8 p.m.; from 14 to 18 could attend in the evening but only entertainments considered suitable by the censors.

Now, under pressure of show business, and following report of a mixed commission, the minimum age is 4, the intermediate is 12 and the maximum is 17. Under the previous regulations under 13 years old could not go to concerts, ballet, opera matinees which generally start at 6 p.m. and finish after 8 p.m. Now six year olds can go to approved shows also in the evening of Sundays and holidays; and the maximum time for a matinee has been raised to 9 p.m. It is hoped that the new rules will mean a brisk biz for showplaces as in the last years whole families have deserted cinemas and theatres because they could not bring their children with them.

'Scarlett O'Hara' Operetta

Hollywood, April 16.

David O. Selznick, who flew in from Rome to be with his mother during her recent surgery revealed while here plans to put an operetta version of his "Gone With the Wind" on the stage. Title would be "Scarlett O'Hara."

Producer noted that in its last reissuance, "Wind," now owned by Metro, grossed $7,000,000. A year ago, he disclosed, he asked Arthur Loew if Metro was interested in selling picture back to him and Loew declared he would not accept $10,000,000 for film. While Selznick some years ago sold all his interests in pic to Metro "for tax reasons," three of the original owners, including Sonny Whitney, producer's mother and niece, still retain "very small interests."

Wonder If Ozone Parks Too Many In U.S. Already?

Expansion of the drive-in theatres in the U. S. has reached the point where some fear that certain areas, particularly in the Southeastern part of the country, are in danger of becoming "overseated."

Latest rundown of the ozoner picture in the domestic market shows that, this summer, a total of 4,728 drive-ins will be operating. Included in this total are 203 auto theatres in Canada.

According to 20th-Fox, about 80%—or 3,782—of the 4,728 openairers are equipped to show CinemaScope films. The ratio of equipped situations is definitely higher in the East than it is in the South despite the fact that, pro-

(Continued on page 13)

Cannes Mob Scene With Commissars From Red Lands

Paris, April 16.

Preparations are now well advanced for the Tenth Cannes Film Fest running May 2-17. Though prexy Favre Le Bret tried to cut down on entries, by putting a limit of one picture per country, the number of "invited" films has swelled total to last year's overstocked proportions.

There is no doubt that Cannes is the showcase festival this year. Competition is fierce for entrance rights. Though not all pix are in as yet, it appears there will be at least 38 official films for only 30 performances on a two-a-day basis. It means double features some performances.

There will also be the myriad of fringe events and there looks to be a top commercial turnout with fiscal aspects probably to weigh as heavily as the cultural, diplomatic and arty aims of the fest, not discounting the tourist lure. Last year it was estimated that over $2,000,000 worth of biz sales were consummated. It will be much more this year.

Over three quarters of the countries have already designated their entries. Political troubles involve West Germany's balking at entering Festival due to the invitation extended to the Communistic East German DEF. Jacques Flaud has also invited Red China. Neither East Germany or Red China have official diplomatic relations with France, and, technically, have no right to participate in this governmentally-run fest. However, they can be invited on a private basis. Thorny problems during the coming fest may result.

ROMAINE GARY NOVEL SOLD

Author Is French Consul-General In Los Angeles

"Colors of the Day," novel by Romaine Gary, published some years ago by Simon & Schuster, has been bought by 20th-Fox for $16,000.

Author of the book, which is described as a triangle with a Riviera background, is the French Consul General in Los Angeles.

National Boxoffice Survey

Biz Clipped by Pre-Easter Doldrums; '10 C's' Again Champ, '80 Days' 2d, 'Funny Face' 3d, 'Wonders' 4th

Holy Week is taking its toll in most key cities covered by VARIETY. Business is generally slow. But exceptions are top quality product. These blockbusters are holding up well even in long-extended runs. Otherwise, the downtown deluxers are patiently awaiting fresh pix and the Easter holiday. Latter, with its vacationing school children and tourists, is seen as a badly needed b.o. stimulant.

Winner and champ again for the 11th consecutive week is "10 Commandments" (Par). It's well in front of "Around the World in 80 Days," which is showing increased wicket stamina in second place. Third spot goes to "Funny Face" (Par). This Audrey Hepburn-Fred Astaire starrer came up with a rush to demonstrate a phenomenal patron-drawing ability.

Finishing fourth again is "Seven Wonders of World" (Cinerama). "Heaven Knows, Mr. Allison" (20th), which copped second place last week, has eased off to fifth. It's still a stout contender, but overall biz is dropping as the film continues in extended runs.

"Designing Woman" is somewhat spotty. However, it's generating relatively good trade to capture sixth by dint of a substantial amount of playdates. "Cinderella" (BV) (reissue), a hardy perennial, is seventh on strength of its moppet appeal in a flock of keys. "Attack of Crab Monsters" (AA), seventh last frame, has slipped to eighth but appears to be pacing the horror cycle.

Rounding out the Top 10 are "The River's Edge" (20th) and "Oklahoma" (Magna). Shaping most promising of the newcomers are "The Bachelor Party" (UA) and "Zombies of Mora-Tau" (Col). Former is good in L.A. and sock in N.Y. "Zombies," oke in Detroit, is in good in Buffalo and neat in L.A.

"12 Angry Men" (UA), another fresh entry, is disappointing in Chicago, neat in Omaha and Boston, but slow in L.A. and N.Y. "Young Stranger" (RKO) is okay in Frisco and fair in N.Y. "The Strange One" (Col) is so-so in N.Y. "War Drums" (UA), good in Frisco, is dull in L.A. "Tall T" (Col), good in Cleveland, is okay in Washington and thin in Philly. "Halliday Brand" (UA) is mild in Louisville, slow in Philly, but good in Denver.

(Complete Boxoffice Reports on Pages 8-9)

Popcorn Sizzles

Philadelphia, April 16.

An overheated popcorn machine routed 300 patrons of the Pearl Theatre, on Ridge Ave. (12), when smoke and flames from the ignited vegetable oil began pouring into the lobby. Nobody was hurt in the exodus.

When a passing patrolman used the theatre's hand extinguisher the blaze got worse. A foam-type extinguisher, borrowed from the next building stopped the fire. Audience was permitted to return in 15 minutes, for the rest of double feature, "The Brass Legend" and "The Big Land."

Puerto Rican Govt. May Build Theatre-Video Producing Studio; Lester Cowan 'Bolivar' Tied In

Puerto Rico's Commonwealth Government, as a result of discussions with North and South American interests, may build studio facilities to be employed for both feature and telepix production. Plans for the studio centre are reported to be in an advanced stage.

The project blossomed from talks with Cinematagrafica de las Americas, a Latin American film unit recently organized to produce films that will give Latin America representation in the world film market. Initial venture of the new company will be "Bolivar," a feature-length film dealing with the "George Washington of South America." The picture, to be filmed on location in many South American countries, will be produced by U. S. producer Lester Cowan. If the Puerto Rican government goes through with the proposed studio, the interiors will be filmed there.

It's stressed that the choice of Puerto Rico has not been influenced by the tax exemption offered by P. R. to many industries. The Latin American film company, incorporated in Panama, is said to already enjoy tax privileges under the laws of Panama. Another factor favoring P. R., although Mexico, Chile, Argentina and Venezuela are also being weighed as possible production centres, is the thought that U. S. capital might feel more secure in the Caribbean country.

Hernan Santa Cruz, former Chilean ambassador to the United Nations and a board member of the Latin Amerncan film company, has conferred with Puerto Rico government officials, including Gov. Luis Munoz Marin and Teodora Moscoso, chairman of the Economic Development Administration. Cowan has also made numerous trips to P. R. as representative of U. S. groups.

Mosaik: 49% Angle

Creditors of the Mosaik dubbing studios in Berlin, Germany, have formed a committee with a view to possibly taking over a 49% interest in the Ernst Wolff plant, it's reported in New York.

This would imply that the UFA, which for a time appeared set to take over at Mosaik, has bowed out for the time being. Most of the American films released in Germany are dubbed at the Mosaik studios.

Mosaik creditors for the most part comprise rawstock suppliers. They would arrange for a credit-guarantee from the Berlin Senate. However, Wolff is said to be negotiating also with certain outside interests to obtain financing.

Hope Mollifies Fernandel; Each Comic Plays Himself; Martha Hyer Translates

Paris, April 16.

Fernandel, the French comic, squawked that his role in "Trouble in Paris" starring Bob Hope was not as previously promised him and it fell to Hope upon arrival here for shooting to mollify his fellow artiste. Fernandel alone speaks French in the film, the plot device calling for Martha Hyer as an U. S. Embassy staffer to translate it for Hope. Fernandel's squawks included the fact that the English text, which he privately had rendered for his own edification, did not lend itself to his vernacular.

In the plot Hope and Fernandel play themselves. They become friends while the Yank is here to purchase a play of Sacha Guitry's. Language difficulties key the complications. Anita Ekberg shows as a glamourette of espionage. Gerd Oswald directs and feature is for United Artists release.

Another novel aspect: in France first star billing goes to Fernandel. Elsewhere Hope is top banana.

With Fernandel's troubles avoided "Trouble in Paris" is being retitled "Paris Holiday."

TWISTS AND TURNS—BACK

Allen-Broccoli Again Finally Set With Columbia

Hollywood, April 16.

Irving Allen and Albert R. Broccoli have re-signed with Columbia Pictures for latter to continue releasing duo's Warwick Production's indies for another two years.

This comes after their recent declaration of discontinuance of distribution pact. Partners said they were dissatisfied with terms offered, and started to talk a deal elsewhere, with 20th-Fox, Metro and Allied Artists.

Allen also reported there was a possibility Warwick might close a deal with some British organization, since unit headquarters in London and makes its product abroad. Unit currently is filming "High Flight" in England on the old deal, which had until end of 1957 to run.

Erskine Caldwell Credits French & Italian Films For 'Liberalized' U.S.A.

Importation of French and Italian pictures into the United States influenced the "liberalization" of American product, in the opinion of Erskine Caldwell, author of "God's Little Acre" and "Tobacco Road," among other properties. He said in New York last week he believes the foreign product and to a certain extent television, in dealing frankly with realistic subjects, "showed the way" for the Yank film-makers.

A film such as "Baby Doll" would never have been made had it not been for the influences of the merchandise from abroad, he stated.

The writer also expressed the thought that "the public has been ready for sex right along—but the producers haven't."

Caldwell is a partner with director Anthony Mann, scripter Philip Yordan and United Artists in the upcoming screen adaptation of "Little Acre." Sidney Harmon has been hired as the producer, according to Caldwell.

Repeating in substance remarks made last week by Mann and Harmon, Caldwell said the film is being fashioned without consideration of the Production Code. Yordan's script hasn't been submitted to the Code and Caldwell said in effect he's indifferent to the ultimate outcome—that is, whether the finished film is or isn't given a Code okay.

CLAIMS 10% UNPAID ON ALBERGHETTI EARNINGS

Los Angeles, April 16.

Accounting of Anna Maria Alberghetti's earnings since June, 1954, was demanded in a Superior Court suit filed by Lucille Flynn, who claimed a contract under which she was to receive 10% of the singing-actress' revenue. Complaint charged Miss Flynn was hired as a public relations rep but also secured three picture roles for Miss Alberghetti at Republic.

Suit asked for $4,320 from the Republic deal plus $7,500 for other services and renumeration from other earnings.

ENGINEERING LOSES JENKINS

22-Year Old Fullback Recruited By 20th-Fox Scout

Pittsburgh, April 16.

Tom Jenkins, fullback on the U. of Pittsburgh football team for the past three years, has been signed to an optional contract with 20th-Fox. A studio scout picked Jenkins out of a rehearsal for the Pitt Players' production of the musical, "Brigadoon," in which he'll play the male lead.

Jenkins has been active in the school's dramatic society during his entire college career and recently registered in "Mister Roberts." Although his major is chemical engineering, he has been giving an acting career thought. He's 22, six feet tall and weighs in at 185.

List Scans Horizons For New Businesses to Enter, Palace Stars to Engage

List Industries, which in effect is a holding company with the RKO Theatres chain as its principal possession, is on the prowl for diversification and possible theatre expansion and has a bankroll of $21,000,000 (cash and Government securities) for the purpose. This was disclosed by Albert A. List, president-board chairman, at the corporation's annual meeting of stockholders in New York Friday (12).

Sol A. Schwartz, president of the RKO circuit, said he's had many proposals to purchase drive-in theatres but so far none of these has been attractive. Exhibition exec added that independent operators moved into the ozoner field during the time when major circuits were restrained from so doing under the industry antitrust decrees.

In response from questions from the floor, Schwartz said the Palace Theatre, RKO's N. Y. vaude house, came out on the profit side with the Judy Garland and Jerry Lewis shows. As for a stockholder's thought about booking Elvis Presley, there have been no negotiations and such a booking is only a remote possibility, he commented. He said there's a constant search for Palace talent and this has stimulated conjecture about bookings for Jimmy Durante, Jackie Gleason and Milton Berle.

List said the RKO affiliate is among the defendants in exhibitor antitrust suits which seek damages of an aggregate of $181,000,000. But he made it clear that this is no major threat to the corporation's economical welfare, similarly as other film company and major circuit execs have minimized the potential damages of such actions.

All 13 members of the List board were reelected and a stock option plan for certain officers and employes was approved. Actually this is an option plan of last year but now amended to cover William A. Broadfoot, William J. Durocher and Royal B. Lord who are now with the corporation as a result of the acquisition of the Gera Corp. Each has the right to purchase 12,000 shares at $7.13 per share. Under the original plan Schwartz was given an option to buy 25,000 List shares at $3.98 each.

It was pointed out that the three top stockholders, namely List, David J. Greene and A. Louis Rresman, were given no options.

Following the annual conclave, all officers of the parent company were reelected and a meeting of RKO Theatres reelected president Schwartz.

DELETE FLIPPANCY IN 'LOVE IN AFTERNOON'

Hollywood, April 16.

Billy Wilder is the latest industryite to engage in a hassle with the Production Code. As a means of obtaining Code approval of his "Love in the Afternoon," it's reported the producer-director consented to several cuts. But he did it reluctantly.

Undecided about story effect, Wilder shot two endings for his picture, one in which Gary Cooper and Audrey Hepburn are seen going off to be married and the other in which they go separate ways. Code reps insisted on the marriage version because of the romance angles given a play during the course of the film.

On another count, Maurice Chevalier, as a private detective, is hired to spy on a woman suspected of carrying on extra maritally. Chevalier investigates and thereupon informs the husband that his wife indeed is misbehaving—with Cooper who's a Pepsi Cola salesman. "The pause that refreshes?" asked the husband. "No," answers Chevalier. "He hits the spot." This was ordered deleted.

Film Biz Up-To-Date: 1,000 Cars & Cafeteria

Albany, April 16.

The Super 50, a 1,000-car auto theatre being built by Joseph Warren on Route 50, outside Ballston Spa, is slated for opening May 15. It is within drawing distance of Saratoga and Schenectady.

A novel cafeteria-style concession stand at the new automobiler will be operated by Berlo Vending Company.

New York Sound Track

Tyrone Power and director **Henry King** at odds over "interpretation" on the "The Sun Also Rises" set . . . **Robert Taplinger**, Warner Bros. ad-pub v.p., back from the Coast.

Marlon Brando for "The Young Lions" which **Al Lichtman** will produce for 20th-Fox in June . . . Wriers Guild of America ruled that producer **Cornel Wilde** will share writing credit with **James Edmiston** on the former's Theodora production "The Devil's Hairpin" for Paramount release . . . **Perlberg-Seaton** will bring 35 to 50 newspapermen to Hollywood to play reporters and rewrite men for "Teacher's Pet."

Henry Klinger, associate story editor at 20th-Fox, will appear in a Great Neck Community Theatre production of "Tovarich." Play runs May 15 through 18 . . . **Harry Belafonte** setting himself up as an indie and may release through United Artists and/or 20th-Fox. He's acquired several story properties . . . Puzzler: **Eric Johnston** said last week that MPEA has a deal set with Czechoslovakia, Poland and Hungary but not with East Germany. Yet, the East Germans are screening pix while the Hungarians are not.

Elia Kazan will use the Tennessee Valley Authority as the theme for his next picture for 20th-Fox. Kazan's taking off nine months to rest and prepare the film. He went to the Coast this week to preview his "Face in the Crowd" and submit it to the Code people . . . 'Twas United Artists (not Columbia) that nixed participation in the MPAA's distribution economics survey by Booz, Allen & Hamilton. Republic also didn't join. . . .

While the **Mike Todds (Elizabeth Taylor)** are sojourning all summer at a villa at St. Jean, Cap Ferrat, in the south of France, he will maintain an office at the Hotel Carlton, Cannes, from whence he'll operate the opening of "80 Days" in London and Paris, and also casting of his next picture, "Don Quixote."

Reports from Miami Beach that Florida bonifaces are gifting name acts with jewelry as a good will gesture, merely indicates that history repeats itself. Some 30 years ago the late **Mike Shea** who operated two-a-day vaude houses in Buffalo and Toronto endeared himself to headliners by gifting them lavishly—particularly when the week's gross went to capacity. Many an actor who played for Shea will recall finding an expensive watch or a jeweled trinket in his or her envelope when payday rolled around. The result was that actors clamored for the privilege of playing the Shea houses.

Charles B. Moss, head of B. S. Moss Theatres and the Criterion on Broadway, sails on the Queen Mary April 24 for a four-week tour of the European production centres. Moss, who recently acquired the 55th Playhouse, N.Y., will prowl the foreign market for art house films. He'll visit the Cannes Film Festival. He's also heading for Mannheim, Germany to inspect the newly-constructed National Theatre, hailed as a radical departure in theatre design . . . American Dubbing Co.'s **Peter Riethof** off to Paris for several weeks . . . Theme of Universal's "The Invisible Shrinking Man" employed as a political cartoon in the Detroit Free Press to depict how "Joe Taxpayer" has shrunk as result of taxes . . . As a result of popularity of Universal's "Written on the Wind," Bantam Books has ordered another printing of paperback edition of tome on which picture is based, making a total of 500,000 copies currently in circulation . . . **Irving Wormser**, general manager of Distributors Corp. of America, off on a month-long swing to Coast.

Danny Kaye conducted the Boston Symphony Orch at an open "rehearsal" for the benefit of the pension. Comment: "A conductor of strange and fitful genium" (**Geoffrey Bush**, Herald); "Reduced the orchestra to something like helplessness" (**Elliot Norton**, Record).

Canada's top b.o. draws in 1956 were **William Holden**, Quebec-born **Glenn Ford, Martin & Lewis, James Stewart, Doris Day, Burt Lancaster, Frank Sinatra, Bing Crosby, Marilyn Monroe** and **Kim. Novak** . . . Canadian b.o. take last year topped $105,000,000. Pop. now exceeds 16,000,000.

Rocky Point Outdoor Theatre Corp. has been authorized to conduct a motion picture business in Levittown, L. I., with capital stock of 200 shares, no par value. Directors are: **Benjamin P. Kasper, Elias Tittler, Max Staller** with **William I. Niles**, of Farmingdale, filing.

"The Smallest Show on Earth," British Lion's film spoofing smalltown exhibition (see review, this issue), is at London's Pavilion currently with exploitation gags about being first ever produced in UpsidedownScope and in glorious black and white . . . incidentally VARIETY's London office manager, **Harold Myers**, will be in Manhattan on a visit early in May . . . . **Henry Levin** directs untitled musical which **David Weisbart** will produce with **Pat Boone** and **Shirley Jones** for 20th-Fox . . . **William Shatner**, from the Stratford Shakespearian Theatre in Canada, contracted by Metro for "The Brothers Karamazov" . . . **Dana Andrews** into "Zero Hour," the initial production of the new **Bartlett-Champion** (in partnership with Paramount).

Warner Bros. lawyers hovered on the sidelines in N.Y. yesterday (Tues.) as attorneys for **Marilyn Monroe** and her erstwhile v.p., **Milton Green**, a Look lenser, palavered . . . **Richard Davis** of United Motion Picture Organization and the Fine Arts Theatre sailing for Europe tomorrow (Thurs.). He'll go to Cannes . . . Kingsley International so far has remitted $95,000 to the producer of "The Bed" which has played off some 2,000 dates.

Mike Todd may have competition on his "Don Quixote" project via French producer **Raoul Levy** and Italian director **Fellini** who's tied in contractually with producer **Dino di Laurentiis** . . . **Harry Belafonte** negotiating with **Lowell Thomas** to do four offscreen songs for Thomas' "Search for Paradise" (formerly "Shangri-La.") Belafonte would get $75,000 for the chore, but he's yet to approve the lyrics.

Al Hedison, a protege of **Carmel Myers**, has been signed by 20th-Fox . . . Universal's pub-ad v.p. **David A. Lipton** in from the Coast for 10 days of conferences with homeoffice executives . . . World premiere of Universal's "Joe Butterfly" set for mid-June at Newport News, Va. as part of the International Naval Review and Jamestown Festival. . . .

L. A. to N. Y.

Tallulah Bankhead
John Crosby
Jack Entratter
Shiela Graham
Arthur P. Jacobs
Leo Jaffe
David Kranarsky
Jerome Lawrence
James A. Mulvey
Jerry Pickman
Abe Schneider
Joe Schoenfeld
Jerry Stagg
Adolph Zukor

N. Y. to L. A.

Fred Amsel
Charles Bernard
Joey Bishop
Anthony Buttilla
Dave Epstein
Hal Kanter
Elia Kazan
Leo Lax
Ilya Lopert
Gore Vidal

N. Y. to Europe

Joseph Anthony
Mrs. Barney Balaban
Steven Broidy
Frank Chapman
Alma Cogan
Reginald Denham
Earle Hyman
Raoul Levy
William McKelvy Martin
Mrs. Harry Novak
Peter Riethof
Dore Schary
Oliver Smith
Gladys Swarthout
Elizabeth Taylor
Mike Todd
Leo Van Munching

Europe to N. Y.

Mony Dalmes
Maurice Eisenberg
Sol Hurok
David Kapp
S. A. G. Swenson
Robert Taylor
Ursula Thiess

IS IT CABLE OR AIR PAY-SEE?

David O. Selznick's Future Activities

Hollywood, April 16.

Selznick is readying two pictures for 20th-Fox, "Tender Is the Night" and "Mary Magdalene," as complete packages, on which The Selznick Company will provide script, cast, director, production staff, costumes, etc., but which 20th-Fox will actually physically produce. Editing will be done by Selznick.

Selznick has no television plans at this time but has tied up tv rights to about 20 of his old pictures, including "Wind." This was done for two reason, he said: (a) for occasional spectaculars; and (b) to protect the films. He plans to do a spec on "Rebecca" within the next two years.

One reason why he's returning to active production, after eight or nine years, according to Selznick, is because big pictures today do better than at any time in the past. Major companies today, he said, "survive only by big pictures, that make up for the losses sustained by smaller pictures."

Big pictures today are achieving grosses not known in the past, he pointed out. A $10,000,000 to $15,000,000 gross today is not unusual. But, the assembly line method of making pictures is gone forever. The public can "smell" a good picture, and they're willing to patronize it, according to Selznick.

Raoul Levy's U. S. Corporate Admirers Include Two Columbias (Pix and TV)

Having just signed a six-picture production deal with Columbia Pictures, French producer Raoul Levy now is dickering with the Columbia Broadcasting System to do a big color spectacular starring top French personalities.

Levy, who returns to Paris this week, said negotiations were in an advanced stage for him to produce the show for which Cole Porter would write the music. Such personalities as Brigitte Bardot, Maurice Chevalier and Jacques Tati would be starred in a tiein with the French Centre National de la Cinematografie.

Script, described by Levy as involving a "French musical detective story," is ready and he plans to put it on July 14, 1958. CBS is angling for an earlier date if possible.

Of the six features Levy will make for Columbia Pictures in Europe, four will be in English. The first two are "Moonlight Jewellers," to be shot in Spain with Miss Bardot and Dominguin, the Spanish bullfighter, and "In Case of Accident," costarring Miss Bardot and Jean Gabin. It'll be directed by Claude Autant-Lara. Both films will be budgeted at $750,000, Levy said.

On the first, Col gets worldrights excepting Belgium. On the second, worldrights minus France, Belgium and Switzerland. On the rest, Col has full worldrights on the English version (which will be the original version). One of these films will star German Curd Juergens. Pix all will be made by Iena Productions, in which Levy is partnered with Ray Ventura.

U.S. Tops Mexico

Mexico City, April 16.

Hollywood contributed more than half, 15 out of 27, features released here last month. Mexico was runnerup with seven, followed by France, three, then Guatemala and Russia, one each.

The Guatemalan, "Cinco Vidas y un Destino" (Five Lives and a Destiny"), was the first film of that nationality to play Mexico in a long time.

Revise Function Of Italy's Film Office in U. S.

Italian Films Export will definitely continue operations in the American market, but it is going out of actual distribution and will function more as supervisory agency and as a point of contact for the Italian producers.

This was the comment of Seymour Poe, IFE exec v.p., Monday (15) on a report that IFE would close shop. Said Poe, whose contract with IFE expires July 1: "We are continuing, but of necessity we have to change our 'format.'

"As things stand now, we are not in a position to profitably launch a picture. We have therefore decided on a new type of operation involving the assignment of pictures to subdistributors, or to the majors, with IFE supervising the releases and playoff. We are keeping our three offices in New York, Los Angeles and Chicago."

Poe said IFE had released no new pictures since last July. It has 39 features in various stages of release and seven new features ready for release. Of the seven, five are dubbed, one is titled and one has narration. IFE will seek to place the seven in distribution and will oversee the key city launchings. "It'll be more important for me to be assured of good distribution than to get a big advance and see nothing thereafter," Poe commented.

On the 39 films, Poe said 1,000 prints and promotional accessories are being turned over to states righters in what he termed a "unique move." IFE also has a 26-picture tv package consisting of dubbed Italo films.

Poe noted that, for the past two years, IFE had received no funds whatever from Italy. Outfit is currently operating on a small profit. He said Renzo Rufini, IFE Releasing prexy, who just returned to Rome, was in agreement that the impact created by the Italian industry in the U.S. could not be wasted. In the future, IFE will not, as a rule acquire new Italian films, but will rather act as a semi-governmental industry representative negotiating releasing deals with distributors.

No Count Taken On Sweepstakes

While the Academy Awards Sweepstakes proved successful on its first time out, Council of Motion Picture Organizations took no count on the number of persons who actually participated in the project. Industry organization presented the idea simply as a promotional device and felt that exhibitors themselves could best determine the impact. Figures on the ballots cast would have little meaning, according to COMPO.

About 3,000 theatres engaged in the Sweepstakes, under which the public was asked to guess on recipients of the annual Oscars. Winners were given prizes which the exhibs themselves provided.

According to COMPO, a check-up showed that a three-to-one majority of the participating exhibs found the program to have a good payoff in public interest and want it continued next year. COMPO figures the prizes handed out had an estimated cash value of $250,000 and, in addition to this, the theatremen spent between $75,000 and $80,000 for ad-pub work on the program.

EXHIBS NOW OF TWO ATTITUDES

The toll-television battle, once a fairly simple see-saw struggle between two clearly identified opposing interests, is deteriorating into a free-for-all slugfest.

It's now no longer a question of just whether pay-tv should or shouldn't be authorized by the Federal Communications Commission. Rather, the fight has been extended and now embraces the issue of whether pay-as-you-see is to be run over-the-air by FCC permission or over-local-wires under city council ordinance.

The question of technique has also split the exhibitor opposition vs. any fee-tv, an opposition which was once solid. There are now smalltown theatremen who feel that home cable theatres might work for their benefit inasmuch as they'd be the franchise holders.

In presenting his analysis of the wire-tv systems to the Theatre Owners of America membership last week, prexy Ernest G. Stellings made no bones about how he felt:

"Exhibitor installation of the cable and toll system for the presentation of firstrun movies will be a complete reversal of the industry position and is tantamount to saying that *'It is all right if we control it, but it is all wrong if anybody else uses it.'* In this Stellings expressed a thought that has occurred to many observers in the toll struggle, and he put his finger on a weakness in the theatres' case which hardly helped them in their anti-pay-tv arguments before the FCC.

'Experimental' Phase

The Commission is now expected to authorize an experimental run of subscription video in the fairly near future. This would involve an over-the-air service. TV carried by wire isn't subject to FCC regulation.

The way it shapes up now, proponents of cable and over-the-air tv disagree with one another, and most of exhibition disagrees with both. On the sidelines are the networks, which feel a lot stronger about broadcast pay-as-you-see than they do about any wire systems, and film production, which has always suspected that it may one day have the jump on the fee-tv bandwagon.

Milton J. Shapp of Jerrold Electronics last week urged exhibitors not to rush into any wire systems, but he held that—FCC or no—wire was more practical and more economical than over-the-air "scrambled" service requiring a decoder. Shapp has long maintained that any air code can easily

(Continued on page 16)

Predict Petitions to 6,000 Communities For Wired TV Enabling Ordinances

St. Louis, April 16.

A warning to members of the Missouri-Illinois Theatres Owners that home-toll television via local electric circuits should not be treated lightly was stressed by Pete Gloried, resident manager for the Rodgers Theatres at Poplar Bluff, Mo. Asserting that the move for such theatre-to-home installation should not be taken as a "fly-by-night" promotion Gloried said credit ratings on the new enterprices show them backed by capable business men with real financial support and with powerful connenctions.

He cited instances in Poplar Bluff where toll-service enterprises obtained enabling ordinances and rights to use the pole lines of existing public utility companies thus pointing ot a practical approach.

Gloried also said there are indications that the non-picture interests have zoned the country among their key companies to further additional successful regional operations at any level. Gloried is of the opinion that enabling ordinances may be sought in perhaps as many as 6,000 communities and no city in the 12,000 population class can consider itself immune and that St. Louis may be the fifth spot for the potential goals in the midwest.

He related how microbeam stations dispensing home-current tv to subscribers in Greenville, Mass., Bryan Texas and Clovis, N. M., are successfully competing and in each town the operations are in the black after three weeks of operation. In Cairo, Ill., toll-service people apparently have not succeeded in enrolling the necessary 1,000 subscribers although the campaign has been under way for about six months. A subscriber in that area must pay $125 for installation of the service plus $4.50 a month thereafter.

Now I Am a Man

Quote Alex Harrison, 20th-Fox general sales manager, in a speech before the Federation of Motion Picture Councils:

"We (pic biz) have weathered our teens . . . and now we have reached the state of inspired and aggressive maturity."

DCA Beneficiary Of Theatre Men's Finance Project

Distributors Corp. of America will be the beneficiary of a new, proposed exhibitor financing plan for the production of films. Aim is to enable DCA to increase its production program. The financing will be in the form of interest-paying debentures. Its purpose is to raise $500,000 immediately and as much as $1,250,000 eventually if a total of 5,000 theatres subscribe to the plan.

Investment being requested of each exhibitor is said to be a minimum of $250 for each theatre operated. Although the theatremen will be consulted, the production aspects of DCA's program will remain in the hands of production-distribution company. It's stressed that the new plan is in no way similar to the old First National setup since none of the participants will have exclusive franchises for the pictures. The main objective, it's emphasized, is to provide a method for getting more product on the market.

Under Cover

Formulation of the plan was organized in a hush-hush manner last week in N. Y. and skimpy information relating to its operation has been issued by the proponents. A group of N. Y. metropolitan area theatremen — Max Cohen, Wilbur Snaper, Samuel Rinzler, Emanuel Frisch and Maury Miller—called a luncheon meeting last week at the Sheraton-Astor Hotel. The meeting was said to have been attended by 100 exhibitors.

Following the meeting, a spokesman for the group stated that the theatremen had unanimously endorsed a plan to finance film production. No details of how this would be accomplished was revealed. Later it was noted that

(Continued on page 13)

Venice Modifies, Courts Yankees

Rome, April 16.

The Venice Film Festival has modified its rules in a compromise move designed to satisfy the Americans wish for a say in the selection of Yank product to be shown at the Festival, as well as to gain official approval of the fall event by the International Federation of Producers Associations, which recently withheld recognition pending a clarification of the Venice rules.

Principal change lies in fact that now the Venice selection committee (as last year made up three men) will now choose a total of 10 pictures, on the basis of one per country, from among those proposed by the various countries or producers associations. Previously, Venice took no note of pix *submitted*, chose its own from among country's total year product.

In addition to these 10 features, the selection trio will also pick out five items of high artistic calibre to be "invited," to be culled from among pix submitted but not accepted in the above ten, or from among other films of other nations or producers associations.

Venice is now huddling with Federation prexy Frogerais to hurdle the non-recognition obstacle, while it hopes to contact Motion Picture Export Assn. regarding Yank participation at the Festival.

New rules also say that the four Venice prizes (Gold Lion, Silver Lion, two Volpi cups for acting) *must* be assigned by the jury, which will remain international as it was last year (meaning foreign members will outnumber the Italians).

Albany landmark will disappear, with the razing of the idle Grand Theatre—preliminary to the creation of a 78-car parking area for patrons of the nearby Palace and for other customers.

Boxoffice and Brassieres Bunched

Stanley Warner 25% Up in 26-Week Period But Auditing Blurs Theatrical Success

Stanley Warner Corp. chalked up a net profit of $2,007,700, equivalent to 93c per share, for the 26-week period ended Feb. 23, 1957. Profit represents a 25% increase over the $1,629,100, equivalent to 74c a share, racked up for the same stanza of a year ago.

The company, as has been its policy, keeps secret the breakdown of income or profits from its three separate divisions — the theatre chain, its Cinerama operations, and its wholly-owned subsidiary, the International Latex Corp. As a result, it is never possible to ascertain if Stanley's increased profits came from theatres or from girdles, bras, and baby pants. Latex has also recently diversified into the pharmaceutical field.

The company's total income increased by 17.5% to $55,679,300 for the current 26-week period as compared with $47,380,400 for the corresponding canto of the previous year. Lumped together as income are theatre admissions, merchandise sales (stemming from the International Latex operation) and rents from tenants.

Consolidated net profit for the 26-week period (after deduction of depreciation and amortization charges but before taxes) was $4,207,700. This compares with $3,529,100 for the previous year. Provision for Federal and foreign income taxes amounted to $2,200,000 as against $1,900,000 for the same period in 1956.

Total expenses, including theatre operating expenses, cost of merchandise sold and general and administrative expenses, increased to $47,339,398 for the 26-week period as compared with $39,645,194 for the same stanza of 1956.

Net profit for the 13-week period ending Feb. 23, 1957 was $1,038,158, equal to 48c per share, as compared with $818,580, equal to 37c per share, for the same 13-week stanza of 1956.

Boy On a Dolphin
(C'SCOPE—COLOR—MUSIC)

Highly appealing filmization of novel backgrounded in Greece and may boom Greek tourism as "Three Coins In The Fountain" did Rome's. Alan Ladd, Sophia Loren, Clifton Webb for marquee.

20th-Fox release of Samuel G. Engel production. Stars Alan Ladd, Sophia Loren, Clifton Webb. Directed by Jean Negulesco. Screenplay, Ivan Moffat & Dwight Taylor from novel by David Divine; camera (DeLuxe), Milton Krasner; special effects, Ray Kellogg; editor, William Mace; asst. directors, Eli Dunn & Carlo Lastricati; music, Hugo Friedhofer, conducted by Lionel Newman; song title song based on Tinafte music by Takes Morakis, Greek text by J. Fermanglou, American lyric by Paul Francis Webster, music adapted by Hugo Friedhofer; orchestrations, Edward B. Powell; Greek Folk Dances & Songs Society "Panegyris," Dora Stratou, director; Fivos Anoyanakis, artistic & music director; Yianni Fleur, choreographer. Tradeshown, N. Y., April 5, '57. Running time, **103 MINS.**

James Calder ..... Alan Ladd
Victor Parmalee ..... Clifton Webb
Phaedra ..... Sophia Loren
Government Man ..... Alexis Mumolis
Rhif ..... Jorge Mistral
Dr. Hawkins ..... Laurence Naismith
Niko ..... Piero Giagnoni
Miss Dill ..... Gertrude Flynn
William B. Baldwin ..... Charles Fawcett
Mrs. Baldwin ..... Charlotte Terrabust
Miss Baldwin ..... Margaret Stahl
Chief of Police ..... Orestes Rallis

Shot in Greece's Aegean Sea and environs, with the interiors filmed in Rome's Cinecitta Studios, "Boy On A Dolphin" presents not only an offbeat locale which should prove generally appealing, but it is coupled with a compelling story. These elements, in combination with Alan Ladd, Sophia Loren and Clifton Webb for the marquee, spell sturdy boxoffice.

Miss Loren, particularly, with that now well-identified and highly merchandiseable Italo-style "built," will be something for the boys (and girls) at the wickets.

Akin to the DeLuxe spectrum values that made 20th-Fox's "Three Coins In A Fountain" a smash tourist trailer for Rome this film will have equal values for the land of Spyros Skouras' birth. The story brings into natural focus the ancient traditions and the ultra-modern tourist-catering appurtenances in line with the cinematurgy.

The quest of the titular "Boy On A Dolphin" develops into a "chase" that is a pleasant blend of archaeological research, quasi-cloak & dagger stuff (vide, Clifton Webb), and earthy, primitive acquisitiveness.

Ladd is the archaeologist who has been engaged on several occasion in besting Webb's passion for antiquities. He has been invariably successful in restoring them to their rightful owners. The "boy," in the same idiom, is historic Greek property. Miss Loren's hunger for a home, the greed of an expatriate, alcohol-sotted British medico (Laurence Naismith); and the trickery of her Albanian lover (Jorge Mistral, a strong face in a chameleon role), conspire to thwart the American archaeologist and collaborate with the aesthetic, wealthy Webb in spiriting the ancient treasure from Greek waters.

The action moves from the initial sponge-diving scenes to the cosmopolitan wharf cafes; from the 14th century monastery where ancient Greek monks' archives attest to the authenticity of "The Boy On A Dolphin" (circa 100 A.D.), to Webb's luxurious yacht, to some more aquatic hijacking of the treasure. The inevitable "chase" (this is where the Greek police and the goyernment man who looked like still another sinister character until he identified himself) furnishes the denouement wherein Miss Loren's appealing kid brother (Piero Giagnoni) proves the unexpected hero.

The Aegean sea and its islands, the rugged native environs, the bold, sun-emblazoned beauty of the natural terrain, the traditional music and Greek folk dances against the 20th century background of counter-intrigue, along with the romantic elements, combine to make "Boy" a high voltage boxoffice entry.

The credits are many. Director Jean Negulesco has not overextended any of the values, playing it in the right tempo for the locale and likewise playing down the neo-melodramatics. The natural scenic opportunities are made to order for Milton Krasner's DeLuxe color lensing and he makes generous use of all camera angles.

Ladd is the all-American boy archaeologist; Webb the suave dastard (because of his dollars), Miss Loren a lustily appealing native Greek girl whose endowments fall automatically into character. Jorge Mistral has one of those strong he-man physogs that can be cast romantically or in "heavy" roles. Naismith gives his alky medico assignment proper minor key performance. All the other values are of like top standard. *Abel.*

The Buster Keaton Story
(VISTAVISION)

Donald O'Connor as the famed silent screen pantomimic. An on-and-off entertainment. Mild possibilities.

Paramount release of Robert Smith and Sidney Sheldon production. Stars Donald O'Connor and Ann Blyth; features Rhonda Fleming, Peter Lorre. Directed by Sheldon. Written by Sheldon and Smith; camera, Loyal Griggs; editor, Archie Marshek; music, Victor Young. Previewed at Loew's Sheridan Theatre, N. Y., April 10, '57. Running time, **91 MINS.**

Buster Keaton ..... Donald O'Connor
Gloria ..... Ann Blyth
Peggy Courtney ..... Rhonda Fleming
Kurt Bergner ..... Peter Lorre
Larry Winters ..... Larry Keating
Tom McAfee ..... Richard Anderson
Joe Keaton ..... Dave Willock
Myrna Keaton ..... Claire Carleton
Buster Keaton (7 years old) ..... Larry White
Elmer Case ..... Jackie Coogan
So. American Indian Chief ..... Dan Seymour
Asst. So. American Indian Chief ..... Mike Ross
Edna (Larry's Secretary) ..... Nan Martin
Nick (Bar Owner) ..... Robert Christopher
Franklin (Butler) ..... Richard Aherne
Studio Policeman ..... Tim Ryan
Theatre Manager ..... Joe Forte
Mr. Jennings ..... Ralph Dumke
Holt ..... Larry Rio
Wife ..... Constance Cavendish
Duke Alexander ..... Ivan Triesault
Guest ..... Constance Cavendish
Leading Woman ..... Pamela Jayson
Leading Man ..... Keith Richards
Susan's Father (playing cards) ..... Dick Ryan
Boarder ..... Guy Wilkerson
Mrs. Anderson ..... Lizz Slifer

Vintage comedy is reprised and comes off as frequently funny stuff as Donald O'Connor deadpans through the same pantomimicry that Buster Keaton projected before the screen learned to talk. But "Buster Keaton Story" too often is Keaton as a pathetic figure in this fictionalized account of his life—a pathetic figure in a story that's uninterestingly developed.

It's in this respect that the Robert Smith-Sidney Sheldon production misses out. Possibly it might have been better to have no story, per se, at all, for there's much fun watching O'Connor executing the wonderful absurdities that made Keaton a comedic favorite of yesteryear. To Monday-morning-quarterback the film, it appears that any kind at all of a continuity would have sufficed so long as it provided O'Connor with sufficient springboard for resurrection of the Keaton routines.

Sheldon and Smith, though, wrote out a script that has the deadpan artist springing to the top in the picture business, hitting the bottle, spending big, going on the downtrend as sound is introduced to the film industry and, finally, returning to vaudeville. Built in, too, is a romance angle involving Ann Blyth which is unconvincingly handled. Keaton in the picture simply is not a simpatico character and just why Miss Blyth would want to marry him when he's on the skids is difficult to accept.

Paramount release has as its highlights the identical skits which Keaton himself used to put on, and O'Connor does a splendid imitation job. With flat hat and stone face he looks the part and the talent shows through as he copies the old master in great slapsticks.

Boxoffice prospects are only mild and this because of the plotting of "Keaton Story." The full potential is not realized because of Smith's and Sheldon's insistence on building story—story which doesn't have adequate impact—around a funny man who had funny material and to boot, a clever performer in O'Connor to recreate it all.

Film has O'Connor leaving a vaude act with his mother and father, crashing Hollywood's gates, and quickly hitting the top as actor and his own director. He has a crush on Rhonda Fleming, who colorfully plays an ambitious glamor puss, and buys a palatial home where he hopes to install her as his wife. She takes to foreign royalty instead.

Miss Blyth is a casting director at "Famous Studios," takes a liking to O'Connor at the start, gives him his first break, falls hard but only to be overlooked. Miss Blyth, who turns in an appealing performance, treks abroad to forget but upon returning finds O'Connor as an alcoholic hasbeen and marries him.

Peter Lorre is properly disagreeable as a film director who scowls as O'Connor, with plenty of moxie, shows Hollywood how comedy should be done and proves it. Larry Keating plays the studio boss with full authority and Richard Anderson is effective as an attorney who seeks Miss Blyth but loses out to O'Connor. Jackie Coogan does an okay bit part and others in the cast measure up to requirements.

Score by the late Victor Young is a major asset, providing the comedy bits with added punch. Camera work and technical credits standard. *Gene.*

Film Joshes Hick Town Film Theatres

Smallest Show on Earth
(BRITISH)

London, April 9.

Small-time film theatre as background of diverting comedy which puts the spotlight on exhibition. Lively b.o. contender anywhere.

British Lion release of a Frank Launder and Sidney Gilliat production. Stars Virginia McKenna, Bill Travers, Peter Sellers, Margaret Rutherford and Bernard Miles. Produced by Michael Relph. Directed by Basil Dearden; screenplay, William Rose and John Eldridge, from an original story by William Rose; camera, Douglas Slocombe; editor, Oswald Hafenrichter; music, William Alwyn. At London Pavilion, London, April 9, '57. Running time, **81 MINS.**

Matt Spenser ..... Bill Travers
Jean Spenser ..... Virginia McKenna
Robin Carter ..... Leslie Phillips
Percy Quill ..... Peter Sellers
Mrs. Fazackalee ..... Margaret Rutherford
Old Tom ..... Bernard Miles
Hardcastle ..... Francis De Wolff
Marlene Hogg ..... June Cunningham
Mr. Hogg ..... Sidney James

Launder and Gilliat have come up with a neat little comedy in "The Smallest Show on Earth," which should do fine all-round biz, not only in its domestic market, but in most other territories, too. It's a safe contender for the US arties and also merits wider showing.

William Rose, who scripted "Genevieve," has this time fashioned a shrewd and bright comedy around the exhibition side of motion pictures. It's not focussed on the opulent side of the theatre business, but the centre of interest is a small, derelict picture house inherited by a young struggling writer.

The theatre, in a small, smelly provincial town, is adjacent to the mainline railroad station and each time a train passes by, the entire theatre vibrates. The staff comprises three ancients — Margaret Rutherford, who played the piano in the silent days, but now sits at the cash desk; Peter Sellers, the boothman with a weakness for whisky; and Bernard Miles, a doorman and general handyman, who dreams of the day he'll be given a sparkling new uniform.

When Bill Travers and Virginia McKenna inherit the theatre, their immediate reaction is to sell out to the opposition, who had made a substantial offer to the previous owner. But the offer now forthcoming would not even be adequate to meet the inherited debts, so they set about on a big bluff, pretending to re-open in the hope that the bids will be bettered. Their plot is discovered and they're compelled to go into the exhibition business, but a series of misadventures eventually decides them to abandon the project. The old doorman, inadvertently learning of their decision, promptly sets fire to the rival theatre and the next morning the price has soared to enable the other exhibitor to keep in business until his own place can be re-opened.

The accent all the way through is on lighthearted comedy, and the William Rose-John Eldridge screenplay keeps the action rolling on a nice satirical key. The film is loaded with delightful touches, and there's one prolonged laughter sequence when the projectionist is on a drinking bout and Bill Travers takes over the booth. Everything goes wrong, from the film running out of sync, at the wrong speed, upside-down and in reverse. During the upside-down sequence some members of the audience stand on their heads to follow the action.

A small, but expert, cast make a lively contribution to the yarn. Bill Travers and Virginia McKenna are an attractive romantic team, Peter Sellers, a noted impressionist, gives an old-time air to the boothman, Margaret Rutherford forcefully portrays the sentimental cashier and Bernard Miles delivers a fine character sketch as the old doorman. Leslie Phillips, Francis De Wolff, June Cunningham and Sidney James complete the very small team of polished players. Crisp direction and editing set the style for the other technical credits. *Myro.*

Ralph Fisher, former owner and operator of the Maumee Theatre, Fort Wayne, has been named manager of the Jefferson, that city, succeeding Don Hammer, transferred to Terre Haute to manage a drive-in theatre operated by Alliance Theatres, which also operate the Jefferson. Fisher operated the Maumee from 1931 until recently, when it was sold to the Calvary Temple for use as a church.

Rendez-Vous a Melbourne
(FRENCH; DOCUMENTARY; COLOR)

1956 Olympic Games set up as a full-length release. A French Concession "monopoly" well done.

Paris, April 16.

Gueguen-Gergely-Freamantle release of C.S.A. production. Directed by Rene Lucot, assisted by Jean Averty, Serge Griboff, Donald Eckles, Claire Attali. Commentary, Lucot, Raymond Marcillac said by Francois Perier, Marcillac; camera (Agfacolor), Jacques Duhamel, Pierre Gueguen, Pierre Lebon, Georges Leclerc; editor, Jean Dudrumet, Monique Lacombe; music, Christian Chevallier. Previewed in Paris. Running time, **110 MINS.**

Olympic Games in Australia last November have been given the documentary treatment. That includes glimpses of Melbourne itself, closeups of the athletes in relaxation as well as performance and views of the spectators. The immediacy has passed but it may be presumed that the subject matter will fetch this French item considarable playdates in America and round the world.

Monopoly rights were handed the French group by the Australians to the vexation of western newsreel and video interests who squawked about the three minute coverage allotted to them and more or less boycotted the Olympics.

Slow motion, zoom lenses and deft cutting weld this 15-camera treatment into a well planned and manned picture of the 15-day Olympics. *Mosk.*

Time Without Pity
(BRITISH)

Michael Redgrave as an alcoholic with 24 hours to save his son from the gallows.

London, April 2.

Eros release of a Harlequin Production. Stars Michael Redgrave, Ann Todd and Leo McKern; co-stars Peter Cushing. Directed by Joseph Losey. Screenplay, Ben Barzman; camera, Frederick Francis; editor, Alan Osbiston; music, Tristram Cary. At Astoria, London. Running time, **90 MINS.**

David Graham ..... Michael Redgrave
Honor Stanford ..... Ann Todd
Robert Stanford ..... Leo McKern
Jeremy Clayton ..... Peter Cushing
Alec Graham ..... Alec McCowen
Mrs. Harker ..... Renee Houston
Brian Stanford ..... Paul Daneman
Vicky Harker ..... Lois Maxwell
Maxwell ..... Richard Wordsworth
Barnes ..... George Devine
Agnes Cole ..... Joan Plowright
Under Secretary ..... Ernest Clarke
Padre ..... Peter Copley
Espresso Bar Proprietor ..... Richard Leech
Prison Governor ..... Hugh Moxey
1st Warder ..... Julian Somers
1st Journalist ..... John Chandon
Comedian ..... Dickie Henderson Jr.

A highly theatrical treatment of a bid to save an innocent boy from the gallows, "Time Without Pity" is a taut, well-made meller, which can expect reasonable returns. It's a potentially acceptable dualer for the U.S.

That the boy, due to be executed the following morning, is innocent is established in the few shots which precede the credit titles. Although that device removes one element of suspense, it still leaves another: will the boy's drunken father be able to establish the fact within 24 hours?

The father, Michael Redgrave, had been having treatment as an alcoholic during his son's trial and returns to London only a day ahead of the execution. The legal evidence, as the lawyers point out, is overwhelmingly loaded against the condemned youth, but the father, in between alcoholic bouts, achieves what the police failed to do—but at the cost of his own life.

Relying largely on intuition and playing a hunch, Redgrave suspects Leo McKern of being implicated in the crime. McKern, a wealthy motor magnate, had befriended his boy and the killing actually took place in his apartment. As the evidence mounts against him, McKern is confident his alibis will hold good; but one by one they begin to crack. As time slips by, Redgrave makes the desperate sacrifice to pin the guilt on the other man and free his son.

The production also strikes a topical note in its plea against capital punishment although it never sets out to be a propaganda instrument. There are tense and harrowing death cell scenes and a wide variety of familiar London backgrounds.

Redgrave's performance carries the stamp of sincerity. It is a moving, pathetic study of a father trying to make up for his past failures. Ann Todd, as Leo McKern's wife, has a less demanding part, which she fills authoritatively. McKern's performance is noteworthy for its frequent hysterical outbursts. Peter Cushing, as the lawyer, Alec McCowen, as the condemned boy, and Renee Houston, as the mother of one of McKern's mistresses, top a fine supporting team. Joseph Losey has given the piece vigorous, yet sensitive direction. The background music is, at times, overpowering. *Myro.*

Koenigin Luise
(Queen Luise)
(GERMAN—COLOR)

Berlin, April 5.

Gloria release of Divina production. Stars Ruth Leuwerik and Dieter Borsche. Features Bernhard Wicki, Rene Deltgen, Hans Nielsen. Directed by Wolfgang Liebeneiner. Screenplay, Georg Hurdalek; camera (Eastmancolor), Werner Krien; music, Franz Grothe; sets, Rolf Zehetbauer. At Gloria Palast, Berlin. Running time, **101½ MINS.**

Queen Luise ..... Ruth Leuwerik
King Friedrich Wilhelm III ..... Dieter Borsche
Czar of Russia ..... Bernhard Wicki
Napoleon ..... Rene Deltgen
Hardenberg ..... Hans Nielsen
Prince Louis Ferdinand ..... Peter Arens
Talleyrand ..... Charles Regnier
Czar's advisor ..... Alexander Golling
Luise's father ..... Friedrich Domin
Countess Voss ..... Margaret Haagen
Country-Woman ..... Lottie Brackebusch

The adult life of Luise, Prussia's most popular queen and still today, nearly 150 years after her death, a darling in many Germans' hearts is treated in this Eastmancolored Divina production in a manner calculated to please majority of German average audiences. Title and big name cast will probably give this Gloria release outstanding prospects, but its chances with more fastidious audience and outside Germany are dubious.

The basic fault of this production lies in the fact that director Wolfgang Liebeneiner aimed at giving this film a "message" which unfortunately is conventionally directed and based on a banal script. Much of the dialog sounds corny. Film lacks action and remains dull. It shows how Queen Luise persuades her peace-loving husband, King Friedrich Wilhelm III, into being a more active ruler. He gives in and abandons his neutral stand, making a defense deal with the Czar to oppose the threatening Napoleon. Latter invades Prussia, beats the Prussian and the Czar's armies, and finally signs a deal with the Czar which robs Prussia of her eastern territory. Queen Luise realizes that the fall of her husband has been partly her fault and, suffering from complexes of guilt, dies at the age of 34.

The acting is not always convincing though Ruth Leuwerik is a beautiful Queen. Her gestures and mimicry tend to be repetitious and she's often overly tense in dramatic scenes. Dieter Borsche, her king-husband, is far more at home with his role and as a calm and sensitive ruler has a number of impressive scenes.

Rene Deltgen portrays Napoleon but can hardly be taken serious: He makes nearly a farce out of his role. Bernhard Wicki comes along as the Czar, a role which also could be more polished. More prolific performances are turned in by Charles Regnier as Talleyrand, the French diplomat, and Alexander Golling as the Czar's advisor. Supporting cast also includes Hans Nielsen as Hardenberg, the Prussian foreign minister, a fine performance; and Margarete Haagen as Countess Voss, a routine portrayal.

The Eastmancolor photography is an advantage about this otherwise rather disappointing production. *Hans.*

Le Cas du Dr. Laurent
(Dr. Laurent's Case)
(FRENCH)

Paris, April 16.

Cocinor release of Cocinor-Cocinex-Sedif production. Stars Jean Gabin, Nicole Courcel; features Balpetre, Sylvia Monfort, Michel Barbey, Georges Lannes, Arius. Directed by Jean-Paul Le Chanois. Screenplay, Le Chanois, Rene Barjavel; camera, Henri Alekan; editor, Emma Le Chanois. At Balzac, Paris. Running time, **110 MINS.**

Dr. Laurent ..... Jean Gabin
Francine ..... Nicole Courcel
Wife ..... Sylvia Monfort
Engineer ..... Michel Barbey
Dr. Bastid ..... Arius

Middleaged doctor tried to introduce hygiene and medicine in a provincial, backward village, and especially the concept of painless birth. As unreeled it's a conventional tale of a good-natured, physically ill doctor gently trying to open the minds of an inbred group, and its main angle lies in an actual painless birth scene. Handled with tact story neatly leads up to this dramatic occurrence before a sceptical medical board and the townspeople.

For the U.S. pic shapes mainly as an exploitation item on its subject and actual birth scenes. Characterizations remain "surface" but workmanship is good. Jean Gabin carries weight as the tired doctor.

Nicole Courcel shows a control and depth as an unwed mother-to-be who becomes the doctor's ally in fighting the town's small mindedness.

The births are eased via the breathing exercises that the mothers perfect before the actual happening. *Mosk.*

YANK-SOVIET FILM-ARTS TILT

Castle's 'The Great Giveaway'

A former film producer-distributor, Eugene W. Castle, has written a second book attacking foreign aid expenditures, "The Great Giveaway" (Regnery, $3.50) was published Monday (15) in follow-up on Castle's earlier volume, "Billions, Blunders and Baloney." The first book largely centered its fire upon the U. S. Information Agency. The present is a broadened report on all Washington "handouts" passing beyond our borders.

It is better written, titled and documented than the predecessor book, and better natured. Not the least arresting aspects to showmen of "The Great Giveaway" are (a) that here is ready-to-fire ammunition for the economy bloc in Congress and (b) that this is provided by a former showman.

Castle's role is unique. Now an investment banker, he has gone to much personal effort and expense to oppose, as a private citizen, the "amateurism" he first detected in the activities of the USIA and now see in much—not all—of the foreign aid program of the U. S. generally.

Although editorials and other expressions of opposition to foreign aid have been plentiful, it may be a fact that Castle is the only private citizen who has persistently taken the opposition against both Democrats and Republicans.

Himself a millionaire and a Republican, he has testified many times before Congressional committees. That he has often faced bored or antagonistic legislators and that he now draws no distinction between the two parties as to "reckless spending" is made clear in his new book.

The following is verbatim, and a sample of Castle's point of view:

"Tax reduction in the summer of 1956 ran counter to the administration's plans for accelerated worldwide spending.

"Big Government did not want it.

"Big Business enjoying huge orders for defense and foreign aid, did not relish having those orders curtailed.

"Big Labor, whose leaders are supported by dues from employed workers, obviously did not want their revenues reduced.

"Big Banking, profiting from billions of Government deposits did not wish to have those deposits diminshed."

Land.

Info Agency Film Activities May Go In Funds Slash

Washington, April 16.

President Eisenhower is trying to save the budget of the U. S. Information Agency from which the House Appropriations Committee has hacked $35,000,000. Ike has written to Congressional leaders that the job is bigger than ever and the agency needs all its money.

USIA requested $140,000,000 for operating expenses during the fiscal year which commences next July 1, plus $4,000,000 to construct a high-power, land-based transmitter which would be erected on, or near, the Island of Rhodes, in the Eastern Mediterranean, so that it could beam north into the Iron Curtain countries and into the Middle East.

The House Committee okayed only $105,000,000 for operations, which is also $8,000,000 less than the agency received for the current year. It allowed only $1,100,000 for construction of the transmitter which is to replace the ill-fated floating transmitter, the Courier. This has been one of the expensive flops of USIA. Appropriations Committee pointed out in its report, however, that "not more than $1,100,000 would be obligated during the fiscal year." It indicated that the rest of the money would be forthcoming in subsequent budgets.

Although the Appropriations Committee did not indicate specifically where it felt the $35,000,000 of cuts should be made, it did express its approval of Voice of America radio activities, stating: "the full amount requested for radio broadcasting is again approved by the Committee."

There is no indication, however where the Agency will have to make its cuts, and how much Voice of America and the Motion Picture Service will have to suffer, in the event Congress does not restore the cuts.

The Appropriations Committee also approved $5,000,000 for U. S. participation in the 1958 Brussels fair, in which American plans include substantial theatrical participation.

The House Committee sternly rebuked USIA, charging it with trying to "propagandize the American people" and with seeking to freeze jobs and functions not approved by Congress.

'Ridiculous' Says Rosenthal Of Loew Chain Terms For Palisades Park Buy

Loew's Theatres' moves toward diversification of its interests apparently will not include a buy of Palisades Amusement Park across the Hudson (opposite 125th St.) in New Jersey. The chain had been negotiating for Palisades, founded by Nicholas and Joe Schenck, who in 1935 sold out to the brother show business team of Jack & Irving Rosenthal.

Irving Rosenthal, for some time now the sole managing head in the illness of his brother, said last week at the park's seasonal opening that negotiations are as good as dead. He described Loew's offer as "ridiculous" but would not say why that was so or give any inkling as to the terms.

It is known that Rosenthal would have expected to continue to run the park for several years under a buyout, but, more important, wanted to make certain that his top executives and department heads would be "taken care of" under a plan that insured their continued employment, plus eventual inclusion in a pension setup. The theatre chain undoubtedly would prefer to bring in its own key personnel to handle the park.

Aside from a straight summer operation, the park's expanse lends itself to some winter business such as enclosed rinks. The circuit was also interested in Palisades as a site for a drive-in theatre which is figured ripe for that area.

JUDGE SETS ASIDE JURY

New Trial for Bryan Foy Vs. Chesapeake Due

Hollywood, April 16.

Superior Judge Robert Scott has granted motion for a new trial in litigation between Bryan Foy and Chesapeake Industries. A jury last month had awarded Foy $20,000 for Chesapeake "mishandling last two films for now defunct Eagle Lion. Judge now has ruled there was an insufficiency of evidence to warrant jury's verdict.

Chesapeake had separately sued Foy for $38,000 under an agreement by which he pledged profits of his first two Warner releases against revenue his last two Eagle Lions in return for release from his Eagle contract. Foy then countersued contending Eagle Films were not distributed by Chesapeake in proper manner, causing him loss.

POWERS VIE AT BRUSSELS FAIR

By ROBERT J. LANDRY

Upon the performing arts (with a big assist from the fine arts) will rest the burden of America proving during the six months of the Brussels World's Fair of 1958 that there is more to American culture than filtered cigarets and square bathtubs. Significantly both America and Russia, but no other nations, are including theatres in their pavilions.

Europeans are apparently far more acutely aware of the coming bruises "battle of prestige" between East and West than is true to date in the States. Somewhat piquant is the geography of the pavilions which has America flanked by Russia and the Vatican, respectively. This has already provoked much "On the Left—" and "On the Right—" punning.

It is not yet clear just what American entertainment attractions will be on view at Brussels. One prospect is the housing of Mike Todd's "Around the World in 80 Days" in a Kaiser aluminum dome (they cost around $78,000) along the lines planned by Todd's Chicago architectural consultant, Bertrand Goldberg. That CinemaScope may also be part of the World's Fair (first since the war) is possible. Some of the novelty is off C'Scope by now but it was previously a great prestige-getter for Uncle Sam in lesser expos of the Middle East and Far East.

Professional appearances at Brussels of such names as Danny Kaye, Frank Sinatra, et al., as mentioned before a Congressional appropriations committee by Howard Cullman, is not too likely. It is thought that Cullman, who is U. S. Commissioner in charge of American participation, took such names out of the air to illustrate his argument of how American talent would sell America.

Small Capacity

America's official theatre at the fair will seat 1,150. Its relative smallness is deplored but was forced upon the Yanks by Belgium's own blueprinting of space. House is the design of Edward Stone, a hero in Washington these days because of the U. S. embassy in New Delhi, India. Theatrical equipment at Brussels will be installed under Donald Oenslager of Broadway.

Congress was asked to appropriate $15,000,000 to cover (a) erection of structures at Brussels and (b) their planning and administering both preliminarily on this side and later across the water. Admittedly the application for World's Fair funds reaches our national legislature at a time when their nostrils are sniffing at all "foreign aid" because of the failure of the dream of income tax relief. To what extent Brussels may get involved in domestic American politics remains to be seen.

Meanwhile, the spotlight is on the great "rival show next door" since the Soviets are apparently going to shoot the bankroll to bring in a cultural geyser intended to sponge the bloodstains of Hungarian liquidation off Moscow's current European and Asiatic reputation. Nobody knows what the Russians may unveil in Brussels but it's believed the Bolshoi Ballet and a full array of top export entertainment items will be on view. Estimates of the total Russian budget (inclusive of much else beside the performing arts) run $60,000,000, and up.

Hollywood Glamour

Hollywood's glamour is very much wanted by the State Dept. in connection with Brussels. American jazz and American ballet apparently are also tagged for high priority. At the moment nothing seems pinned down, partly because of the appropriations delay and political uncertainty. Also the usual balancing of views and self-interests between the performing and fine arts are in process of definition.

Brussels will have industrial and

(Continued from page 20)

Helen Traubel Raps America's Bad (Or No) Public Relations Overseas

Hollywood, April 16.

U. S. State Dept. is missing a valuable bet in not enlisting in a public relations capacity for America the services of American artists who go overseas, according to Helen Traubel, who will make her first London nitery appearance at the Cafe de Paris in July.

American public relations abroad the former Met diva describes in a single word . . . "miserable." On two concert tours around the world, she says, she was astounded at the lack of a public relations program for the U. S. in countries she visited, "and I visited nearly all of them."

American artists going abroad to work—whether on singing engagements, like herself; on film locations, etc.—could and would prove of inestimable benefit to America if some program were to be set up to make use of them and unofficially "sell" America, in the opinion of Miss Traubel.

"The State Department has no contact with these personalities; there seems to be nobody to contact them," she says. "There's no doubt whatever that these artists would be willing to pitch in and help the prestige of both democracy and the U. S. by doing whatever they could while out of the country.

"This could be done, for instance, by the State Department instructing its embassies or consulates to get in touch with American artists immediately they arrive abroad. A third secretary in an embassy, say, could arrange for the visitor to make an appearance at a flower show, a fair, any public event where they could be seen and meet the people of the country, to give them a true impression of America."

In one big city she visited in the Orient during her last global tour, singer points out that a reception was given by an American consul which she attended. This consul was the loud, coarse, brash type who gave an entirely erroneous impression of America, she says, "particularly since the guests were steeped in culture."

One of the guests, she says, after meeting her, said in surprise, *"Are other Americans as cultured as you?"*

State Department occasionally sends groups abroad, or sponsors them, such as Benny Goodman and Louis Armstrong orches, and the "Porgy and Bess" tour of Europe, including Russia, but what is even more important is the Government making use of individuals, who can meet the public and mingle with them at their own levels, singer declares.

Other artists have mentioned their desire to be of assistance abroad, according to Miss Traubel, "but there seems to be no organized program for this. The State Department should have a liaison officer abroad who can give specific assignments to visiting artists."

In many parts of Europe and other sections of the world, she points out, "America might still be a land of cowboys and Indians. They don't know that America has any culture."

Cut last week of the U. S. Information Agency's budget for the new fiscal year by a drastic 26%, affected by the House Appropriations Committee, lays particular emphasis upon the new value of Miss Traubel's recommendation that the State Department avail itself of show biz personalities offshore.

With less coin now to pursue any program abroad, the free services which could be offered by visiting Americans makes her plan even more feasible right now as a State Department project. It remains only for the Government to seize the opportunity.

Metro Studio Starts

Hollywood, April 16.

Metro starts three films next month and puts a fourth in rehearsal to implement its planned production upsurge.

May starters will be "Jailhouse Kid," new title for the Elvis Presley starrer; "Three Guns," which will star Robert Taylor and John Cassavetes; and "The Hired Gun," which will topline Rory Calhoun.

"Merry Andrew," which was to have started in May has been hushed back to give Sol C. Siegel time to finish "Les Girls," but will begin its rehearsals late next month.

Fellini: 'In Italy The Crisis Is Of Individuals'

Current crisis in Italian production will resolve itself and from it will come a new run of good and interesting pictures, Frederico Fellini, the Italian director, said in Manhattan last week. He was in the U. S. to attend the Academy Awards which netted an Oscar for his "La Strada."

"Actually," he observed, "it's a mistake to speak of a crisis in the Italian 'industry' per se. We don't have as compact a business as exists in the United States. It is more an economic crisis of individuals." He added that there were several firms in Italy now with solid backgrounds and the willingness to tackle something different.

"In order to appeal to the world market, we must make typical pictures," Fellini said. "I think it's a big mistake to take American actors and deliberately cast them in an Italian film, hoping to thus make a bigger mark in the States. What we must turn out is the genuine product. Using American performers is like an American kitchen trying to make spaghetti. They'll never come out like the real thing."

Actually, Fellini's "La Strada" uses two Americans — Anthony Quinn and Richard Basehart—but they're cast as Italians and the only real effect of their appearance is to make the dubbing of the picture easier. English track has been dubbed in by the distributor, Trans-Lux.

Fellini, whose "Il Bidone" and "Nights of Caberia" as well as

(Continued from page 20)

Report Chas. K. Feldman's FA in Multi-Million Deal With Eliot Hyman's AAP

Talks have taken place on the possible acquisition of the Famous Artists Agency by Eliot Hyman's Associated Artists Productions, television producer-distributor. This was confirmed by one of the interested parties who added, however, he doubts if the deal actually will go through. Another source, though, said the buyout was practically set.

It's reported the transaction would involve an initial payment of $1,000,000 with an additional $2,000,000 to be paid in subsequent installments. If the deal goes it would reunite Ray Stark with the percentery which he left to join AAP. Stark, an AAP exec for the past several months, previously had been associated with Charles K. Feldman at Famous Artists which only recently acquired the Sam Jaffe agency in a merger deal.

If and when FA and AAP combine it would bring Feldman actively into the vidpix field. He has been prominent in Hollywood feature film packaging.

Cartoon Films Inc. has been authorized to conduct a motion picture films business in New York. Capital stock is 100 shares of preferred, at $100 par value, and 100 shares of common, at no par value. Lazaar Henkin, filing attorney.

L. A. Spotty; 'Designing' Trim 21G, 'Party' Lush 8G, But 'Men' Slow 7G, 'Cinderella' Medium 22G in 4 Sites

Los Angeles, April 16.

Easter school vacation is giving an upturn to local firstrun biz, but wicket trade remains spotty depending upon strength of individual bills. Good $21,000 is seen for the initial Pantages frame of "Designing Woman," while "Bachelor Party" is a good $8,000 at the Fine Arts.

Fox Wilshire is showcasing "12 Angry Men" to a slow $7,000 for the first round. Combo of horror pix, "Zombies of Mora Tau" and "Man Who Turned to Stone," is pulling a neat $18,000 in three firstruns, plus a fancy $62,000 in two nabes and nine drive-ins. Multi-dates are also bolstering "Battle Hymn" and "Kelly and Me," with a good $15,000 in two sites, plus $60,000 in three nabes and seven ozoners.

A medium $22,000 is seen for "Cinderella" in four houses, but "War Drums" and "Gun Brothers" are beating out a dull $7,500 in two locations, plus only $23,000 in one nabe and six ozoners. "River's Edge" is a thin $11,500 in three sites. "10 Commandments" is jumping up to a fine $24,000 for the current frame with special morning matinees.

Estimates for This Week

Fine Arts (FWC) (631; $1.25-$1.50) — "Bachelor Party" (UA). Good $8,000. Last week, "Great Man" (U) (8th wk-8 days), $2,400.

Fox Wilshire (FWC) (2,296; $1-$1.75)—"12 Angry Men" (UA). Slow $7,000. Last week, in unit.

Pantages (RKO) (2,812; $1.10-$1.75)—"Designing Woman" (MG). Good $21,000. Last week, "10,000 Bedrooms" (MG) and "Ride High Iron" (Col) (2d wk-6 days), $3,800.

Downtown Paramount, Egyptian, Wiltern (ABPT-UATC-SW) (3,300; 1,503; 2,344; 85-$1.50)—"Zombies Mora Tau" (Col) and "Man Who Turned to Stone" (Col). Neat $18,000. Last week, with Uptown, without Wiltern, "Guns Fort Petticoat" (Col) and "Last Man to Hang" (Col), $15,400, plus $39,100 in seven drive-ins.

Los Angeles, Hollywood, Uptown (FWC) (2,097; 756; 1,715; 90-$1.25) — "River's Edge" (20th) and

(Continued on page 18)

Broadway Grosses

Estimated Total Gross

This Week $553,930
(*Based on 25 theatres*)

Last Year $607,800
(*Based on 23 theatres*)

'Face' Smash $18,000, Frisco

San Francisco, April 16.

Easter week is shaping good, with extra shows for vacationing youngsters. "Funny Face" is excellent, "Cinderella" strong and "Around the World in 80 Days" terrific. "Young Stranger" is good. Three arties, with "Silent World," "Albert Schweitzer" and "Street of Shame," are doing powerful biz. "10 Commandments" and "Seven Wonders of the World" are holding up nicely.

Estimates for This Week

Golden Gate (RKO) (2,859; 80-$1)—"Young Stranger" (RKO) and "High Terrace" (AA). Okay $11,000. Last week, "Gun for a Coward" (U) and "Blonde Sinner" (AA), $10,000.

Fox (FWC) (4,651; $1.25-$1.50)—"Cinderella" (BV) and "Storm Rider" (20th). Good $16,000. Last week, "Heaven Knows, Mr. Allison" (20th) (4th wk), $9,500 in six days.

Warfield (Loew's) (2,656; 65-90)—"Designing Woman" (M-G) (2d wk). Fair $11,500. Last week, $19,000.

Paramount (Par) (2,646; $1.25)—"Funny Face" (Par) and "Ride the High Iron" (Col). Excellent $18,000. Last week, "Zombies of Mora Tau" (Col) and "Man Who Turned to Stone," $10,000.

St. Francis (Par) (1,400; $1.75-$2.75)—"10 Commandments" (Par) (8th wk). Okay $20,000. Last week, $18,000.

Orpheum (SW-Cinerama) (1,458; $1.75-$2.65)—"Seven Wonders of World" (Cinerama) (21st wk). Fine $17,700. Last week, $16,300.

United Artists (No. Coast) (1,207; 70-$1)—"War Drums" (UA) and "Fort Laramie" (UA). Good $7,000 for eight days. Last week, "Delinquents" (UA) and "Hit and Run" (UA), $6,500.

Stagedoor (A-R) (440; $1.25-$1.50)—"Great Man" (U) (4th wk) and "Light Touch" (U) (1st wk). Fair $2,200. Last week, "Great Man" alone, $2,800.

Larkin (Rosener) (400; $1)—

(Continued on page 18)

'Men' Slim 5G, Port.; 'Ft. Petticoat' $5,500

Portland, Ore., April 16.

"The 10 Commandments continues to be the big noise this round after five smash weeks. Nearly all downtown houses have new product with nothing loud. "10,000 Bedrooms" at the Liberty and "12 Angry Men" at the Fox loom best of newcomers.

Estimates for This Week

Broadway (Parker) (1,890; 90-$1.25)—"Designing Woman" (M-G) and "Thunder Over Arizona" (Rep) (2d wk). Meager $5,000. Last week, disappointing $7,100.

Fox (Evergreen) (1,536; $1-$1.50)—"12 Angry Men" (20th) and "Crime of Passion" (UA). Slim $5,000. Last week, "Heaven Knows Mr. Allison" (20th) and "The Quiet Gun" (20th) (3d wk), $6,700.

Guild (Indie) (400; $1.25)—"Fear Strikes Out" (Par) (2d wk). Modest $1,500 on five days. Last week, $2,800.

Liberty (Hamrick) (1,890; 90-$1.25)—"Ten Thousand Bedrooms" (M-G) and "Slander" (M-G). Poor $5,000. Last week, "Voodoo Island" (UA) and "Pharaoh's Curse" (UA), $5,800.

Orpheum (Evergreen) (1,600; $1-$1.25)—"Guns Of Fort Petticoat" (Col) and "Shadow On The Window" (Col). Slow $5,500. Last week, "True Story Of Jesse James" (20th) and "Oasis" (20th), $4,900.

Paramount (Port-Par) (3,400; $1.50-$2) — "10 Commandments" (Par) (6th wk), two-a-day, hard ticket sale main floor, unreserved in balcony. Loud $12,000. Last week, $15,200 after $87,500 for first four innings.

'10 C's' Rousing 23G Tops St. L.

St. Louis, April 16.

Moppets are enjoying a Holy Week holiday and "Cinderella" at the downtown Orpheum is grabbing the best coin of a mild week with exception of "Ten Commandments" which continues to spread eagle the local b.o. field. "Designing Woman" is nice in its first holdover frame at Loew's. "Bundle of Joy" is fair at the Esquire after a good initial week. Summer temperatures were on tap over the weekend.

Estimates for This Week

Ambassador (SW-Cinerama) (1,400; $1.20-$2.40)—"Seven Wonders of World" (Cinerama) (52nd wk). Fair $5,500. Last week, $6,000.

Esquire (Indie) (1,400; 75-90) — "Bundle Of Joy" (RKO) (2d wk). Mild $6,500 after neat $8,000 for initial stanza.

Fox (Arthur) (5,000; 75-90) — "Heaven Knows Mr. Allison" (20th) and "Storm Rider" (20th). Fine $17,000. Second week starts today (Tues.).

Loew's (Loew) (3,221; 50-85) — "Designing Woman" (M-G) and "Fury At Sundown" (UA) (2d wk).

(Continued on page 18)

Hub Mild; 'Men' Lean $16,000, 'Monsters' NSH 15G, 'Brave' 12G

Key City Grosses

Estimated Total Gross

This Week $2,568,109
(*Based on 23 cities and 251 theatres, chiefly first runs, including N. Y.*)

Total Gross Same Week

Last Year $2,479,300
(*Based on 24 cities and 239 theatres.*)

'Cinderella' Tall $20,000, Cleve.

Cleveland, April 16.

"Cinderella" is busting the Holy Week jinx with smash business at the Hipp. It's the current champ. Also big is "Funny Face," solid at the Stillman, and nice enough to hold.

Estimates for This Week

Allen (S-W) (3,000; 70-$1)—"Tall T" (Col) and "Hellcats of Navy" (Col). Good $13,500. Last week, "Not of This Earth" (AA) and "Attack of Crab Monsters" (AA), same.

Hipp (Telem't) (3,700; 70-$1)—"Cinderella" (B-V). Sock $20,000. Last week, "Rock Pretty Baby" (U) and "Gun For a Coward" (U), $10,000.

Ohio (Loew) (1,244; $1.25-$2.40) —"10 Commandments" (Par) (22d wk). Steady $10,000. Last week, ditto.

Palace (SW-Cinerama) (1,485; $1.25-$2.40) — "This is Cinerama" (Cinerama) (22d wk). Okay $12,300. Last week, $14,200.

State (Loew) (3,500; 70-90)—"Designing Woman" (M-G) (2d wk). Middling $15,000. Last week, $16,000.

Stillman (Loew) (2,700; 70-90)—"Funny Face" (Par). Nice $10,000 and holds. Last week, "Lizzie" (M-G), $5,000.

'Face' Lofty 10G Tops Sluggish K.C.; 'Badmen' Light 4G, 'Cory' Thin 7G

Kansas City, April 16.

Hangover from winter is an important factor in the gross situation, with cold and snow stifling drive-ins and coming at key hours to affect regular houses. In the face of a cold weekend some films are holding their own, including "Funny Face" at the Paramount, the only new entry of any strength, and a flock of holdovers.

Estimates for This Week

Glen (Dickinson) (750; 90) — "Garden of Eden" (Indie) (3d wk). Moderately good $1,000, ends run. Last week, oke $1,800.

Dickinson, Leawood Drive-In, Shawnee Drive-in (Dickinson) (750; 1,000 cars; 1,000 cars; 75)—"Last of the Badmen" (AA) and "Crashing Las Vegas" (AA). Crimped by snow on opening day, light $4,000 in sight. Last week, "Beast of Hollow Mountain" (UA) and "Shadow of Fear" (UA) same, also buffeted by weather.

Kimo (Dickinson) (504; 75-90)—"Wee Geordie" (Indie) (6th wk) $750, pleasant winding to long run. Last week, $1,000.

Midland (Loew) (3,500. 75-90)—"Designing Woman" (M-G) and "Hot Summer Night" (M-G) (2d wk). Mild $5,000. Last week, handsome $9,000.

Missouri (SW-Cinerama) (1,194; 90-$2)—"Cinerama Holiday" (Cinerama) (6th wk). In regular groove, $11,000, holds. Last week, same.

Paramount (UP) (1,900; 75-90)—"Funny Face" (Par). Nice $10,000, could hold. Last week, "Fear Strikes Out" (Par). Disappointing $4,500.

Rockhill (Little Art-Theatres) (750; 85-$1)—"Silent World" (Col). Bullish start, may reach $2,400, holds. Last week, "Magnificent Seven" (Indie). Medium $1,200.

Roxy (Durwood) (879; 90-$2) — "10 Commandments" (Par) (9th wk). Steady $8,500, holds. Last week, $9,000.

Tower, Fairway, Granada (Fox Midwest) (2,100; 700; 1,217; 75-90) —"Mister Cory" (U) and "Istanbul" (U). Light $7,000. Last week, "Gun for a Coward" (U) and "Lisbon" (Rep). Slight $6,500.

Uptown (Fox Midwest) (2,043; 75-90)—"Heaven Knows, Mr. Allison" (20th) (2d wk). Bold $7,500, likely will move over to three sister houses. Last week, great $11,000.

Boston, April 16.

Combo of Holy Week and Passover hit b.o. here with mild results all around. Moppets out of school helped somewhat to alleviate. "Around The World In 80 Days" opens at the Saxon Saturday (20).

Estimates for This Week

Astor (B&Q) (1,372; $1.90-$2.75) —"10 Commandments" (Par) (22d wk). Fine $17,000. Last week, $17,000.

Beacon Hill (Beacon Hill) (678; 90-$1.25)—"Lady Chatterley's Lover" (Indie) (4th wk). Oke $4,000. Last week, $6,000.

Boston (SW-Cinerama) (1,354; $1.25-$2.65) — "Seven Wonders" (Cinerama) (34th wk). Fine $21,000. Last week, $18,000.

Exeter (Indie) (1,200; 60-$1.25)—"Wee Geordie" (Indie) (6th wk). Fifth week ended Saturday (13) was slick $5,500.

Fenway (NET) (1,373; 60-$1.10)—"Attack of Crab Monsters" (AA) and "Not of This Earth" (AA). Good $5,000. Last week, "Picnic" (Col) and "To Catch Thief" (Par), return dates, $4,000.

Kenmore (Indie) (700; 85-$1.25) —"Proud and Beautiful" (Indie) (6th wk). Oke $3,000. Last week, ditto.

Memorial (RKO) (3,000; 60-90)—"Brave One" (RKO-U) and "Kelly and Me" (U). Fair $12,000. Last week, $21,000.

Metropolitan (NET) (4,357; 90-$1.25)—"Heaven Knows, Mr. Allison" (20th) (4th wk). Good $10,000. Last week, $15,000.

Paramount (NET) (1,700; 60-$1.10)—"Attack of Crab Monsters" (AA) and "Not of This Earth" (AA). Fair $10,000. Last week, "Picnic" (Col) and "To Catch Thief" (Par), $5,000.

Pilgrim (ATC) (1,000; 65-95) — "Lust For Life" (M-G) and "Somebody Up There Likes Me" (M-G). Oke $9,000. Last week, "Edge of City" (M-G) and "Hot Summer Night" (M-G), $9,000.

Saxon (Saxon) (1,100; $1.50-$2.20) — "Oklahoma" (Magna) (3d wk). Fill-in with benefit performance of "80 Days" (UA) Wednesday (10) through Friday (19) $2,400. "80 Days" opens Saturday (20) for run.

Orpheum (Loew) (2,900; 90-$1.25) —"12 Angry Men" (UA) and "Fury at Sundown" (UA). Slow $10,000. Last week, "Lizzie" (M-G) and "Guns at Ft. Petticoat" (Col), $10,000.

State (Loew) (3,600; 90-$1.25)—"12 Angry Men" (UA) and "Fury at Sundown" (UA). Fair $6,000. Last week, "Lizzie" (M-G) and "Guns at Ft. Petticoat" (Col), $5,000.

'Cinerama Holiday' Lusty $8,500, Seattle

Seattle, April 16.

Billed as "the Northwest's greatest premiere" and sponsored by the Seattle Police Department, "Cinerama Holiday" got away to a great opening last Wednesday (10). This follows 34 oke weeks of "This is Cinerama," finale stanza hitting $13,500.

Estimates for This Week

Blue Mouse (Hamrick) (800; $1.50-$2) — "Oklahoma" (Magna) (24th wk). Good $7,000. Last week, $7,300.

Collseum (Evergreen) (1,874; 95-$1.25)—"Heaven Knows, Mr. Allison" (20th) (2d wk). Swell $9,000. Last week, $14,300.

Fifth Avenue (Evergreen) (2,500; $1.50-$2.30)—"10 Commandments" (Par) (8th wk). Swell $8,000. Last week, $10,800.

Music Box (Hamrick) (850; 90-$1.25)—"Silent World" (Col) (2d wk). Okay $3,500. Last week, $5,300.

Music Hall (Hamrick) (2,200; 90-$1.25)—"Designing Woman" (M-G) and "Big Boodle" (UA) (2d wk). Fair $6,500 on eight days. Last week, $9,400.

Orpheum (Hamrick) (2,700; 90-$1.25)—"Deadly Mantis" (U) and "Man Afraid" (U). Mild $7,000 on nine days. Last week, "Spring Reunion" (UA) and "Crime of Passion" (UA). Five days, $3,600.

Paramount (SW) (1,282; $1.20-$2.65)—"Cinerama Holiday" (Cinerama). Opening week held to four days, as house closed for changeovers; bringing home the bacon for good $8,500. Last week, "This is Cinerama" (Cinerama) (34th wk), $13,500.

'Face' Wow $8,000, Mpls.; 'Designing' 13G, 'Dress' Mild 8G, 'Monsters' 6G

Minneapolis, April 16.

"Funny Face" and "Designing Woman" make the current week particularly notable. They're the most powerful pair of newcomers to hit the loop simultaneously in some time. Two other fresh entries, "Tattered Dress" and the twin combo of "Attack of the Crab Monsters" and "Not of This Earth," are far from being boxoffice duds either.

Estimates for This Week

Century (S-W) (1,150; $1.75-$2.65) "Seven Wonders" (Cinerama) (36th wk). Benefitted by influx of visitors for "Ice Follies" and Sportsmen's Show. Big $16,000. Last week, $18,000.

Gopher (Berger) (1,000; 85-90)—"Rock Baby, Rock It" (Indie) and "Outlaw Queen" (Indie). Mild $4,000. Last week, "Lizzie" (M-G) and "Edge of the City" (M-G), $2,800.

Lyric (Par) (1,000; $1.25-$2.25)—"Ten Commandments" (Par) (8th wk.). Good $7,000. Last week, $7,500.

Radio City (Par) (4,100; 85-90)—"Designing Woman" (M-G). Raves for this one. Big $13,000. Last week, "Heaven Knows, Mr. Allison" (20th) (3d wk.), $4,800 on five days.

RKO Orpheum (RKO) (2,800; 75-90)—"Tattered Dress" (U). Mild $8,000. Last week, "Guns of Fort Petticoat" (Col), $7,000.

RKO Pan (RKO) (1,800; 75-90)—"Attack of Crab Monsters" (AA) and "Not of This Earth" (AA). Appears to be a substantial audience for this sort of horror fare. Neat $6,000. Last week, "Cry in the Night" (WB) and "Steel Jungle" (WB), $4,000.

State (Par) (2,300; 85-90)—"Last of the Badmen" (AA) and "Five Steps to Danger" (UA). Moderate $6,000. Last week, "King and I" (M-G) and "Friendly Persuasion" (AA), $7,000.

World (Mann) (400; 85-$1.25)—"Funny Face" (Par). This stunning musical should remain a long time. Huge $8,000. Last week, "Albert Schweitzer" (Indie) (2d wk), $3,800.

Pitt Perky; '80 Days' Smash $25,000, 'Shrinking' Sock 10G, '10 C's' 19½G

Pittsburgh, April 16.

Either the Holy Week bugaboo is no more or Golden Triangle has the attractions to buck it. Big noise, of course, is "Around World in 80 Days" at Nixon and off to terrific start, with fine advance sale, too. Upbeat is also carrying over to "Ten Commandments" at Warner. Reissue of "Cinderella" getting kids in droves at Stanley and "Incredible Shrinking Man" looks like a winner at Fulton.

Estimates for This Week

Fulton (Shea) (1,700; 80- $1.25)—"Incredible Shrinking Man" (U). Novelty film continuing its cross-country record here as well and should come close to sock $10,000, more than enough to hold. Last week, "River's Edge" (20th) just fair, under $7,000.

Guild (Green) (500; 85-99) — "Wee Geordie" (Arthur) (13th wk). Previous record here "Green Scarf" with 11 weeks. It's fading now, as expected, and will probably come out for next attraction, "The Rack" (M-G). Down to $1,700. Last week about $1,900.

Harris (Harris) (2,165; 80-$1.25) — "Heaven Knows, Mr. Allison" (20th) (4th wk). Was figured to stick just until Easter, but now looks as if it'll go over the holiday. Solid draw and ought to clock better than $7,000. Last week, $8,500 despite loss of a night for Greek-sponsored preem of "Boy On a Dolphin" (20th). It comes in next.

Nixon (Rubin) (1,400; $1.25-$3)—"Around World 80 Days" (UA). Teed off with sold-out benefit for United Nations Assn. of Pittsburgh and rave notices immediately produced a line at box-office as well as an increase in advance. Holy Week regardless, should do smashing $25,000 on first 10 showings.

Penn (UA) (3,300; 80-$1.25) — "Designing Woman" (M-G) (2d wk). Sliding some, but will wind up with at least $11,000 in six days. Last week, not up to expectations at $13,500.

Squirrel Hill (SW) (900; 85-99)—"Full of Life" (Col) (4th wk). Very little let-up and figures to be around for another month at least. Over $4,000. Last week, about $4,200.

Stanley (SW) (3,800; 80-$1.25) — "Cinderella" (BV) (reissue). Perfect booking for the holidaying kiddie trade and matinees are sensational. Nights naturally off. Heading for better than $10,000 and stays until "Spirit of St. Louis" comes in April 24. Last week, "Attack of Crab Monsters" (AA) and "Not of This Earth" (AA), $9,500 in 9 days.

Warner (SW) (1,500; $1.25-$2.50) —"10 Commandments" (Par) (5th wk). Holy Week no cause for concern and won't be more than a few dollars under last week's big $19,500.

'Face' Smash $30,000 Perks Chi; 'Cinderella' Sweet $17,000, But 'Men' Dull 16½G, '80 Days' Mighty 25G, 2d

Chicago, April 16.

With the first Easter weekend product already hitting Loop screens, boxoffice turnover is on the upswing, tempered by capricious weather. "Funny Face" rolls into the United Artists for a smash $30,000. But "12 Angry Men" is clocking a disappointing $16,500 at the State-Lake.

Action houses continue softish under the pre-Easter slump with "Delinquents" and "Hit and Run" starting at the Roosevelt for a tame $14,000 and "Hot Cars" with "Dance With Me, Henry" a slow $8,000 at the Grand. The Monroe moves in "Footsteps in Night" with "Hold That Hypnotist" for a quiet $4,300.

Only new art entry this week is "Barber of Seville" swinging a fair $2,200 at the Carnegie. Second set at Cinestage for "Around World in 80 Days" shapes a full house. "Cinderella" is not only bringing in sock daytime crowds of kids but adult night time audiences for its second week at the Loop.

Holdovers are all softening up but roadshows remain busy, "Ten Commandments" going into 21 weeks at the McVickers and "Seven Wonders of World" in its 17th at the Palace. Other long termers due to remain around a while are "Wee Geordie" going into eight frames at the Surf and "Marcelino" still fast in the same frame at the Ziegfeld.

Balaban and Katz reopen their 1,000 seat Garrick Thursday (18) with "Fear Strikes Out."

Estimates for This Week

Carnegie (H&E Balaban) (480; 95)—"Barber of Seville" (Clark). Fair $2,200. Last week, "Tears for Simon" (Rank) $1,600.

Chicago (B&K) (3,900; 90-$1.50) —"Designing Woman" (M-G) (3d wk). Thin $17,000. Last week, $24,500.

Esquire (H&E Balaban) (1,400; $1.25)—"Four Girls in Town" (U) (2d wk). Undernourished $6,000. Last week, $8,000.

Grand (Indie) (1,200; 90-$1.25)— "Hot Cars" (UA) and "Dance With Me, Henry" (UA). Lonely $8,000. Last week, "Man Who Turned to Stone" (Col) and "Zombies of Mora Tau" (Col), $7,000.

Loop (Telem't) (606; 90-$1.25)—

(Continued on page 18)

'River's Edge' Slow 14½G, 'Brave' Thin 14G, 'Zombies' Oke 12G in Lagging Det.

Detroit, April 16.

It's a slow week among the downtowners with the exception of a couple of bright spots. "River's Edge" is weak at the Fox. "Brave One" shapes below average at the Michigan. "Zombies of Mora Tau" looks oke at the Broadway-Capitol. "Around the World in 80 Days" at the United Artists for the 16th week and 21st week of "10 Commandments" at the Madison are great.

Estimates for This Week

Fox (Fox-Detroit) (5,000; 90-$1.25)—"River's Edge" (20th) and "Oasils" (20th). Weak $14,500. Last week, "Heaven Knows, Mr. Allison" (20th) and "Storm Rider" (20th), $13,000 in third week.

Michigan (United Detroit) (4,000; 90-$1.25)—"Brave One" (U) and "Man Afraid" (U). Slow $14,000. Last week, "Paris Does Strange Things" (WB) and "Woman's Devotion" (Rep), $10,000.

Palms (UD) (2,961; 90-$1.25)— "Men in War" (UA) and "Duel at Apache Wells" (Rep). (2d wk). Down to $11,000. Last week, $20,000.

Madison (UD) (1,900; $1.25-$2.75) —"10 Commandments" (Par) (21st wk). Swell $18,000. Last week, $20,000.

Broadway-Capitol (UD) (3,500; 90-$1.25)—"Zombies of Mora Tau" (Col) and "Man Who Turned to Stone" (Col). Oke $12,000. Last week, "Last Badmen" (AA) and "Chain Evidence" (AA), $9,000.

United Artists (UA) (1,668; $1.25-$3)—"Around World in 80 Days" (UA) (16th wk). Great $25,000. Last week, same.

Adams (Balaban) (1,700; 90-$1.25)—"Designing Woman" (M-G) (2d wk). Oke $12,000. Last week, $14,500.

Music Hall (SW-Cinerama) (1,205; $1.50-$2.65)—"Seven Wonders" (Cinerama) (44th wk). Fine $17,500. Last week, same.

Krim (Krim) (1,000; $1.25)— "Great Man" (U) (2d wk). Oke $7,500. Last week, $9,300.

Estimates Are Net

Film gross estimates as reported herewith from the various key cities, are net; i.e., without usual tax. Distributors share on net take, when playing percentage, hence the estimated figures are net income.

The parenthetic admission prices, however, as indicated, include the U. S. amusement tax.

'Face' Smash $27,500, Philly

Philadelphia, April 16.

Palm Sunday exodus to the shore made for a sluggish weekend trend. But it was reversed by "Funny Face" whose opening day at the Viking was a house record breaker. "Cinderella" is strictly a matinee entry. Firstrun duallers aren't paying off.

Estimates for This Week

Arcadia (S&S) (526; 99-$1.80)— "Rainmaker" (Par) (5th wk). Oke $7,800. Last week, $8,000.

Boyd (SW-Cinerama) (1,430; $1.25-$2.60) — "Seven Wonders" (Cinerama) (51st w). Shaky $7,200. Last week, $7,600.

Fox (20th) (2,250; 55-$1.80)— "Heaven Knows, Mr. Allison" (20th) (2d wk). Fancy $20,000. Last week, $28,000.

Goldman (Goldman) (1,250; 65-$1.35) — "Cinderella" (BV) (reissue). Healthy $17,500. Last week, "Paris Does Strange Things" (WB), $8,000.

Green Hill (Serena) (750; 75-$1.25) (closed Sundays) — "Baby and Battleship" (Indie) (7th wk). So-so $2,500. Last week, $2,000.

Mastbaum (SW) (4,370; 90-$1.49) —"Halliday Brand" (UA) and "Big Boodle" (UA). Slow $6,000 for five days. Last week, "Guns at Ft. Petticoat," $11,000.

Midtown (Goldman) (1,000; $2-$2.75) — "Around World" (UA) (16th wk). Sock $18,500. Last week, $19,000.

Randolph (Goldman) (2,250; $1.40-$2.75)—"10 Commandments" (Par) (21st wk). Fine $18,500. Last week, $18,000.

Stanley (SW) (2,900; 99-$1.49)— "Man Afraid" (U) and "Deadly Mantis" (U). Sad $7,000. Last week, "Delinquents" (UA) and "Hit and Run" (UA), $9,500.

Stanton (SW) (1,483; 99-$1.49)— "Tall T" (Col) and "Shadow on Window" (Col). Thin $6,500. Last week, "Quiet Man" (Rep) (reissue), $10,000.

Studio (Goldberg) (400; 94-$1.49) —"La Strada" (T-L) (5th wk). Steady $4,500. Last week, $4,800.

Trans-Lux (T-L) (500; 99-$1.80) —"Anastasia" (20th) (16th wk). Good $7,000. Last week, $8,500.

Viking (Sley) (1,000; 75-$1.40)— "Funny Face" (Par). Town topper, wow $27,500. Last week, "Lizzie" (M-G), $7,400.

World (Pathe) (499; 99-$1.49)— "Gold of Naples" (DCA) (4th wk). Okay $3,000. Last week, $3,500.

'Fear' Quiet $13,500, Toronto; 'River's' 10½G

Toronto, April 16.

With biz generally bad on Lenten letup, only newcomers are "River's Edge" and "Fear Strikes Out" to light returns but "Baby and the Battleship" off to a hep start. Topping the town, however, is "Heaven Knows, Mr. Allison," this in Arthur Rank trio combo. "Green Man," in fourth frame, has hit a house record here, with "Battle Hymn," also in fourth stanza, doing well.

Estimates for This Week

Carlton, Colony, Fairlawn (Rank) (2,518; 839; 1,165; 60-$1)—"Heaven Knows, Mr. Allison" (20th) (3d wk). Still holding hefty at $18,000. Last week, $23,000.

Century, Downtown Glendale, Midtown, Oakwood, Odeon, Scarboro, State (Taylor) (1,358; 1,054; 995; 1,089; 1,393; 755; 694; 698; 50-75)—"Beyond Mombasa" (Col) and "Miami Expose" (Col). Light $19,500. Last week, "Guns of Ft. Pet-

(Continued on page 18)

'Bedrooms' Bright 10G, Cincy, 'Lizzie' Fair 8G

Cincinnati, April 16.

Middle-of-the-road totals loom for three new bills and a favorable Holy Week session for major houses, "Ten Thousand Bedrooms" leads in the big Albee, not too far ahead of "Lizzie" at the Palace and "Quiet Man" at Keith's. Local and out-of-town student parties are boosting "Seven Wonders of World" to its best gross in several weeks. "10 Commandments" continues at winning gait in 17th frame.

Estimates for This Week

Albee (RKO) (3,100; 90-$1.25)— "Ten Thousand Bedrooms" (M-G). No complaint; $10,000. Last week, "Heaven Knows, Mr. Allison" (20th) (2d wk), $11,500.

Capitol (Ohio Cinema Corp) (1,376; $1.20-$2.65)—"Seven Wonders of World" (SW) (45th wk). School groups, including some from Indianapolis and Lexington, Ky., swelling for an $18,000 outlook. Last week, $14,500.

Grand (RKO) (1,400; $1.25-$2.25) —"10 Commandments" (Par) (17th wk). Okay $9,500. Same last week.

Keith's (Shor) (1,500; 75-$1.25)— "Quiet Man" (Rep) (reissue). Fairish $7,000. Last week, "Mister Cory" (U), $6,500.

Palace (RKO) (2,600; 75-$1.10)— "Lizzie" (M-G) and "Edge of City" (M-G). Moderate $8,000. Last week, "Shrinking Man" (U), $8,500.

'80 Days' Hot 20G, 2d, D. C.

Washington, April 16.

With the rest of the town sagging as it goes into Holy Week, "Around World in 80 Days" is lighting up Warner's Uptown, where it opened with bang that is likely to keep reverberating for months. Launched by a plush preem for benefit of American Field Service, highlighted by personal stint of Mike Todd, the Oscar winner reaped a bonanza of rave reviews and public acclaim. In contrast, other newcomers are dull.

Estimates for This Week

Ambassador (SW) (1,490; 70-90) —"Tall T" (Col). Okay $4,500. Last week, "Crab Monsters" (AA) and "Not of This Earth" (AA), $4,300.

Capitol (Loew) (3,434; 85-$1.25) —"Heaven Knows, Mr. Allison" (20th) (5th-final wk). Oke $10,000, with one night out for benefit preview of "Boy on Dolphin." Last week, firm $12,000.

Columbia (Loew) (1,174; 70-90)— "Slander" (M-G) and "Hot Summer Night" (M-G). Average $7,000. Last week, "Delinquents" (UA) and "Hit and Run" (UA), pleasing $8,000 for 8 days.

Keith's (RKO) (1,859; 70-90)— "Undead" (Indie) and "Voodoo Woman" (Indie). Slim $7,000 for brace of horror pix. Last week, "Flesh and Spur" (Indie) and "Naked Paradise" (Indie), sad $6,000.

Palace (Loew) (2,360; 85-$1.25)— "Designing Woman" (M-G) (2d wk). Sock $20,000 after smash $29,000 last week. Stays.

Plaza (T-L) (290; 90-$1.35)— "Fernandel, Dressmaker" (Indie) (3d wk). Steady $3,000 after robust $4,000. Stays.

Trans-Lux (T-L) (600; 90-$1.25) —"Iron Petticoat" (M-G) (8th-final wk). Thin $3,500 2d consecutive week, and moves. "Younger Stranger" in next.

Warner (SW-Cinerama) (1,300; $1.20-$2.40) — "Seven Wonders" (Cinerama) (16th wk). Fine $19,000 after big $20,000 last week, and should start moving up with holiday week. Stays.

Uptown (SW) (1,100; $1.25-$3)— "Around World in 80 Days" (UA) (2d wk). Strong $20,000 after huge $25,000 opening frame.

'PETTICOAT' HEP 12G, BUFF; 'KRONOS' DITTO

Buffalo, April 16.

Biz is holding up nicely despite Holy week. "Guns of Fort Petticoat" shapes lively at the Paramount while "Kronos" is rosy at the Center. Holdovers are strong, particularly "Around the World 80 Days" and "Designing Woman."

Estimates for This Week

Buffalo (Loew) (3,000; 60-80)— "Designing Woman" (M-G) and "Running Target" (UA) (2d wk). Stylish $12,000. Last week, over $15,000.

Paramount (AB-PT) (3,000; 60-85)—"Guns of Fort Petticoat" (Col) and "Shadow on the Window" (Col). Maybe lively $12,000. Last

(Continued on page 18)

B'way: 'Face'-Easter Show Boff 175G, 'Party' Big 29G Beat General Slump 'Angry' 28G, 'Strange' 14G, 'Young' 9G

This was not the week for film going as far as Broadway was concerned. Faced with three seasonal deterrents—Lent, Passover, and the Federal and State income tax deadline—the majority of Main Stem operators were moaning the blues. For some theatres, it was one of the worst stanzas of 1957.

However, there were two bright spots to overcome the general offish trend. Biz at the Radio City Music Hall, showing "Funny Face" and its traditional Easter stage show, "Glory of Easter," was phenomenol with a boff $175,000 for the second round. Opening at 8 a.m. on Saturday (13) to accommodate the audiences for the Easter show, the Rockefeller showcase established an all-time record for Saturday business, taking in exactly $37,756.29 for the day. Except for two previous New Year's Eve shows, total was biggest single day's gross in Hall's history. Theatre will repeat the five show daily session, as per last Saturday's, for eight days during the Easter period.

The other good sign on the otherwise bleak horizon was Hecht-Hill-Lancaster's "Bachelor Party" at the Victoria. After a slow start, the Paddy Chayefsky entry spurted forward with turnaway weekend biz, giving it a boffo $29,000 or near for its initial round.

In anticipation of Easter Week, Main Stem operators unveiled a batch of new product. Despite the faulty getaway, there are signs of a strong pickup. "12 Angry Men" at the Capitol appears heading for a fine $28,000 in its opening round, considered good in light of the general offish trend. Reviews of the picture did not break until Monday (15) so audiences, in a sense, were buying a blind item over the weekend. The critics' reactions, all excellent, helped to stimulate trade and, as a result, the Henry Fonda starrer is expected to overcome the early start. "The Strange One" (Col) at the Astor apparently is not faring as well, with only a so-so $14,000 or near anticipated for its kick-off session.

The "Young Stranger" (RKO-U) at the arty Guild Theatre was another entry suffering from a faulty getaway, but on the basis of a weekend pickup showed at total of a fair $9,000. Word-of-mouth for this critically-acclaimed film appears to be spreading, however, and increased trade is expected. "Tarzan and the Lost Safari" at the Globe, another newie, scored only a mild $10,000 or near for its tee-off stanza.

Most of the hard-ticket pix managed to stave off the seasonal downbeat. Mike Todd's "Around the World in 80 Days" at the Rivoli again operated at capacity with $37,100 for 11 shows. "10 Commandments" at Criterion dipped somewhat to $43,000 after $47,000 the previous week. Cinerama's "Seven Wonders of World" at the Warner held its own with $36,800 for first round of second year. Pic was aided by two special student morning sessions.

Several new bills are scheduled to open Easter week, with the Paramount, Loew's State, and Roxy bringing in new pix. The Palace is dropping its vaude-film policy for a while to present an all-vaude two-a-day show, starring Liberace. The opening is scheduled for this upcoming Saturday matinee.

Estimates for This Week

Astor (City Inv. (1,300; 75-$2)— "Strange One" (Col) Initial frame ending Friday (19) is expected to hit $14,000 or near, only so-so. "Brave One" (RKO-U) wound up final eight days of third week with fair $11,000.

Little Carnegie (L. Carnegie) (550; $1.25-$1.80)—"Nana" (Times) Opening round ending tomorrow (Thurs.) will draw an estimated $14,000. Looks like this arty entry is in for a run. Good reviews helped build weekend trade with $8,100 crossing the wicket for three-days Friday-to-Sunday period. "Royal Affair in Versailles" completed fifth canto with okay $4,200.

Baronet (Reade) (430; $1.25-$1.80)—"Harvest" (Indie) (reissue). First full week of Gallic offering will score nice $4,400 for week ending tomorrow (Thurs.). "Bizarre, Bizarre" (Indie) (reissue), six days, split with "Harvest," four days, for $4,100 for 10 days of previous round.

Capitol (Loew) (4,820; $1-$2.50) —"12 Angry Men" (UA) likely will hit about $28,000 for initial session ending Saturday (20). In light of general offish trend for this time of year, total is rated okay. On basis of excellent reviews which appeared Monday (15), biz is expected to build. "Men In War" ended last four days of fifth week with slim $5,000.

Criterion (Moss) (1,671; $1.80-$3.30)—"10 Commandments" (Par) (23d wk). Week ending tomorrow is expected to hit $43,000, seasonal drop also affecting this long-run entry. The 22d week was $47,000. Continues indef.

Fine Arts (Davis) (468; 90-$1.80) —"Lost Continent" (Lopert) (6th wk). Fourth session finished Sunday (14) with fine $9,980. Fourth round was $10,300. Continues with "Torrero" (Col) scheduled to follow.

55th St Playhouse (E-F) (300; $1.25-$1.50)—"On Bowery" (Indie) (5th wk). Fourth week finished Sunday (14) dipped to $3,800 after sturdy $5,300 for the third session.

Globe (Brandt) (1,500; 70-$1.50) —"Tarzan and Lost Safari" (M-G). Initial session ending Friday (19) is rated to reach mild $10,000. "True Story of Jesse James" (20th) scored $6,000 for third and final week.

Guild (Guild) (450; $1-$1.75)— "Young Stranger" (RKO-U). First round ending Sunday (14) was fair $9,000. Pic got off to a slow start, but picked up at weekend. In ahead, "Albert Schweitzer" (Indie) completed six days of final round (12) with good $6,000.

Mayfair (Brandt) (1,736; 79-$1.80) —"Lizzie" (M-G) (2d wk). Follow-up round ending today (Wed.) looks to reach poor $7,000. Opening session was dull $9,000.

Normandie (Trans-Lux) (592; 95-$1.80)—"Cinderella" (BV) (reisuse) (8th wk). Current round ending today (Wed.) looks like fine $6,000. Previous session was $6,500. "If All the Guys" (BV) opens April 22.

Palace (RKO) (1,700; 50-$1.60)— "River's Edge" (20th) with vaudeville. Week ending today (Wed.) looks to land okay $16,200. Last week, "Big Caper" (UA) and vaude, $17,000. House closes for two days and opens Saturday (20) matinee with two-a-day all-vaude bill starring Liberace.

Paramount (ABC-Par) (3,665; $1-$2)—"Paris Does Strange Things" (WB) (3d-final wk). Concluding stanza winding up tomorrow (Thurs.) is seen reaching weak $15,000 or near for disappointing run. Second week was $18,000. "Abandon Ship" (Col) opens today (Wed.).

Paris (Pathe Cinema) (568; 90-$1.80)—"Gold of Naples" (DCA) (10th wk). The ninth round ending Sunday (14) was okay $8,500 after a big $10,500 for previous session. Continues indef.

Radio City Music Hall (Rockefellers) (6,200; 95-$2.85)—"Funny Face" (Par) with Easter stage show. (3d wk). Hit wow $175,000 reversing general offish trend. Opened at 8 a.m. on Saturday (13) to accommodate audiences for Easter show. With extra perform-

(Continued on page 18)

Easter Hits Denver Biz; 'Halliday' Good 12G, But 'Designing' Fair 8G, 2d

Denver, April 16.

Easter is taking its toll of first-runs with four houses fair and two somewhat better. Only holdover is "10 Commandments" which goes into its 10th week at the Denham. Fresh product is coming in elsewhere.

Estimates for This Week

Aladdin (Fox) (1,400; 70-90)— "Fear Strikes Out" (Par) (2d wk). Fair $3,750. Last week, $5,500.

Centre (Fox) (1,247; 70-$1.25)— "Heaven Knows, Mr. Allison" (20th) (4th wk). Fair $10,500. Last week, $12,500.

Denham (Cockrill) (1,428; 90-$2.20) — "Ten Commandments" (Par) (9th wk). Good $10,000 and holds. Last week, $8,500.

Esquire (Fox) (742; 70-90)— "Phantom Horse" (Harrison). Fair $2,250. Last week, on reissue.

Orpheum (RKO) (2,600; 70-90)— "Designing Woman" (M-G) and "Man in the Vault" (RKO) (2d wk). So-so $8,000. Last week, $13,500.

Paramount (Wolfberg) (2,200; 70-90)—"Halliday Brand" (UA) and "Revolt at Fort Laramie" (UA). Good $12,000. Last week, "Tattered Dress" (U) and "Istanbul" (U), $12,000.

there's a LOT HOT at "THE HOT LOT"!

ANASTASIA
CINEMASCOPE Color by DE LUXE

HEAVEN KNOWS, MR. ALLISON
CINEMASCOPE Color by DE LUXE

CHINA GATE
CINEMASCOPE
Globe Enterprises Production · Released by 20th Century-Fox

THE WAY TO THE GOLD
CINEMASCOPE

DESK SET
CINEMASCOPE Color by DE LUXE

THE WAYWARD BUS
CINEMASCOPE

ISLAND IN THE SUN
CINEMASCOPE Color by DE LUXE
Darryl F. Zanuck Productions Inc · Released by 20th Century-Fox

BERNARDINE
CINEMASCOPE Color by DE LUXE

A HATFUL OF RAIN
CINEMASCOPE

AN AFFAIR TO REMEMBER
CINEMASCOPE Color by DE LUXE
Jerry Wald Productions, Inc · Released by 20th Century-Fox

THE REPORTER

TRADE VIEWS by W. R. WILKERSON

• EVERY once in a while a studio gets hot; a production company begins to stand out; a company begins to leap in business.

The hottest studio we've ever seen since the days of Irving Thalberg at MGM is 20th-Fox currently. It's the talk of the industry generally and the focal point of conversations here in Hollywood. This, of course, does not mean that the other major plants are not moving along in the manner designed for their production progress. But the hot lot is 20th.

When a studio gets hot it seems that everyone wants to get in on the activity. Authors begin to show a preference for having their creations photographed on the hot lot; agents seem to run to such a lot first with whatever they have to sell — not so much that they want to give it the preference, but they are just attracted by the heat. Producers, directors and players get the same attraction.

An indication of what's going on out at 20th, now under the wing of Buddy Adler, the youngest (in years of service) of any major head, can be summed up with: 20 active producers, headed by Zanuck, Selznick, George Stevens, Jerry Wald and 14 other top creators now making product for the company. The studio has 26 directors under contract, working on 31 recently bought stories or plays and 38 other stories either finished and unreleased, in production, or screenplayed, cast and ready for shooting.

Of big importance in an effort to keep this lot hot is the signing of 30 "new faces" within the last year; several already have made their mark, such as Pat Boone, Jayne Mansfield, Don Murray, Dana Wynter, Joanne Woodward, and more and more. Of immediate importance is the rush of big star names to this lot: Ava Gardner, Rock Hudson, Cary Grant, John Wayne, Katie Hepburn, Alan Ladd, Sophia Loren, Clark Gable, Harry Belafonte, Tyrone Power, Eva Marie Saint, Bob Mitchum, Ingrid Bergman — just to mention a few "outside" names that are being joined with the more than 30 names of star value already under contract for long periods of production.

Just how does a studio get hot? It's a combination of a lot of things, principally brains and hard work in the top echelon, but this hooked up with a lot of production luck and, OF COURSE, a New York setup that's cooperative with decisions and WITH money.

from 20th...
"THE HOTTEST STUDIO"!

PRODUCERS GET HELP & A RAP

Shorten The Frenchman's Luncheon?

[AS ROUNDABOUT HELP TO CINEMA]

Paris, April 16.

French Government committee established to study film-going habits is considering a move to cut the country's extended lunch period, which runs two to three hours, as a means of boosting theatre attendance. Feeling is that Gallic workers would be more inclined to visit theatres if they were released from their jobs at 5 p.m. instead of the present 6 p.m. to 7 p.m. Latter obtains because of the duration of the midday recess.

This is one of several suggestions which the agency is mulling as a possible approach to building film business. Another would have established a special two-week period during which exhibitors would concentrate their playing time on the best pictures available, both foreign and native.

Of concern to the Government and the film industry itself is the fact that locally-made pictures cannot be amortized on the basis of returns from the French market; foreign outlets must be relied upon.

Mexico City Crackdown On Unclean Cinemas

Mexico City, April 16.

A general cleanup of local picture houses was decreed here this week by city mayor, Ernesto P. Uruchutu claiming that public security was not being properly safeguarded as it should be and that numerous sanitary and safety precautions were being "flagrantly violated." Uruchutu also indicated that a new corps of technicians, including architects and engineers would be integrated into the city department of public works and that members of this new group would accompany cine inspectors on their rounds during the inspection period.

Mayor's fame as a cleanup man has put him in the presidential race.

Argentine Banks: No Theatre Loans

Buenos Aires, April 16.

Politics and the country's troubled economy, aggravated by a strike of Municipal workers which has meant no garbage collection for a week, are uppermost in Argentine minds at present, with entertainment taking a back seat. Nevertheless, last week-end had the Calle Lavalle as heavily thronged as ever, with too many customers struggling to obtain seats in too few first-run theatres.

In the Light of Conditions

Exhibitors are puzzled by a reluctance on the part of credit institutions to help build new theatres, either here in the Capital or in the interior. Whereas credits of many millions are granted to build resort hotels in spots such as Mar del Plata or Bariloche, the banks invariably reject applications for theatre building.

Despite the lack of bank aid, some building does go on in provincial cities. Bahia Blanca, for instance, will soon have a 2,000-seat theatre in a 12-story building which Samuel Scheines & Co. are erecting. A 1,700-seat "Opera" was recently opened in Venado Tuerto (Cross-eyed Deer), important town in the center of the corn belt.

IFFP, Venice Fest May Agree on Rules

London, April 2.

Differences between the International Federation of Film Producers and the Venice Festival authorities are expected to be resolved when the Federation's administrative committee meets in Cannes during the Riviera fest. A formula is being worked out, which will meet the basic requirements of the International's festival rules. It will call for some compromise on the part of the Venice authorities. At the moment, both Britain and the U.S. are holding back on their decision to participate.

The general assembly of the International has been invited to meet in Berlin during that city's festival the latter part of June. The International also has again recognized the Karlovy Vary junket, after pressurizing the Czech authorities to eliminate political awards and to change their dates so as not to clash with Berlin.

Tout Les French Follows Svenska Gala in Zurich

By GEORGE MEZOEFI

Zurich, April 16.

Following the successful "Swedish Weeks" of this winter, during which Svenska art, fashion, industrial displays and gastronomy were brought to this city, a similar manifestation is now set for end of this month through June, devoted to France and tagged "Printemps de France a Zurich." It will embrace an exhibition "France of Today" at the Museum of Applied Art, a display of modern living at a big department store, a series of lectures about Gallic literature, art and technical development, a fashion show by Maggy Rouff and a French automobile show.

A number of recent French features will be preemed during this period in Zurich firstrun houses, including "Mitsou," "Un condamne a mort s'est echappe," "Elena et les Hommes" (Paris Does Strange Things), Ingrid Bergman starrer, Clouzot's "Le Mystere Picasso" and "Marie Antoinette." In addition, smallseater Etoile will reissue several French screen classics.

The No. 1 Swiss legiter, Schauspielhaus, skedded for this year's June Festival performances by the Theatre National Populaire with Racine's "Phedre" starring Maria Casares and Moliere's "Etourdi," and Jean-Louis Barrault will present his one-man tour de force "Le persannage combattant" by Jean Vauthier.

A piano recital by Janine Dacosta will round out the impressive program which also includes the first all-out exhibition of Le Corbusier as an architect, painter and sculptor at Kunsthaus (art museum). It opens June 1.

Pick 'Yangtse Incident' British Cannes' Entry

London, April 9.

"Yangtse Incident," the Herbert Wilcox production of the Amethyst's escape from the Red China blockade, which had a Royal preem last week, has been selected as the sole British entry for the Cannes festival.

The selection was made by the British Film Producers Assn., which has asked the fest authorities to consider "High Tide at Noon" as an invited entry.

Royal Ballet Topper At Dublin Int'l Fest.

London, April 2.

The Royal Ballet, headed by Margot Fonteyn and Michael Somes, will be one of the big draws at Dublin's first International Theatre Festival, to be held May 12-26. The company will appear at the Theatre Royal.

The Festival will be run on similar lines to the one held annually at Edinburgh. It will include a season of International Grand Opera at the Gaiety Theatre, French drama at the Olympia Theatre and several other events.

OFFICIAL BERATES ARGENTINE FILMS

By NID EMBER

Buenos Aires, April 9.

Despite agitation by producers, the Argentine Film Law is still far from being implemented. Production interests recently interviewed the Education Minister, Dr. Acdeel Salas, prodded him to get going and set up the promised National Screen Institute.

Producers were shaken on hearing that the Minister has a low opinion of Argentine screen product, and of Argentine studio producers generally. He expressed his regret that it fell to him to enforce this particular law. However, eventually he pledged to set up a provisional Board to see the Institute launched. This Board will have to draft regulations going every day reality to the law.

(Later Flash—a National Screen Institute has been set up under Antonio Aita. It will administer the 10% b.o. tax which goes to subsidize native film producers starting April 20.)

What producers' mouths water for are the proceeds of the 10% boxoffice tax the new law will set up. Currently the authorities are too harassed by other important economic problems to give this priority. It's also likely that film-theatre admissions will be increased quite soon, scaled in proportion to the type of theatre.

The persistence of "scalping" acts as an argument that the public can easily pay more for film entertainment. Recently one of the new "Metro" ushers was caught by the cops re-selling stubs for that theatre at 15 pesos, instead of the regulation 6.80 pesos.

While everyone waits on establishment of the Film Law, American distributors are singularly free of major problems, beyond that of admission revision. Business is good, but there's little profit to be made at present prices. On the other hand, earnings aren't "blocked," and there are no restrictions on foreign releases.

B.A.'s Lococo Loop Upping Scale for Foreign Acts; (Piaf 8G; Dicker Satchmo)

Buenos Aires, April 9.

The Lococo circuit is taking no chances this year and is determined to make big coin by booking foreign attractions which justify heavy increases in admission scales at its major showcase, the Opera, on Calle Corrientes.

First of the series is Edith Piaf, who opened last week at a 60-peso scale (about $1.20), which is essential to cover the singer's $8,000 fee. Scheduled to follow in May is Claude Luter of the Hot Club of France, while the Colette Marchand-Milored Niscovitch "Ballets 1957" is reported to follow in June.

Lococo is also dickering through Iriberri Concerts to book Louis Armstrong, probably also for May, while Ignacio de Maria (promoter of rock 'n' roll contests at Luna Park this summer) is associated with the circuit in booking "Los Plateros" for June.

Hot Soup Idea

Glasgow, April 16.

A Scot engineer, John Paterson, plans to innstall coin-in-the-slot machines in city cinemas for servicing customers with hot soup, coffee and hot dogs. He revealed his ideas on a tv interview.

Patrons will be able to go to the back of the stalls put a coin in a slot, with return to their seats with piping hot soup.

"I am sure it will prove profitable," said Paterson.

Some exhibs are not so sure. They fear that hot soup may be spilled over on to other customers' laps, and that some annoyance—British understatement—might be caused.

Rain in Spain Falls Mainly On the Plain

Madrid, April 16.

Spanish distributors are the heavy losers at this stage of negotiations between Spain and the Motion Picture Export Assn. to reach a new distrib agreement and end the 19-month MPEA film embargo three. Negotiations are continuing actively by phone, cable and courier with Mediterranean MPEA rep Charles Baldwin back at his Hq desk in Rome until after the Easter holidays.

Proposals handed MPEA March 30 by Spanish Government cinema spokesmen Gomez Ballesteros (Show biz Sindicato chief), Munoz Fontan (Director General for Cinema & Theatre) and Jesus Orfula (film echeloner for Ministries of Commerce and Industry) include a cutback of U. S. film imports from 100 to 80, with 55 going to MPEA companies here and 25 to local distribs.

Proposed allocation is being fought bitterly by Assn. of Spanish distributors as a markdown from 40 per year during the pre-embargo era. Reduction, however, is only part of the reason for distrib despair.

Two months ago, as insiders tell the story here, the distribs were seeing la vida enrosa. Ten major Spanish distributing companies formed a cartel, contacted Jack Lamont, overseas salesman for Ellis Arnall's Society of Independents, and told him they had $1,000,000 ready to lay on the line for 60 U. S. pix.

Number of pictures involved in the deal corresponds to the allotment of film imports MPEA received prior to pull-out from the local market, and the number is no coincidence. Distrib plan, different sources now confirm, was to take over the MPEA quota, eliminate MPEA affiliates in Spain and, in the future, transact across the table with individual majors in the U. S. At stake was the MPEA overall yearly take of about $5,000,000 (40% in dollars, 60% in frozen pesetas).

Lamont collected 80 films for a 60-picture selection, many with MPEA-member labels, and held initial screenings in London six a day for a Spanish distrib delegation. After a week of around-the-clock, distribs were hanging on the projection room ropes and invited Lamont to Madrid to show the remainder and pick up his million.

Whether it was a twist of fate or whether MPEA saw the writing on the wall, MPEA rep Charles Baldwin was already holding high level talks with Spain ministers to restore normal film relations when SIMPP's Lamont arrived to resume screenings. Baldwin, seeing his bargaining position totter under the dual Spain distrib-U. S. indie producer assault, got on the phone to Washington and New York. Under pressure from the State Department and from Eric Johnston, Gov. Arnall ordered Lamont to pull in his horns and issue million dollar denials (see Lamont statement on P. 13).

MPEA rep Baldwin, with the odds against him but with U. S. Ambassador Lodge's aid, successfully reversed a perilous trend here contra his organization stemming from MPEA embargo action (Aug. '55) in retaliation for Spain's 4-1 distrib ratio requiring release here of one local feature for every four imported.

Spanish distribs, down for the MPEA replacement count, came back to campaign hard for a split down the line with MPEA on all U. S. product imported. Again Baldwin succeeded in topping local distribs, getting a better allocation percentage than MPEA enjoyed in the pre-embargo days (55 films for 80 imported as against 60 for 100 in 1954).

Walking into an unenviably unfavorable situation a month ago, Baldwin has won punch for punch against his major opponents, the local distribs, for solid initial results. However, an agreement still has to be signed, the distribs here are pushing vigorously to counteract Baldwin's strong prestige recoup for MPEA and anything can still happen in the post-Easter showdown when Spain-MPEA main bout negotiations are reprised.

Rank Takes Five Mexican Features For Anglo Areas

Mexico City, April 16.

During the past week the J. Arthur Rank Organization contracted here for the exhibition of five Mexican features to be shown in British controlled territories. Revelation of the selected films was made by Ingram Fraser, special Rank representative at a cocktail party held by Vernon E. Dickens, who handles the Rank dealings in Mexico.

Films selected are "Maria, the Voice," "Tunnel 6," "Roots," "A New World" and "Adam and Eve." Latter feature may get plenty scissoring from the British censors because of hefty nudie angles.

New Anglo-Mex pact calls for the local handling of 15 British made films in return for the showing of five Mex made product in the 600 or more Rank controlled houses throughout the British commonwealth. English films are still to be selected with an announcement pending via their local government controlled distrib, Peliculas Nacionales.

TALLY 27 FEATURES FOR MEXICO TO DATE

Mexico City, April 16.

"Film production in Mexico this year is proceeding at an excellent rate," it was stated here this week by Hector Fernandez, director of the Assn. of Motion Picture Producers. Stating that 25 features had been completed to date, Fernandez also noted that two more films, "The Ivory Tower" and "Pure Cinnamon" had gone into production during the past week bringing the local total to 27.

"The Sun Also Rises," a Darryl Zanuck production for 20th Century-Fox, now shooting in Morelia, State of Michoacan, is the first foreign-financed film to be made here during 1957. U.S. pic stars Audrey Hepburn, Ava Gardner, Mel Ferrer, Tyrone Power and Errol Flynn with Henry King calling the scenes.

'Trapeze' to $143,885, New High in Mex City

Mexico City, April 2.

"Trapeze" (UA) scored a new high gross here of $143,885 during the 12 weeks it played the swanky Cine Variedades. That gross topped the $120,000 garnered by "Rififi" at the Cine Prado in 31 weeks. Both films played to the ceilinged 32c admission price.

"Trapeze" has started off well on second run here, said Alfonso Saladez, Mexico UA manager.

Scot Exhibs Oppose Civic % Sun. Deals

Edinburgh, April 2.

Exhibitors who wish to open cinemas on Sundays have been warned not to agree to paying over a percentage of takings to local authorities. Warning was given at local section of the Cinematograph Exhibitors Assn. when members were told of a case at the nearby town of Dalkeith. The town council there has given an okay to Sunday opening, provided 60% of the takings go to them.

There will be a test case to see whether or not local authorities are legally entitled to make such demands. Jim Poole, Edinburgh exhib, said owners in England are taking up the matter. In their desire to get Sunday opening, he said, some exhibs had agreed in the past to "an entirely false or excessive Sunday levy."

"REACH FOR ME!" THE YOUTH AUDIENCE!

ANOTHER M-G-M SHOWMANSHIP FIRST!

DISC JOCKEY MOVIE PARTIES

ALL OVER AMERICA TO LAUNCH M-G-M's SOCK COMEDY DRAMA!

"THIS COULD BE THE NIGHT"

BIG PLANS FOR BIG SHOW!

★ **TOP DISC JOCKEYS IN 35 CITIES SPONSOR PREVIEWS!**

We're going to reach America's mass audience *(Exchange cities and others)* by creating word-of-mouth and want-to-see through the penetration of the disc jockeys with big youth following.

★ **PUBLIC INVITATIONS OFFERED ON THE AIR!**

Hundreds in each city will have an opportunity to get invitations to these special showings of this wonderful entertainment.

★ **Exhibitors! Ask Your M-G-M Branch For Details!**

HERE'S WHY WE'RE DOING IT!

The Preview in New York was sensational, a riot of laughs, drama, romance. Now we're extending its fame nationwide in a new and novel way!

M-G-M presents

JEAN SIMMONS · PAUL DOUGLAS · ANTHONY FRANCIOSA

In

"THIS COULD BE THE NIGHT"

With

JULIE WILSON · NEILE ADAMS · JOAN BLONDELL
J. CARROL NAISH · RAFAEL CAMPOS · ZASU PITTS
And RAY ANTHONY and His Orchestra

Screen Play by ISOBEL LENNART · From Short Stories by CORDELIA BAIRD GROSS
In CinemaScope
Directed by ROBERT WISE · Produced by JOE PASTERNAK

B&W Stronger, Kodak In; Feel Both at Techni

The general American swing away from color and the competition from Eastman Color seriously affected the business of Technicolor in 1956, the tint lab's annual report indicates.

Prexy Herbert T. Kalmus in the report referred to the "present depressed condition of color motion pictures" in the U. S. and overseas, but added his belief that "the present abnormally bad conditions are temporary." At the same time, he acknowledged that the present volume of tint activity is insufficient to satisfy Techni's three plants in Hollywood, London and Paris.

A fourth plant, in Rome, is under construction and will be geared to process 70,000,000 feet of color release prints per year.

Kalmus reported a drop down the line, from volume of prints processed to dividends. Sales fell to $29,445,950 in 1956 from $32,418,069 the prior year. Net was $1,226,149 against $3,064,820 in 1955. Per-share earnings last year ran to 60c against $1.03 in 1935 and $1.18 in 1954.

As for release print volume processed at the Hollywood plant, it fell for the third year in a row, running to 387,802,781 feet in 1956 against 488,689,604 feet in 1955. Volume was the lowest last year since 1950.

Kalmus noted that the lab's motion picture division had suffered from low volume and profits in 1956 and that the Techni diversification into the consumer photographic products and graphic arts business wasn't expected to be felt until 1958.

Report stressed that the number of black-and-white pictures started in Hollywood in 1956 was twice as great as in 1954 (85 vs. 180) and that the number of black-and-white films in the years 1954, '55 and '56 had increased 37%, 44% and 65%, respectively. He forecast approximately the same number of films would be made on the Coast in 1957 as were made in 1956 and said Techni would show "a moderate percentage improvement compared with other color processes and with black-and-white."

Company manufactured release prints on 53 new features in 1956 and has commitments on 26 films for 1957.

Kalmus put great stress on the Techni-developed Technirama process which has been used, or is being used, on 11 features. He said the extra cost was about $20,000. From the Technirama negative it's possible to make prints of almost any proportion.

Kalmus acknowledged that negotiations are going on looking to Techni diversification and expansion, including such fields as precision machinery, electronics, motion picture laboratories and Cinerama including motion picture theatres. There had been prior reports of Techni talks looking to the purchase of Pathe Laboratories and of Cinerama. Kalmus stressed that, while three negotiations were still active, no conclusions had been reached.

ANGER-INDUCED DEATH

Cumminskey Widow's Workmen's Compensation Suit Nixed

Albany, April 16.

The Appellate Division, Third Department, has ruled that the widow of Thomas L. Cummiskey, sports editor for the 20th Century-Fox Film Corp., who died in 1952 as he was taking pictures of the Yankees at the opening game of the American League season, is not entitled to workmen's compensation insurance benefits from her husband's death.

Mrs. Cecilia Cummiskey appealed a Workmen's Compensation Board ruling that there was no relationship in his death to his employment. Mrs. Cummiskey asserted that Cummiskey died in the arms of Yankee catcher Yogi Berra as a sequel to a violent argument with a still photographer who obstructed the view of the film camera crew. Witnesses at the Board hearings testified they did not observe any violent arguments.

Europe: Okay Rentals, Static Outlook

—SPAIN, DENMARK STILL TROUBLE U. S.
—'COMMON MARKET' NOT VERY IMMINENT
—PEOPLE WANT HOLLYWOD FEATURES
—NATIVE BARRIERS ALWAYS THREATEN

By FRED HIFT

Eric Johnston met in Rome last week with representatives of the Motion Picture Export Assn. for a survey of the American films' current status in Europe and an assessment of the future. In general terms, here's the picture that unfolded at the conference:

Europe is economically stronger than at any time since the war, and remittance problems generally are at a low ebb. However, a new competitive factor —television—is rising in several countries and already has affected business in Britain.

Also, European countries continue to produce films at a high rate and the desire for protectionism, via restrictions against American imports, is widespread.

There is no doubt that, with the possible exception of Germany, Europe has become a static market for the companies, though their revenue is still at good levels. In some countries, income is off even as costs continue to rise and the desirability of a more economical distribution setup in such areas bears exploring.

As to Common Market

The projected European Common Market, while apparently still a long way from realization, nevertheless is a cause of anxiety since it serves the purposes of those Europeans who have long looked for means of clipping the Americans. On the other hand, and militating against this reasoning, is the continued popularity of the Hollywood product and the native exhibitors' dependence on it.

Johnston is known to feel that the Common Market in itself may actually create an economically stronger Europe and therefore a more active market for the U. S. product. He takes the position that there is a wide gap between what local European industries *may wish* to accomplish under the plan, and what the respective governments *will agree to*. Also, Johnston feels, there is little chance of Europe alienating the American production which it seeks so diligently for its studios.

European Needs to Know U. S.

What Johnston and his MPEA reps also must get over is that the MPEA prexy is speaking for an industry, that is in a continuous process of decentralization, with more and more independents entering the field, in most cases via the majors. Nevertheless, in the future it'll be more and more difficult for Johnston to act as an "industry" spokesman whose word is binding for all segments of production and distribution.

This became plainly obvious in Spain recently when the Society of Independent Motion Picture Producers offered the Spaniards pictures even as MPEA rep Charles Baldwin was negotiating on the high government level. It has become clear that, in the future, the MPEA's "embargo" weapon, which it used also against Denmark, has been rendered useless.

The main trouble spots in Europe today still are Spain and Denmark. Looming as potential sorepoints are Germany, Italy and Britain, though the decline of the producers in Italy has, for the moment, reduced the possibility of active trouble there.

The American companies have been out of Spain on a point of principle for some two years now. They have in the process lost a good deal of revenue while the Spaniards have learned to live with less American product (old and also some new Hollywood films continue to circulate). The Spanish government wants the U. S. companies to handle one Spanish picture for every four American films released. MPEA members with distribution offices in Spain refuse to go for that kind of arrangement.

In Denmark, the exhibitor ranks have been split, with a small group, (12), of theatres willing to do business on the American terms. Pictures are being made available to them.

Co-Productions in Italy

In Italy, the question of coproduction looms large. The Americans have some $5,000,000 frozen in their special 40% account out of which they are supposed to invest lire in local production or film ventures. Yet, few of the companies are eager to coproduce in Italy for a variety of reasons, though purely American films are being made on location there.

There's disagreement, also, on what the Italians claim is a commitment made by MPEA to undertake a certain number of coproductions in Italy. The Americans deny such a promise was ever made. The Italians also have brought up the question of the 12 pictures which the major companies were supposed to make available to indie Italian distributors. Films were offered, but the Italians are complaining that the price is too high.

Some time back, the Italians asked MPEA to withdraw old films from the market or face the possibility of a law restricting the circulation of pix more than five years old. Whereupon MPEA agreed to pull some 250 films. Italians then came back and suggested that these same pictures be licensed to Italo indies for distribution. Tax problem also is still pending in Italy.

Germany 'Liberal'—So Far

In Germany, while the American b.o. share is going up, clouds are gathering on the horizon. Various German producer elements are pressing for restrictions when the current German film deal runs out, which coincides with the termination of the General Agreement on Trades and Tariffs. Germany is one of the few producing countries in the world where no artificial barriers have been erected against the Americans. Some elements in the German industry have argued that the U. S. distribs should curtail their import volume.

At the end of this week, Johnston will arrive in London for discussions with the British trade and Government officials. For the moment, the American position in Britain appears again secure, with the Quota Act extended for two years. However, Johnston will explore the overall British attitude and the kind of concessions—if any—the British government would like from the American industry.

British Restrictions

One outsanding issue is the return to Britain of monies earned abroad by American-made British quota films. MPEA appears to favor the repatriation of such funds, on the theory that no loss would be involved and that, on the other hand, it would knock the prop from under those who have argued for a differentiation between American-made and "pure" British quota pix.

While far from alarming, the European situation for the American films nevertheless appears difficult in the coming year. Continent is, for the most part, a static market for the Americans. Combination of protectionism and new competitive factors affecting the b.o. are seen making the MPEA's task for the upcoming year more complicated. Realistic appraisal makes it evident that the companies will have to struggle harder—and perhaps in the process go deeper into local production and theatre acquisition—to merely keep what they now have.

Too Many Ozone Parks So Soon?

Continued from page 3

portionately, the number of ozoners below the Mason-Dixon line is much greater.

Distributors expect this to be a sock drive-in season, barring long stretches of poor weather. It's figured that, on an overall basis, the drive-ins now account for between 18% and 25% of the overall domestic business, many of the big ones playing pictures on percentage and in open competition with the hardtoppers.

Divisional breakdown shows the South leading with 1,849 ozoners this summer. Next is the Central-Canadian division with 1,392, then comes the East with 842 and last is the West with 645. Latter takes in Los Angeles, Denver, Portland, Salt Lake City, Seattle and San Francisco. In the L. A. area alone, 143 drive-ins are clocked.

In terms of district, the Southeast leads the field with 1,081 outdoor situations, followed by the Southwest (768), the Central district (663), Atlantic (525), Midwest (526), Northeast (307) and Canada (203).

In terms of individual exchanges, Atlanta with 357 ozoners appears to be the leader, followed by others such as Charlotte (349), Dallas (348), Cincinnati (209) and Houston (162). In the East, Pittsburgh shows 147, Philadelphia 116 and New York a comparatively poor 53, though several are big ones.

Latest to open in N. Y. will be the All-Weather Drive-In on the Sunrise Highway near the Nassau-Suffolk County line in Coplague, L. I. It's billed as the world's largest, with a capacity for 2,500 cars and an enclosed theatre seating 1,500. It's so big, that a little train has to take patrons to all sections of the drive-in. Ozoner has a restaurant from which patrons can watch the film while having their dinner. Drive-in, which opens April 20, will be run by Associated Prudential Theatres.

DCA Financing

Continued from page 7

DCA would distribute the exhib-backed films and that 16 deals with indie producers had already been set. However, the group declined to reveal the identities of the indies with whom deals had been made.

Interested observers at the N. Y. meeting were Julius Gordon, president of Allied States Assn., and Ernest G. Stellings, president of Theatre Owners of America. Both Gordon and Stellings were reported to have endorsed the plan as individuals and to have agreed to enlist the support of their organizations. As a result, it's anticipated that a series of meetings similar to the one in N. Y. will be held in other territories. Support for the plan is said to be building already in other areas. Arthur Lockwood and Sam Pinanski have scheduled a meeting for the Boston area and Jay Emmanuel has set one for Philadelphia.

Despite the general enthusiasm for the idea among many theatremen, many industryites took a dim view of the proposal. They based their skepticism on previous attempts by exhibitors to raise money for production. They recall the recent failure of the TOA-sponsored Exhibitors Film Financial Group whose aim was to raise money "to cause pictures to be produced." In a period of two years EFFG failed to enlist enough support to produce a single short subject. After numerous attempts to revive interest in EFFG, TOA quietly abandoned the project.

Jack Lamont In Explanation of His Sales In Spain

Madrid, April 16.

VARIETY's "Yank Civil War In Spain" story (April 3) on the battle between U. S. majors and indies for the Spanish market, evoked a for-the-record statement from Jack Lamont, overseas chief for Ellis Arnall's Society of Independent Motion Picture Producers.

Lamont white paper denies SIMPP 60-picture sale offer to fill the requirements of the Spanish market "in order to block a possible Spain-U. S. film industry pact."

"I have screened a total of 24 pictures and if I am able to close for eight or ten of these I will consider my job well done," the statement reads, "and we made it clear to Spanish distributors and government film officials that SIMPP would not, under any circumstances, sell more than 15 pix at this time even if it were possible to do so. We took the arbitrary figure of 15 as the minimum number of import licenses we feel should be allocated to SIMPP in the event of an industry pact."

Lamont also denies screening of indie product was timed to embarrass Motion Picture Export Assn. rep Charles Baldwin in his negotiations with the Spanish Gov't. MPEA did not notify SIMPP of Baldwin's mission and indie screenings were arranged well in advance of Baldwin's arrival, timed only to give local distribs a chance to buy and plan their programs for the coming season. There were no furtive screenings, he adds, and most of the prints were sent to Madrid by members of MPEA.

Claiming that SIMPP has no problems in Spain at the present time, Lamont is emphatic in holding his indie export organization wants a Spanish pact with the entire American industry in the shortest time possible. He reports having submitted a plan for new pacting purposes to local ministers which simultaneously eliminates prohibitive import-dubbing fees and offers airtight protection to the film industry here.

According to the SIMPP salesman, the current Spanish market will buy only top U. S. films because import licenses, customs and dubbing fees alone cost the local distrib roughly $50,000 for a scope tinter while the average b & w runs to $40,000. With that kind of an investment, locals have become very selective. Spain no longer relies on the U. S. for average product as this gap has been substantially filled, at much lower cost, by other European film-producing countries.

With regard to U. S. diplomatic intervention, the SIMPP statement says: "We did not, and do not in any country, call on our Embassy to intervene or arrange meetings. In my opinion, ours is strictly a commercial affair and locals might resent interjection of diplomats. Also, are we not opening the door for more governmental interference in our affairs, such as might even lead to a sort of censorship, etc. If we make good competitive pictures, they on themselves will create their own market and demand."

Parting words express hope that, when negotiations for an industry pact are resumed, "Gov. Arnall will be notified and asked to sit in to represent SIMPP and perhaps, at the same time, to represent unofficially those indie producers who are not affiliated with any group."

OHIO CENSORS MUSTER ANOTHER ATTEMPT

Columbus, April 15.

The on-again off-again film censorship battle resumes in the Ohio Legislature Wednesday April 17.

The Senate Education Health Committee will start hearings Wednesday afternoon on a bill by Sens. Andrew Putka (D.-Cleveland) and Robert R. Shaw (R-Columbus) to require again censorship of films in Ohio.

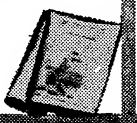
Ohio has had no censorship law since its longtimer became ineffective in December, 1954. At that time the Ohio Supreme Court handed down the decision based on U.S. Supreme Court ruling on "Miracle" and "M."

THE SPIRIT OF ST. LOUIS

James Stewart as Lucky Lindy, a Leland Hayward-Billy Wilder production based on the Pulitzer Prize-winning book by Charles A. Lindbergh.

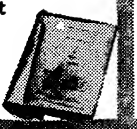
THE PAJAMA GAME

Starring Doris Day, John Raitt, Carol Haney in the Sensational Broadway musical success produced and directed by George Abbott and Stanley Donen.



THE PRINCE AND THE SHOWGIRL

Starring Marilyn Monroe and Laurence Olivier, two of the screen's most famous personalities. A Marilyn Monroe Productions, Inc. picture.



A FACE IN THE CROWD

Another dynamic Elia Kazan production from story and screen play by Budd Schulberg, starring Andy Griffith, Patricia Neal. Directed by Elia Kazan.

SAYONARA

Marlon Brando stars in the production of the best-selling novel by James A. Michener, author of "South Pacific;" directed by Joshua Logan, produced by William Goetz. Screen play by Paul Osborn.

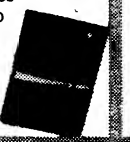
AUNTIE MAME

The laugh hit of the nation. Two years a best-seller as a novel, by Patrick Dennis, and the current number-one comedy success of the Broadway theatre. To star Rosalind Russell. To be directed by Morton DaCosta.

ALL THESE GREAT BOOKS... ALL THESE GREAT PLAYS... ADDING TO THE GREATNESS OF WARNER BROS.

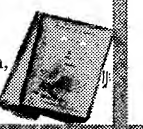
MARJORIE MORNINGSTAR

Best-selling novel by Herman Wouk, author of "The Caine Mutiny." To be directed by Daniel Mann, produced by Milton Sperling.



DAMN YANKEES

Another tremendously successful musical Broadway hit. To be produced by George Abbott in association with Frederick Brisson, Robert E. Griffith, Harold S. Prince.



THE OLD MAN AND THE SEA

Starring Spencer Tracy in the film version of most famous work of Pulitzer and Nobel Prize-winning author Ernest Hemingway. Produced by Leland Hayward. Directed by John Sturges.

THE HELEN MORGAN STORY

Ann Blyth and Paul Newman star in this production based on the fabulous career of the great blues singer. Directed by Michael Curtiz, produced by Martin Rackin.

NO TIME FOR SERGEANTS

Produced and directed by Mervyn LeRoy. The famous Broadway comedy hit and best-selling book by Mac Hyman, starring Andy Griffith and others of the N. Y. cast. Screen play by John Lee Mahin.

THE NUN'S STORY

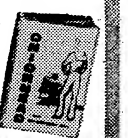
From the season's current best-seller by Kathryn Hulme. Audrey Hepburn to star. Fred Zinnemann to direct.

BAND OF ANGELS

Starring Clark Gable and Yvonne De Carlo in the film presentation of the Literary Guild selection, best-selling novel by Robert Penn Warren. Directed by Raoul Walsh.

ONIONHEAD

From the exciting new novel by Weldon Hill, regarded as a certain best-seller. Does for the Coast Guard what "Mister Roberts" did for the Navy.



DARBY'S RANGERS

William A. Wellman's production based on the real-life exploits of Col. William O. Darby, World War II hero. To be produced by Martin Rackin, directed by Wellman. To star Charlton Heston.

THE WHIP

An exciting and dramatic story. From a novel by the well-known author, Luke Short. To be produced by Henry Blanke, directed by Raoul Walsh.

THE FBI STORY

An absorbing book by Don Whitehead which has received brilliant reviews and is at the top of the national best-seller list. To be produced and directed by Mervyn LeRoy.

THE D.I.* (*Drill Instructor)

Starring Jack Webb, who also directs. This daring and dynamic adaptation of the novel has wide appeal, presents a surprising Jack Webb.

THE DEEP SIX

Starring vehicle for Alan Ladd. From the novel by Martin Dibner, to be produced by Martin Rackin, directed by Rudolph Mate.

TOO MUCH TOO SOON

One of the most eagerly anticipated books of the year. To be produced by Henry Blanke, directed by Irving Rapper.

THE PHILADELPHIAN

Newest of the important Warner acquisitions is this dramatic novel by Richard Powell which is climbing on top of the best-seller lists.

Pull Back Titled Prints; 'La Strada' Going All-Dubbed

New release pattern for foreign films with a potential for dubbing is being designed by Trans-Lux Distributing for the Italian feature "La Strada" which, after some 35 dates in the original version, has been withdrawn from release.

Trans-Lux topper, Richard Brandt, and sales v.p. George Roth last week disclosed that, in anticipation of the release of the dubbed version, due to go out April 19, the titled prints were being withdrawn from the market. In fact, the only current dates are in New York and Philadelphia.

Brandt said most of the big circuits were booking the dubbed "La Strada," which, he explained, to a large extent really is an "undubbed" job since the two American actors in it—Anthony Quinn and Richard Basehart—spoke their lines originally in English and then were dubbed into Italian.

Brandt and Roth estimated a minimum 6,000 commercial bookings for "La Strada" and crystal-ball-gazed a $1,200,000 gross for the dubbed version. Titled film in some 35 dates so far has grossed $330,000. Brandt originally acquired "La Strada" for $65,000 for the U.S. He spent some $26,000 on dubbing it.

Roth said about $200,000 had already been spent on national advertising for "La Strada," which won the foreign film Oscar this year; another $100,000 would be expended on it, and T-L was setting aside $250,000 for coop advertising with exhibitors.

"The idea is to sell this English language version of 'La Strada' as an American product," commented Brandt. We expect the circuits to work with us and, if we're successful, it'll benefit other independents who have dubbed product."

Pattern being adopted by T-L has been in the making for some time, though the attention garnered by "La Strada" puts it into a special category. Several factors work in favor of the split release system. One is the rising activity of American players in films made abroad by local producers. Another is the continuing shortage in the domestic American market of second features particularly. Still another is the (comparatively new) realization on the part of the indies that dubbing can't be done cheaply and casually if the picture is to find commercial acceptance.

In the instance of "La Strada," the picture obviously could have garnered more "art" dates before hitting the commercial situations. Academy Awards timing, however, necessitated getting the dubbed version out to cash in on the publicity value. Roth said he saw no reason why, after completion of the commercial playoff, "La Strada"—with titles—couldn't be brought back to play the remaining specialized situations.

Brandt said Trans-Lux would handle between four to six pictures a year. Upcoming T-L releases include "Bed of Grass" from Greece, "Four Bags Full" (Traversee de Paris), France; "Main Street," a Franco-Spanish coproduction and "Calabuch" from Italy.

"Four Bags Full" will be dubbed and handled in a manner similar to that of "La Strada," Brandt said. The two other pix—"Main Street" and "Calabuch"—both have American players in them and, again like "La Strada" will be dubbed for a dual playoff, with the arties setting the pace. One of the apparent advantages is that, while a long arthouse run unquestionably enhances a film's prestige, failure in the arties doesn't necessarily denote a lack of popular acceptance in the commercial situations.

Some feel that, if the evolving pattern of dual release, aided by the appearance of American players in native productions, becomes more widely accepted, it won't be long before the indies will help along fate by taking an active participation in local production. Such steps already are being considered by several of the indies. Asked about this, Brandt said it was "too early" to discuss anything in definite terms.

Jessel At Carnegie

Continued from page 2

Cohan, Vallee and kindred song styles with his own brand of unique vocalizing. Jessel's tongue-in-cheek ad lib when he did his own trademarked song, "My Mother's Eyes"—"I'm right on the note"—is keynote to the warm, showmanly manner in which he handles this show biz cavalcade.

As has been observed before, any chorister today could dance rings around Marilyn Miller or any yesteryear terping star. And so, too, some of those lines from the legit oldies such as David Warfield's dramatic "if you don't want her, I want her," or the Sam Bernard ("Mr. Hoggenheimer") brand of humor only achieve stature in affectionate retrospect. Jessel wisely gives it proper accent. In its own time period it has charm, and the orderly evolution of the showman's presentation makes this cavalcade hold up.

Next time Jessel or any talking comedian returns to Carnegie, he should be alerted to the poor mike system. Jessel was not heard well in the boxes and in other "dead" sections of the mammoth concert citadel. He should have utilized some footlight mike pickup system instead.

Sugar-'Codes' Old Pix

Continued from page 1

vis, Russia. At the height of the Soviet-U. S. romance during the war, Metro made "Song of Russia." Trammell for his Miami station didn't want that pic. Some stations reportedly even are worried about "Ninotchka," that Metro pic starring Greta Garbo which is a humorous, biting satire of Soviet dogma.

The above titles-in-trouble are all pictures which received Motion Picture Association of America code seals, the MPAA code being similar in many respects to the NARTB code. They also are pix which never rated a "Condemned" category from the Catholic's Legion of Decency organization, an agency which also has some influence on theatricals shown on tv, albeit in many areas not as great as U. S. motion picture theatres. As one station film buyer put it: "I'd look twice before buying a feature with a "C" rating." However, there are very few "C" pix being shunted the tv way, most of the "C" pix being foreign with subtitles. And before they're ready for tv, after dubbing, etc., usually changes are made to get them off the "C" list.

Regarding the Legion, the Catholic News in an article by one of its columnists a few months ago, welcomed the move of Thomas O'Neil, head of the RKO Teleradio Pictures operation, in calling on the Legion list when he purchased the RKO picture company, implying that RKO's owned and operated stations would never play a "C" pic. Queried, RKO Teleradio execs say the Legion standards are not those of WOR-TV, N. Y., and others in the RKO family. The Legion's position, as well as the position of other denominations and groups, is considered along with RKO's own standards in making a decision on a pic, they say.

Then, there was the case of "Martin Luther" in Chicago, when WGN-TV cancelled the pic, feeling pic may alienate Catholic audiences. Step brought into being Action Committee for Freedom of Religious Expression which filed a protest to the FCC, only later to withdraw complaint when another Chicago station, WBKB picked up "Martin Luther" for telecasting.

Another censor scissor area, one that's been around a long time, is what station's consider to be excessive brutality in some pix, both shorts and features. A network example is that of NBC-TV, which did some cuts on "Richard, III," on the grounds that some scenes were too gruesome for home viewing. Westinghouse Broadcasting stations have rejected some shorts, including a number in the "Popeye" series, on the excessive brutality basis and the presentation of peoples in a stereotyped fashion. Many of the shorts cut out on the Westinghouse stations were made during the war, when anti-Jap feeling was at its height and was reflected in the cartoons.

UA THINKING PREVAILS ON 'BACHELOR' COPY

Eric A. Johnston, president of the Motion Picture Assn. of America, has okayed United Artists' ads for "Bachelor Party" which previously had been found unacceptable by the Advertising Code. Johnston thus has overruled Gordon White, Ad Code administrator, who had made the initial decisions against the ads.

Johnston's action has the effect of averting a battle between MPAA and UA. For the latter film company was determined to use the "Party" campaign regardless of the feelings of the Ad Code and despite the fact such defiance might have meant withdrawal of the Production Code seal for the picture.

By coincidence, the same insertions which Johnston passed have been turned down by the Boston Globe. Copy, which concerns itself with five men on a wild night, which is the theme of the picture, has been used in numerous key city newspapers. But the Globe said it was not up to its standards.

Jane Russell

Continued from page 2

now have greater control over the ad material for her pictures, being one half in charge of Russ-Field Productions with hubby Bob Waterfield.

Asked about motion picture censorship, in which some of her films have been involved, Miss Russell said, "I think some of it is wrong and some right. It's changing now, just as they are modernizing the laws in everything.

"I think it's fairly intelligent to say what people under 18 should and should not see," she observed. "What agencies should make these decisions? I really don't know. Probably a good cross section. The police have one attitude and the church another. Let them all have a say."

Miss Russell mentioned "The Man With The Golden Arm" as a film she was glad to see made. "I found it very educational along with being right and real. The best way to fight a problem is to let it out in the open. Let the people see what could happen."

Along similar lines, Miss Russell promotes the Women's Adoption International Fund (WAIF) which she founded and for whom the troupe played a benefit in Tokyo.

She maintained, "I think one of the good points of being in the limelight is that if you have an opinion, you will get a bit of response. It's an extraordinary chance to be able to do something other than just being a movie star. Everybody must be interested in something other than their own career. With me . . . it's orphans.

Actress has three adopted children of her own.

Asked how she manages to play both the glamour girl and the promoter of adoptions, Miss Russell explained, "I just am me and things happen. My mother is a bible teacher and a former actress. I come by both interests naturally."

Regarding Jayne Mansfield, she commented, *"I'm glad somebody's come along to take off the curse. She can have this bit."*

Official Connivance in Law's Evasion Seems Finally Over; Memphis Kept Fees, Allowed Sunday Operation

Memphis, April 16.

Legislators last week erased from the books a 37-year-old law which subjected theatreowners to a fine for operating on Sunday which in practice turned into a paid wink. Since 1920 exhibitors have had to pay $75 for each first-run house and $25 for each neighborhood to operate Sunday unmolested under the Blue Law.

City fathers told the theatremen that the money taken in under the two-faced statute was being used for "charitable purposes." In effect, the exhibs were encouraged to stay open, although it was against the law. They've been beefing about the situation for years but nothing developed until the state legislators repealed the law which had given the Memphis City Commission the power to collect the exhibitors' money.

Evasion of law had been run on a business basis. Commission each week sent out bills to theatremen who remained open on Sunday—all of them did—and the theatremen paid off. As a matter of fact, presmably out of habit, the Commission this week sent out the customary bills but the exhibs, aware of the law's repeal, did not pay.

Biggest collection for the Commission was in 1952 when more than $45,000 was reeled in.

Thorpe's Speedy Location In Spain for 'Jockey'; Bob Taylor's Week's Work

By HANK WERBA

Madrid, April 16.

Richard Thorpe, first U. S. director to work in Spain this year, is mopping up background shots and a racetrack sequence here for a total of seven shooting days. In between setups at Madrid's Hippodrome turf track, the Metro director of "Tip On A Dead Jockey" told VARIETY why he brought Robert Taylor, Martin Gabel and Suni Chorre all the way from Hollywood for a week's work.

"Irwin Shaw wrote 'Tip' for Spain and the shots we are getting help give the picture Spanish flavor. The racetrack, monuments, statues and Madrid skyline will mean much to cinemagoers whether they have been to Madrid before or not. Those who have, will participate in 'Tip' to the extent they recognize places they have visited. Those who haven't will enjoy the genuine quality of faraway places these few shots inject," Thorpe explained.

Celebrating 25 years as a film director, of which 23 were with Metro, Thorpe is optimistic about the film industry. Television no longer worries Hollywood even though the studios, including Metro, devote considerable stage space to telefilms at the moment. Films and video will continue as parallel mass communication and entertainment media but Thorpe sees "no wedding." Little likelihood either will become extinct. Thorpe also opined the public will not pay tolls at home for entertainment now supplied gratis by major tv networks.

Currently cueing Robert Taylor in their sixth picture together, Thorpe is quick to appreciate the ease with which seasoned stars go through their camera paces and holds that the one-take screen favorites represent an important time & money-saving factor in the present economy-minded film era.

There is no formula for standout director, Thorpe holds, but a good story and camera sense are fundamental elements to achieve it. Also essential are good taste, a sharp eye for details and abundant patience.

The veteran director welcomes overseas assignments, believing Europe is a fine school and stimulant, and that films gain an intangible dimension with authentic distant settings called for by the script or original literary opus. On his survey trip to Madrid early this year, Thorpe discovered and signed La Chunga, teenage flamenco bailarin, for a dance bit in "Tip." He thinks La Chunga is star material but doubts she would give up flamenco for keylights.

The Metro contingent completed exteriors here over the weekend and winged back to Hollywood where Thorpe will start readying his next chore, an Elvis Presley starrer, "Jail House Rock & Roll."

Trading Starting Pronto In U.A.

Public trading in United Artists stock is to begin in a matter of days on an "over the counter" basis, this as a preliminary to a listing on the New York Stock Exchange (Big Board) expectedly within the next three months. UA is now awaiting its "letter of deficiency" from the Securities & Exchange Commission—meaning a notification from SEC on what changes are required in UA's registration statement.

This is routine procedure and the changes will be minor, it's anticipated. Upon UA's compliance, SEC will designate the date for trading.

UA has a commitment with F. Eberstadt & Co., chief underwriter, to apply for a position on the Stock Exchange within one year, but actually UA is intent on taking such action at an early date. A three-month period will be about right, allowing sufficient time for stabilization of the trading price, it's figured.

It's required that UA has at least 1,500 stockholders who own a minimum of 100 shares. That such a requirement will be met is regarded as a foregone conclusion because of the way in which the issue is being spread. Over 100 dealers are handling the stock in association with Eberstadt.

Skiatron-Dodgers

Continued from page 1

comes to pass. Fox controls the RKO library of feature films.

In the event of a Dodger deal, Skiatron Electronics, the development company, would get a cut of 5% of the gross.

Fox is currently on the Coast and has established an office there. He has also surveyed the L.A. area for preliminary setowner reactions and to establish the minimum number of subscribers needed to put his project into effect.

Spokesman for O'Malley quoted the Dodger exec yesterday (Tues.) as saying that no agreement had been concluded. He added, however, that O'Malley's interest in pay-video was on the record.

Question of wiring up Los Angeles undoubtedly will await a decision from the Federal Communications Commission re toll-tv. However, even if the FCC should authorize experimental over-the-air runs, it's expected that Los Angeles will be allotted to Telemeter rather than to Skiatron. As long as a decoder is used, air transmission obviously comes much cheaper than cable connections.

'Watch Kids or Turn the Set Off'

Milwaukee, April 16.

Something can be done about those old films on tv. A solution proposed here yesterday (Mon.) by FCC Commissioner John C. Doerfer is: Watch the kids or turn the set off. Speaking before the Milwaukee Civic Alliance, Doerfer said:

"Some parents are just beginning to realize that the children of half a century ago were subjected or exposed to these films in the unsupervised atmosphere of a movie house. Many of the frantic complaints of parents are apparently 10 to 20 years too late.

"Happily, the movie industry, in cooperation with the tv industry, has indicated its willingness to subscribe to the (NARTB) Code of Good Practice. Without taking the child out of complete contact with the realities of life and the world in which he must accommodate himself, it is my view that self-regulation and a watchful and responsive audience will do much to eliminate the wholly undesirable aspects of some of our tv fare. . . ."

The idea of Federal censorship to solve the problem, according to Comr. Doerfer, is "completely unrealistic" as this would mean monitoring of hundreds of thousands of hours of programming. The expense itself would be prohibitive and it would "utterly futile" to draft appropriate standards. The best and most appropriate censorship is parental supervision "and an occasional clicking off" of the receiver.

Attorneys Hit Chicago Cops Censoring Of Films Before Illinois Appeals

Chicago, April 16.

An appeal to knock the legal props from under film censorship was entered Friday (12) at the Seventh District Illinois Court of Appeals. Felix J. Bilgrey as counsel for Times films working with Chicago attorney, Abner J. Mikva is seeking to undermine the decision of the District Court here which in 1955 upheld the Chicago censorship board's ban on "Game of Love" released through Times Film Corp. Film is owned by William Shelton.

That decision stated the film was immoral and obscene. The current appeal protests the constitutionality of the censorship ordinance, says Bilgrey, on the grounds of (1) restriction of communications and (2) vagueness of the ordinance.

A major contention is the claim by the Times attorneys that "obscenity" is strictly a subjective quality and not relative to the content of a film. Because of this Bilgrey stated before the panel of three judges that any film could be labeled obscene. This point he said resulted in the decision by a Boston court to void censorship of the film.

The City's corporation council Robert J. Collins protested that voiding the censorship ordinance would give complete "license" to the film industry. Collins, who stated he never heard of Colette, from whose novel the film story was taken, insisted on the necessity for intelligent selection of material which the public could be allowed to see.

U.S. Fair

Continued from page 1

they, too, should charge admission.

Such a display is invaluable to the school kids. It's far more instructive than several sessions in a geography classroom. There's enough literature distributed there, which, if absorbed, could turn a moppet into a quiz kid. And since there's a lot of money in that type of avocation, vide Robert Strom, the parents will take several hours off to tramp through the Coliseum along with the kids.

Actually, various countries and commercial firms have developed a type of showmanship all their own. On the four floors of the Coliseum virtually every conceivable type of merchandise is being displayed from heavy machinery, fashions, autos, fabrics, to toys. The various exhibiting countries have invested a lot of loot to set up attractive booths and displays in the bid for American dollar trade. The extraordinary expense of setting up has been augmented by various craft unions which have hiked the costs of the show considerably. For example, carpenters, who ordinarily get $3.75 an hour, cost an exhibitor $6.25 after contractor's costs and fringe benefits are tacked on. Some of the displays need a lot of work. The exhibitors chafed at their inability to go outside of the recognized contractors at the Coliseum for union labor. When, for example, a carpenter was not immediately available, perhaps 10 electricians and other craftsmen had to wait around doing nothing.

But even under these handicaps, the displays have been carefully done in the architecture of the exhibiting country. First floor holds booths from Japan, Germany, India, Liberia, France, and several Iron Curtain countries including Poland and Czechoslovakia as well as a long list of others. All are tasteful, informative, and winning displays. Showmanship of foreign countries has become an important weapon in the battle for the American market and the American dollar. *Jose.*

Pregnant Women, Too

San Antonio, April 16.

The city's expectant mothers were the guests of the Interstate Theatres Circuit for a special showing between 12 to 2 p.m. of Judy Holiday's new comedy pic, "Full of Life" on Wednesday, Thursday and Friday at the circuit's Aztec Theatre.

Management took everybody's word.

PUBLIC SURVEY A NAY

Newspaper Asks About Pay-See Video's Appeal

Minneapolis, April 16.

In order to learn Minnesotans' reactions to the idea of "pay-as-you-see television," the Minneapolis Sunday Tribune's "Minnesota Poll" interviewed men and women living in households having tv sets (eight out of 10 throughout the state).

The statewide survey showed that three-fourths of them are opposed to "some sort of subscription tv system" in the U. S.

Interviewers found 19% in favor of it, 2% giving qualified answers and 4% undecided.

Most objectors said they're satisfied with present tv programs or else contended they've already paid enough to buy and maintain their tv sets and are against further expenditures, according to the newspaper.

Nix 'Bed of Grass' (Greek) in N. Y.

The Greek picture, "Bed of Grass," has been banned in New York State by the Board of Regents. Board requested certain cuts which Trans-Lux Distributing, which is releasing "Bed of Grass," refuses to make.

Richard Brandt, T-L prexy, said in N. Y. last week that, as a result of the board's attitude—which he called "narrow"—the film wouldn't be shown in the state. He refused to detail the cuts demanded by the censors, but said they involved sequences "vital to the story line" of the picture.

Brandt said he wouldn't take the case to court inasmuch as he had no intention of "sensationalizing" it. "I question that going to court is the way to go about fighting censorship," said Brandt, indicating he thought many of those who had taken the censors to court in the past had been motivated by a desire for publicity for the picture.

"We're not in for a fast buck," held Brandt. "I stake Trans-Lux's reputation on this picture." Film originally had come into the country in fourhour length and had been trimmed for customs. Brandt described it as a Greek "Bitter Rice," acknowledging that "there is a certain amount of lust in it."

SMALL PROTESTS NARCOTICS RULING

Hollywood, April 16.

Edward Small will appeal the Motion Picture Assn. Production Code's ruling against certain sequences in his Barney Ross biopic, "Monkey On My Back," on the grounds that the Code "cannot be interpreted by the letter," but "must be interpreted in the light of content."

United Artists, film's distrib, will take the necessary action for Small, who says the protested sequences "demonstrate the degradation of the narcotic-addict." Former welterweight champ had himself voluntarily committed for treatment of this condition in the U. S. Public Health Hospital, Lexington, Ky.

Producer points out that in nixing these sequences Geofirey Shurlock, Code administrator, was living up to the rule of the book, "but the Code cannot be interpreted by the letter," that the light of the content should be the motivating factor. One of the objected scenes, according to Small, shows a method of taking morphine.

"Our scene shows Ross at his lowest ebb, at the minute when he recognizes that his life is gone," he points out. "It is essential that every member of the audience be repelled by the spectacle of a man caught by the habit."

Cable or Air?

Continued from page 26

be broken. He pointed out that any system involving a decoder required extensive servicing whereas a wire system simply required connection of the set to the main cable. He said a wire system could be operated with a minimum 1,500 subscribers.

Shapp further argued that a monthly flat charge—such as is planned for the forthcoming test in Bartlesville, Okla., was much more practical than a per-show collection since there was the element of competing shows on other channels.

Larger Cities?

As for the question of installing cable theatres in the larger cities, Shapp felt that the obstacles would be no greater than those once faced by the telephone company. Also, he said, there was no reason why the main cable down a mainstreet couldn't carry several programs offered by competing systems. Subscribers would simply hook filter taps into the main line. Chances of "pirating" of shows were nil, he held, since inspection would rapidly establish where this was being done.

Much in contrast with Shapp's enthusiasm, Stellings in his analysis stated flatly that "If toll tv or 'Cable Theatre' is successful on a wide basis, motion picture theatres may well be doomed." The effect of the current drive to sell the wire system to exhibitors could be "disastrous," he wrote. "The promises and invitations to get on the bandwagon are a one way ticket to business suicide." He quoted a theatre man as saying that, once firstrun pictures get into the homes, "there will be no exhibitors left—only projectionists."

Stellings mentioned the possibility of several cable systems operating in the same town and noted "What is there to prevent pirating of pictures via concealed cable to the house next door?" And he added:

"It is our opinion that only a theatre owner who also has a 'cable theatre' is in a position to persuade distribution to make product available. Once we have opened the gate in a closed situation, the way is clear to distribution to release firstrun movies on widespread tv systems——when this happens our business is gone." Stellings also questioned where the $350,000 was coming from for the financing of a cable system. Also, he said, good pictures would be wasted on the small tv tubes.

"Don't be panicked or confused," the TOA prexy advised exhibitors. "Keep your eye on the ball and prevent toll tv in any form—through the air or through the cables."

When Stellings last week was asked whether he did not consider the exhibitors' resolute stand against even a toll-tv trial a poor public relations move—inasmuch as it might appear designed to suppress something—he replied that the theatres weren't obligated to support something that might put them out of business.

This, in essence, also is the attitude of the tv networks adopted in their briefs with the FCC, opposing pay-tv. Apart from some legalistic arguments, the main line of their reasoning was that, if successful-pay-as-you-see might put commercial telecasting out of business.

One of the main arguments against toll-tv is that, apart from new films, it will have very little to offer the broad audience that has not already appeared on sponsored video. Taking this reasoning one step further, pay-tv's opponents maintain that, in consequence subscription video will latch on to shows now carried for free. The one aspect that is conceded is that the programs will be carried without commercial interruptions.

Increasingly, therefore, the accent in pay-as-you-see revolves around motion pictures. Spyros P. Skouras, president of 20th-Fox, recent conceded that subscription video might have been a good idea, had the companies not sold their vault contents to free tv, He didn't think that any pay system now could compete with the flood of old product on the air, in view of the fact that many of these films are actually new to a large segment of the audience.

ANTITRUST SETTLEMENT

Usual Secrecy Shrouds Case of Eagle In Albany

Albany, April 16.

Settlement for an undisclosed amount was made here by Attorney Jacob M. Olshansky, representing the Capitol City Theatre Corp. in a $1,050,000 monopoly and antitrust action brought two years ago against 20 distributing and exhibition companies alleged to have committed "unlawful acts and illegal practices" which forced plaintiff to sell the subsequent-run Eagle.

Bitter Budget Tea

Continued from page 3

tion were down 10c. On the other hand, Moss Empire, who benefit under the total abolition clause, were 8c better.

There is now little doubt that many of the smaller situations, which have been on the verge of closure, but which have been hanging on in anticipation of substantial relief, will now go dark. One estimate suggests that as many as 400 theatres will be economically compelled to shutter. The leading circuits may also feel compelled to close some of their borderline theatres.

Out of the $18,200,000 relief, the exhibitors will have to meet an additional $3,500,000 annually when the Eady levy takes statutory effect in October. Currently, the b.o. toll is in the region of $7,000,000. Of the balance of $14,700,000 remaining, approximately $3,275,000 will go to US distribs in the form of increased rentals. Under a pledge given by Eric Johnston, however, this additional coin will be retained in Britain and will not be subject to convertibility. It may, of course, be used for any of the permitted purposes as defined by the Anglo-American Films Agreement.

Because of the abolition of the tax on live shows, the industry is anticipating a spread of the recent development of featuring top international talent in picture theatres. The Rank group, particularly, have been active in this direction and are likely to step up such promotions. Apart from the fact that they're able to charge higher admissions, they'll now have the added inducement of a tax free take. Previously, the duty on live entertainments was approximately 14%.

The live tax concession will particularly benefit performers, who work on a percentage basis. In a big twice-nightly theatre of the size of the Palladium, for example, the additional yield could be over $4,000 a week.

One odd feature of the tax cut for picture theatres is that the Casino in Soho, which is featuring "Cinerama Holiday," will actually have to pay more in duty! With the cut, the Chancellor proposed a simplified tax scale, but the higher-bracket price range of the Casino puts it in a disadvantageous position.

Hidden Cameras

Continued from page 1

den cameras ground out the action. The photographing device, which was installed two years ago, reportedly at the suggestion of Cleveland police, vividly showed Thomas and Miss di Cenzi staging the robbery (the other girl was at the getaway car), although some of the characters were a bit blurred. Nevertheless, Thomas and his girlfriend figured there was sufficient identification that would lead police to their lair. They had fled to Indianapolis where cronies informed them they had seen the holdup on Edwards' show. Shortly after that, they gave up.

Cleveland officially acknowledged tv's part in the hunt. Police Chief Frank Story and Thomas Murphy, chief of detectives, both sent congratulatory wires to the newscaster.

Future Jesse Jameses are on notice that similar equipment, made by the Photo Guard Corp. of Cleveland, will be installed in banks generally, and that tv will be awaiting such footage of criminal activities to spread to the nation visually.

U.S. Share of Tax Cut In Britain Is $3,500,000

The American distributor share of the admissions tax cut granted British exhibition last week by the Chancellor of the Exchequer comes to approximately $3,500,000, it was estimated last week by Clifford H. Barkley, chairman of the British all-industry tax committee.

Barkley, for 30 years the financial adviser for the Cinematograph Exhibitors Assn., said in Gotham that the total cut for production-distribution would be £1,750,000 ($5,000,000). It's figured that the American share runs to about 70% of this total.

British industry originally had asked for a £21,000,000 remission in the tax. It got £6,500,000. Barkley termed the reduction "very disappointing" and said the British trade would have to keep on fighting for a further cut. With British legit houses and sports exempt from tax altogether Barkley noted that the Chancellor had been careful to point out that this should not be considered a precedent for the film theatres.

Barkley noted that British theatres had an overhead of £40,000,000 (about $112,000,000) a year (not counting rents, etc.), and he asked: "Figuring an admissions drop of about 3% per annum, how long will this tax cut help exhibitors?" He said that raised admissions had hidden the real picture, i.e., that there has been a steady drop in attendance running to about 15% since 1950.

The entire £6,500,000 tax cut will be absorbed by British exhibitors, Barkley said. Actually, the exhibs' share is figured at about £3,500,000. Production-distribution gets £1,750,000 and another £1,250,000 will go to the Eady levy.

Barkley disclosed that the British trade at one point had told the Chancellor of the Exchequer that, if a tax remission over £21,000,000 were made, part of the gain over that amount would be passed on to the public.

As for the $3,500,000 American share of the tax gain, the Motion Picture Export Assn. has agreed to waive remittance rights on the amount. Barkley said he knew nothing of a suggestion made at one point to the American companies operating in Britain, i.e., to improve the chance for a big tax cut by foregoing, at least temporarily, any participation at all in the slicing of the levy. This, it's understood, the MPEA turned down cold.

Barkley said it appeared to him that the Chancellor had accepted the principle of the tax scale proposed by the British trade, but had adapted it to the limited scope of his tax concession. The total British theatre tax burden runs to £34,000,000 ($95,000,000).

Areas of common interest between British and American exhibition were stressed by Barkley who called for a more active interchange of pertinent information.

N.Y. Legit Critics

Continued from page 1

five and "Separate Tables" two. The off-Broadway production of "In Good King Charles' Golden Days" pulled one vote in this category.

There were six abstentions from voting in the musical division, after an earlier 11-9 decision in favor of balloting on that score. The question of limiting the best play selection to one category instead of the present American-foreign split is scheduled to be voted on next fall. No ballots were cast by the N. Y. Journal-American's George Nathan, who was too ill to attend the meet and didn't send in any proxy selection.

Regarding a query from the League of N. Y. Theatres on setting back the opening night curtain to 8:30 p. m., the general feeling among the critics was that the current policy of raising it at 8 p. m., presented no problem. However, a committee was formed to discuss the matter with the League.

UA MAKES THE BIGGEST PRODUCTION NEWS

NUMBER 66 IN A SERIES OF IMPORTANT ANNOUNCEMENTS

with the industry's biggest talents...

JOHN WAYNE

THRU UA

NOW EDITING

LEGEND OF THE LOST

Starring John Wayne • Sophia Loren • Rossano Brazzi • Technirama®
Technicolor® • Produced and Directed by Henry Hathaway
Screenplay by Ben Hecht • Director of Photography Jack Cardiff
A Batjac-Panama Production

Picture Grosses

Lenten Doldrums Clip Balto; 'Monsters' Lean $4,000, 'Tarzan' 3½G

Baltimore, April 16.

It's the waiting game played here by most exhibs this week with Lenten doldrums producing limp grosses. With fresh product just around the holiday bend, only the longrunning "Around The World In 80 Days" at the Film Centre and "Ten Commandments" at the New are figured healthy grossers. Second round of "Battle Hymn" is showing considerable strength at the Mayfair. Otherwise, it's slim pickings for the surplus of horror double features and "Tarzan and the Lost Safari" at the Town.

Estimates for This Week

Century (Fruchtman) (3,100; 50-$1.25)—"Heaven Knows, Mr. Allison" (20th) (3d wk). Fairish $7,000 after $8,000, for the second.

Cinema (Schwaber) (460; 50-$1.25)—"Silent World" (Indie) (5th wk). Meagre $1,000 after $1,500 for the fourth round.

Film Centre (Rappaport) (890; $1.50-$2.50) — "Around World" (UA) (17th wk). Still staunch at $12,000; same as last week.

Five West (Schwaber) (460; 50-$1.25)—"Baby And Battleship" (Indie) (6th wk). Slim $1,500 after $2,000 for the fifth stanza.

Hippodrome (Rappaport) (2,100; 50-$1)—"Zombies of Mora Tau" (Col) and "Man Who Turned To Stone" (Col) (2d wk). Modest $4,000 after $6,500 opener.

Mayfair (Hicks) (980; 50-$1.25)—"Battle Hymn" (U) (2d wk). Pleasing $7,000 after $11,500 opener.

New (Fruchtman) (1,600; $1.25-$2.25) — "Ten Commandments" (Par) (17th wk). Still okay at $8,000 after $9,000 last week.

Playhouse (Schwaber) (410; 50-$1.25)—"Richard III" (Indie) (5th wk). Slow $2,000 after $2,500 last week.

Stanley (SW) (3,200; 50-$1)—"Attack of Crab Monsters" (AA) "Not of This Earth" (AA). Sparse $4,000. Last week, "Giant" (WB) (2d wk), $5,000.

Town (Rappaport) (1,400; 50-$1.25)—"Funny Face" (Par). Opens tomorrow (Wed.). "Tarzan and Lost Safari" (Col) was blah at $3,500.

TORONTO

(Continued from page 9)

ticoat" (Col) and "Shadow on Window" (Col), $20,500.

Hollywood, Palace, Runnymede (FP) (1,709; 1,486; 1,085; 60-75)—"Fear Strikes Out" (Par). Light $13,500. Last week, "Smiley" (20th), $11,500.

Imperial (FP) (3,344; 60-$1.10)—"River's Edge" (20th). Light $10,500. Last week, "True Story Jesse James" (20th) (2d wk), same.

International (Taylor) (557; $1)—"Green Man" (IFD) (4th wk). Art theatre breaking the house record, formerly set by revival of Chaplin's "Gold Rush," for a night turnaway $4,500. Last week, $4,000.

Loew's (Loew) (2,096; 60-$1)—"Men in War" (UA) (2d wk). Oke but dipping to $9,500. Last week, $13,000.

Tivoli (FP) (995; $1.50-$2)—"Oklahoma" (Magna) (51st wk). Good $9,500. This week, $9,000.

Towne (Taylor) (1,080; $1)—"Baby and Battleship" (IFD). Big $6,000. Last week, "Invitation to Dance". (M-G) (3d wk), $3,500.

University (FP) (1,536; $1.75-$2.50)—"10 Commandments" (Par) (21st wk). Holding at fine $9,000 on weekend turnaway biz. Last week, $9,500.

Uptown (Loew) (2,098; 75-$1.25)—"Battle Hymn" (U) (4th wk). Good $5,500 for four days. Last week, $10,000.

BUFFALO

(Continued from page 9)

week, "Heaven Knows, Mr. Allison" (20th) and "Calling Homicide" (AA) (3d wk), over $10,000.

Center (AB-PT) (2,000; 60-85)—"Kronos" (20th) and "She-Devil" (20th). Rosy $12,000. Last week, "Full of Life" (Col) and "Utah Blaine" (Col), $10,000.

Lafayette (Basil) (3,000; 50-80)—"Zombies of Mora Tau" (Col) and "Man Who Turned to Stone" (Col). Good $13,000. Last week, "Gun For a Coward" (U) and "Istanbul" (U), $8,500.

Century (Buhawk) (3,000; $1.50-$3)—"Around World in 80 Days" (UA) (2d wk). Satisfactory $17,000. Last week, $18,000.

Teck (SW-Cinerama) (1,200; $1.20-$2.40)—"Seven Wonders of World" (SW) (33d wk). Mild $8,500. Last week, $9,000.

BROADWAY

(Continued from page 9)

ance for total of five, house hit all-time Saturday record with $37,756. Except for two previous New Year's Eve show, total was biggest single day's gross in Hall's history. Starting Friday (19) Rockefeller showcase will offer five shows daily for eight days of Easter week vacation period.

Rivoli (UAT) (1,545; $1.25-$3.30)—"Around World" (UA) (27th wk). At capacity as usual with $37,100 for 11 shows for 26th canto ending last night (Tues.). Previous session was the same, also for 11 shows. Mike Todd donated proceeds of one performance to Red Cross. During Easter week six extra performances have been scheduled including morning and matinee shows.

Plaza (Brecher) (525; $1.50-$2)—"Lust for Life" (M-G) (31st wk). The 30th frame completed Monday (15) was good $7,500, excellent for this period of run. Previous session was fancy $8,000. House is planning new series of ads for additional hypo.

Roxy (Nat'l. Th.) (5,717; $1.25-$2.50)—"Heaven Knows, Mr. Allison" (20th) with stage show. (5th-final wk). Concluding round ending tomorrow (Thurs.) is likely to reach nice $47,000, winding up successful engagement. Biz bolstered somewhat by preview Friday (12) of "Desk Set" (20th). Week before was big $54,000. "Boy on a Dolphin" (20th) opens Friday (19).

State (Loew) (3,450; 78-$1.75)—"10,000 Bedrooms" (M-G). Second stanza ended last night (Tues.) was slow $9,500, below hopes. Stays three more days until Friday (19) when "Fury at Showdown" (UA) and special rock 'n' roll vaude show geared for Easter trade opens. First week of "Bedrooms" was disappointing $11,500.

Sutton (R&B) (561; 95-$1.75) — "Great Man" (U) (16th wk). The 15th stanza ended Monday (15) was fair $4.500 after $5,600 for the previous round. Continues.

Trans-Lux 52d St. (T-L) (540; $1-$1.50)—"La Strada" (T-L) (40th wk). This long-run Italo import continues its pace with $8,250 for 39th week. It racked up fancy $9,500 for the preceding session. Continues indef.

Victoria (City Inv.) (1,060; 50-$2)—"Bachelor Party" (UA). Only one of the new entries to show strength during an off week. After slow start, it spurted ahead with turnaway weekend biz for socko $29,000 or near for opening round ended last night (Tues.). "Lost Continent" (Lopert) was fair $12,000 in final and fourth stanza.

Warner (SW Cinerama) (1,600; $1.20-$3.50) — "Seven Wonders" (Cinerama) (54th wk). This hard-ticket offering, bolstered by two student morning shows Tuesday (9) and Thursday (11) at 95c admission, racked up strong $36,800, more than $36,700 of previous week.

World (Times) (501; 95-$1.50)—"Third Man" (20th) (reissue). Second week of closed booking ended Sunday (14) with lean $2,700 after a good $4,800 for opening session. "Devil's General" (Indie), a German import, opened Monday (15).

Central (Maurer) (501; $1.25-$1.80)—"Mom and Dad" (Indie) and "She Shoulda Said No" (Indie) (12th wk). The 11th week ended last night was good $8,000 after $9,500 for preceding stanza.

ST. LOUIS

(Continued from page 8)

Neat $9,000 after solid $12,000 for first session.

Missouri (Arthur) (3,500; 75-90)—"River's Edge" (20th) and "Three Violent Men" (20th). Opened Tuesday. Last week, "Fear Strikes Out" (Par) and "Black Whip" (20th). Mild $5,500.

Orpheum (Loew) (1,914; 50-85)—"Cinderella" (BV) and "Thunder Over Arizona" (Rep). Good $10,000. Last week, "Zombies Of Mora Tau" (Col) and "Man Who Turned To Stone" (Col). Mild $5,500.

Pageant (St. L. Amus.) (1,000; 95-90) — "Diabolique" (Indie) and "Riffi" (Indie) (2d wk). Oke $1,500 after $2,000 for initial stanza.

Richmond (St. L. Amus.) (400; 75-90)—"On Waterfront" (Col) and "Picnic" (Col) (reissues). Fair $2,500. Last week, "Man Who Knew Too Much" (Par) and "Tender Trap" (M-G) (reissues), $2,000.

St. Louis (Arthur) (4,000; $1.25-$2) — "Ten Commandments" (Par) (8th wk). Lusty $23,000 after swell $25.000 for seventh frame.

Shady Oak (St. L. Amus.) (800; 75-90)—"The Great Man" (U) (3d wk). Fine $2,500 following neat $3,000 for second session.

'Dress' Oke 6G, 'Fear' $5,000 in Mild Prov.

Providence, April 16.

A generally mild pre-Easter week is headed by Loew's State's "The Vintage." Majestic's second frame of "Heaven Knows, Mr. Allison" is still steady, with RKO Albee's "Tattered Dress" and Strand's "Fear Strikes Out" on the fair side.

Estimates for This Week

Albee (RKO) (2,200; 65-80) — "Tattered Dress" (U) and "4 Girls In Town" (U). Fair $6,000. Last week, "Brave One" (RKO-U) and "Kelly and Me" (U), same.

Majestic (S-W) (2,200; 65-80) — "Heaven Knows, Mr. Allison" (20th) and "The Dark Wave" (20th) (2d wk). Happy $7,000. Last week, nice $9,500.

State (Loew) (3,200; 65-80)—"The Vintage" (M-G) and "Dance With Me, Henry" (Rep). Fairly good $9,000. Last week, "Lizzie" (M-G) and "Scandal, Inc." (Rep), mild $7,500.

Strand (Silverman) (2,200; 65-80) — "Fear Strikes Out" (Par) and "Footsteps in the Night" (AA). Fair $5,000. Last week, "Attack of Crab Monsters" (AA) and "Not of this Earth" (AA), disappointing $5,200.

'Monsters' Fat $7,000, L'ville

Louisville, April 16.

Moderate grosses seem to be the rule this week at all downtown houses. Weekend holidays for school children helped matinees, but influx of teachers for annual Kentucky Education Assn. convention didn't make much impact at the wickets.

Estimates for This Week

Brown (Fourth Ave.-U.A.) (1,000; $1.25-$2)—"Ten Commandments" (Par) (8th wk), shaping for fair $7,500 after last week's (7th), moderate $7,000.

Kentucky (Switow) (1,000; 50-85)—"Crab Monsters" (AA) and "Not Of This Earth" (AA), bulk of trade coming from juves, to indicate sturdy $7,000. Last week, "Kelly and Me" (U) and "Broken Star" (Col), okay $6,000.

Loew's (United Artists) (3,000; 50-85)—"Designing Woman" (M-G) (2d wk), indicated medium $5,500, after first week's bumper $12,000.

Mary Anderson (People's) (1,000; 50-85)—"Halliday Brand" (UA) and "Crime of Passion" (UA), mild $5,000. Last week, "Big Boodle" (UA) and "Brass Legend" (UA), same.

Rialto (Fourth Avenue) (3,000; 50-85)—"Cinderella" (BV) (reissue) (2d wk), healthy $8,500 after first week's wham $16,000.

CHICAGO

(Continued from page 9)

"Cinderella" (BV) (reissue). Hefty $17,000. Last week, same.

McVickers (JL&S) (1,580; $1.25-$3.30)—"10 Commandments" (Par) (21st wk). Sprightly $30,000. Last week, $33,000.

Monroe (Indie) (1,000; 67-87)—"Footsteps in Night" (AA) and "Hold That Hypnotist" (AA). Sluggish $4,300. Last week, "Yaqui Drums" (AA) and "No Place to Hide" (AA), same.

Oriental (Indie) (3,400; 90-$1.50)—"Heaven Knows, Mr. Allison" (20th) (4th wk). Good $24,000. Last week, $24,000 plus $3,000 benefit performance, Thursday (4).

Palace (SW-Cinerama) (1,484; $1.25-$3.40) — "Seven Wonders" (Cinerama) (17th wk). Fat $34,700. Last week, $36,500.

Roosevelt (B&K) (1,400; 65-90)—"Delinquents" (UA) and "Hit and Run" (UA). So-so $14,000. Last week, "Naked Paradise" (Cap) and "Flesh and Spur" (Cap), $18,000.

State-Lake (B&K) (2,400; 90-$1.50)—"12 Angry Men" (UA). Disappointing $16,500. Last week, "Tattered Dress" (U) (3d wk), $15,000.

Surf (H&E Balaban) (685; $1.25) —"Wee Geordie" (Indie) (8th wk). Par $3,200. Last week, $4,000.

Todd's Cinestage (Todd) (1,036; $1.75-$3.50)—"Around World in 80 Days" (UA) (2d wk). Capacity $24,829. Last week, (three days), $8,076.

United Artists (B&K) (1,700; 90-$1.50) — "Funny Face" (Par). Smash $30,000. Last week (10 days), "Paris Does Strange Things" (WB), $12,000.

Woods (Essaness) (1,206; 90-$1.25)—"Wings of Eagles" (M-G) (5th wk). Easy $13,000. Last week, $15,000.

World (Indie) (606; 90)—"Oedipus Rex" (Teitel) (2d wk). Huge $5,000. Last week, $5,400.

Ziegfeld (Davis) (430; $1.25-$1.50)—"Marcelino" (Indie) (8th wk). Turgid $4,800. Last week, $5,600.

Amusement Stock Quotations

For Week Ending Tuesday (16)

N. Y. Stock Exchange

1957 High	1957 Low		Weekly Vol. in 100s	Weekly High	Weekly Low	Tues. Close	Net Change for 2 wks.
24⅞	20⅜	Am Br-Par Th	320	24⅜	23½	24¼	+2
35⅞	29¾	CBS "A"	86	35¼	34⅛	34½	+ ⅜
35¼	29¼	CBS "B"	57	34¾	33	34	+ ¼
18⅞	17	Col Pix	15	18¼	18	18	— ⅝
16	13⅜	Decca	59	15⅜	15⅛	15¼	+ ⅜
91⅞	81¾	Eastman Kdk.	116	91⅞	89¼	91⅞	+5⅝
4¼	3⅛	EMI	386	4⅛	3⅞	3⅞	— ¼
9	7⅜	List Ind.	45	8¼	7¾	7⅞	—
22	18⅝	Loew's	386	19⅞	18⅝	19	+ ⅛
9⅛	8	Nat. Thea.	90	8⅝	8⅜	8½	—
36	28¼	Paramount	174	35⅞	34½	34⅝	— ⅞
18⅜	14⅛	Philco	574	18⅜	15⅛	18	+3
36¼	31⅝	RCA	282	36⅜	35¼	36¼	+ ⅜
7½	5½	Republic	59	6¼	6	6¼	+ ⅜
12⅞	11⅝	Rep., pfd.	31	12½	12⅜	12⅜	—
17⅜	14¼	Stanley War.	57	16⅜	15¾	16¼	+ ¼
27⅝	25¼	Storer	30	27⅞	27⅛	27¾	+ ½
26¼	22⅛	20th-Fox	148	26¼	25¼	26¼	+ ¾
25⅜	22	Univ. Pix	1	25⅜	25⅜	25⅜	+ ⅜
71½	69	Univ., pfd.	*50	71½	70	70	— ½
28⅞	22⅝	Warner Bros.	23	23¾	23¼	23½	—
121¼	91¼	Zenith	66	115¾	112¾	114	+8⅝

American Stock Exchange

4½	3⅛	Allied Artists	25	4	3⅞	3⅞	— ⅛
11	9¼	All'd Art., pfd	2	9½	9½	9½	+ ⅜
45	32¼	Asso. Artists	109	45⅜	42½	43½	—
1⅛	13/16	C & C Super	321	1	⅞	⅞	—1/16
6⅛	4⅝	DuMont Lab	47	5⅞	5¼	5⅜	+ ½
4½	2½	Guild Films	424	3¾	3⅛	3¾	+ ½
9¾	7½	Nat'l Telefilm	128	9⅛	8¾	9	+ ⅜
5⅜	3⅛	Skiatron	139	5⅛	4½	4¾	— ⅜
8¾	6⅝	Technicolor	112	7½	7	7	— ⅜
5⅞	3⅞	Trans-Lux	25	5½	5¼	5½	+ ⅛

Over-the-Counter Securities

	Bid	Ask	
Ampex	37	40⅞	—
Chesapeake Industries	1¾	2⅛	—
Cinerama Inc.	1⅝	1⅞	—
Cinerama Prod.	2½	2⅞	—
DuMont Broadcasting	9	9¾	—
Magna Theatres	2⅛	2½	—
Official Films	1⅞	2¼	—
Polaroid	134¼	139¼	+3¼
U. A. Theatres	5⅜	6	+ ½
Walt Disney	21⅞	23⅛	—1½

* Actual Volume.

(Quotations furnished by Dreyfus & Co.)

LOS ANGELES

(Continued from page 8)

"Smiley" (20th). Thin $11,500. Last week, L. A. with Loyola, Iris, Fox Wilshire, "King and I" (20th) and "Friendly Persuasion" (AA) (2d wk), $15,000.

Orpheum, Hawaii (Metropolitan-G&S) (2,213; 1,106; 80-$1.25)—"War Drums" (UA) and "Gun Brothers" (UA). Dull $7,500. Last week, with Ritz, "Spring Reunion" (UA) and "Fury at Showdown" (UA), $8,700.

Warner Downtown, New Fox (SW-FWC) (1,757; 965; 80-$1.50)—"Battle Hymn" (U) and "Kelly and Me" (U). Good $15,000. Last week, D'town with Wiltern and Hollywood, "Tattered Dress" (U) and "Death of Scoundrel" (RKO-U), $17,100, plus $32,000 in one nabe, seven ozoners.

Hillstreet, Iris, Ritz, Loyola (RKO-FWC) (2,752; 756; 1,330; 1,248; 80-$1.50)"Cinderella" (BV) and "Red Balloon" (Lopert). Medium $22,000. H'street with New Fox, "Incredible Shrinking Man" (U) and "I've Lived Before" (U) (2d wk), $9,400, plus $18,200 in three nabes, two ozoners.

Fox Beverly (FWC) (1,334; $1.25-$1.50)—"Invitation to Dance" (M-G) (2d wk). Oke $5,500. Last week, $7,600.

Four Star, State (UATC) (868; 2,404; 80-$1.50)—"Rififi" (Lopert) (2d wk 4 Star, 1st wk State). Satisfactory $12,000. Last week, 4 Star only $8,000.

El Rey (FWC) (861; 90-$1.50)—"Private's Progress" (DCA) (3d wk). Modest $2,100. Last week, $2,900.

Hollywood Paramount (F&M) (1,468; $1-$1.50) — "Fear Strikes Out" (Par) (4th wk). Slim $3,200. Last week, $4,200.

Chinese (FWC) (1,908; $1.25-$2)—"Heaven Knows, Mr. Allison" (20th) (5th wk). Mild $9,800 on eight days. Last week, $10,700.

Vogue (FWC) (885; 90-$1.50)—"Anastasia" (20th) and "Silent World" (Col) (7th wk). Light $2,700. Last week, $3,900.

Carthay (FWC) (1,138; $1.75-$3.50)—"Around World 80 Days" (UA) (17th wk). Stays near capacity after $26,600 last week.

Warner Beverly (SW) (1,612; $1.50-$3.30) — "Ten Commandments" (Par) (22d wk). Up to fine $24,000 with morning mats. Last week, $17,300.

Warner Hollywood (SW) (1,384; $1.20-$2.65)—"Cine Holiday" (SW) (75th wk). Into current week (14) after $14,800 last week.

Canon (Rosener) (533; $1.50)—"Oedipus Rex" (Indie) (2d wk). Soft $2,800. Last week, $3,900.

Pre-Easter Nips Omaha, But 'Men' Rugged $8,000

Omaha, April 16.

Biz is lagging at the downtown first runs this stanza, undoubtedly due to the pre-Easter influence. However, "12 Angry Men," produced by and starring hometowner Henry Fonda, is rugged at the Brandeis and looks good for a second week. "Funny Face" is okay at the Orpheum and "Cinderella," despite good kid play is far from satisfactory at the State. "Ten Commandments," struggling to stay over Easter Sunday at the Omaha, is just fair in its seventh stanza.

Estimates for This Week

Brandeis (RKO) (1,100; 75-90)—"12 Angry Men" (UA) and "Fire Maidens of Outer Space" (Indie). Neat $8,000. Last week, "Revolt at Fort Laramie" (UA) and "Men of Sherwood Forest" (Indie), $3,300.

Omaha (Tristates) (2,066; $1.25-$2)—"10 Commandments" (Par) (7th wk). Fair $5,500. Last week, $8,500.

Orpheum (Tristates) (2,980; 75-90)—"Funny Face" (Par). Good $8,000. Last week, "Tattered Dress" (U) and "Storm Rider" (20th), $7,000.

State (Goldberg) (850; 75-90)—"Cinderella" (BV) (re-issue). Slow $4,000. Last week, "10,000 Bedrooms" (M-G) (2d wk), $3,800.

SAN FRANCISCO

(Continued from page 8)

"Street of Shame" (Indie) (3d wk). Excellent $4,800. Last week, $5,000.

Clay (Rosener) (400; $1)—"Albert Schweitzer" (Indie). Splendid $4,500. Last week, "We Are All Murderers" (Indie) (3d wk), $1,700.

Vogue (S.F. Theatres) (364; $1.25)—"The Silent World" (Col). Fine $5,500. Last week, "La Strada" (T-L) (30th wk) and "Hello, Elephant" (Indie) (4th wk), $1,600.

Bridge (Schwarz) (396; $1-$1.25)—"Le Rouge et Noir" and seven other French films (Indie). Last week, "Wee Geordie" (Indie) (11th wk), $3,000.

Coronet (United California) (1,250; $1.50-$3.75) — "Around World in 80 Days" (UA) (16th wk). Excellent $27,000. Last week, $21,000.

Rio (Schwarz) (397; $1)—"Man in the Raincoat" and seven other French films (Indie). Last week, "Casablanca" (Indie) (Reissue) and "Port of New York" (Indie) (Reissue) (2d wk), $2,000.

THE HOLLYWOOD REPORTER

"...taut as a high voltage electric wire and as highly charged. Will undoubtedly register strongly with younger fans especially."

MOTION PICTURE DAILY

"Ben Gazzara... looks like Hollywood's next big star."

MOTION PICTURE HERALD

"A new star, brilliant, distinctive and a potential box office magnet of major proportions has risen in the Hollywood heavens... Ben Gazzara."

THE FILM DAILY

"...will provoke considerable word-of-mouth comment, which always means business at the box office."

VARIETY

"...a challenging entry...taut... suspenseful!"

MOTION PICTURE EXHIBITOR

"Highly exploitable. Gazzara etches a brilliant portrayal!"

There's nothing strange about **"THE STRANGE ONE"** *getting rave reviews like these!*

BEN GAZZARA

"THE STRANGE ONE"

Introducing JULIE WILSON with MARK RICHMAN • GEORGE PEPPARD • PAT HINGLE • ARTHUR STORCH and JAMES OLSON • SAM SPIEGEL PRODUCTIONS • Screen Play by CALDER WILLINGHAM Based on his novel and play "End As A Man"

Directed by JACK GARFEIN • Produced by SAM SPIEGEL • A COLUMBIA PICTURE

"THE STRANGE ONE" is a strong one...from Columbia!

Transport Coin Backs Jap Film Studio; Soga Quits Daiei for New Firm

By DAVID M. JAMPEL

Tokyo, April 3.

With the Keio-Teito Railways, a private line, providing the coin, and several prominent production and exhibition executives identified as principals, Japan will get a seventh "major" studio.

Company will be named Nichiei Kabushiki Kaisha and will turn out 52 features annually, the bulk in wide-screen. Nichiei will be capitalized at 800 million yen ($2,222,222).

Simultaneously, it was disclosed that Seishi Soga has resigned his post with Daiei as managing director to join the new company. It is rumored that other Daiei toppers may do likewise.

Promoters of the new company include Kunizo Matsuo, prez of Sentochi Co., a leading Kansai exhibitor; Takejiro Otani, board chairman of Shochiku; Masanosuke Hayashi, prez of Yoshimoto Kogyo; and Keio-Teito prez Shiro Sannomiya.

It is felt that Nichiei will raid other Japan majors for talent to kickoff productions, most of which are expected to be in the modern vein.

Company is expected to be formally inaugurated May 1.

Sez Fellini

Continued from page 7

"Footlights of the Music Hall" remain to be released in the States, said the neo-realist vein of Italian film-making had been exhausted. "A new kind of spirit is needed," he noted. "Those who keep sticking to neo-realism are turning out nothing but flops."

The director said that, in departing from neo-realism, he had been accused of being reactionary "particularly by the left-wing elements who strive on misery. I very much believe in a new interpretation to take the place of neo-realism.

"After the war, neo-realism came naturally. There was no need to interpret and elaborate. The facts, ugly as they were, were there for anyone to see. Today, reality is no longer so interesting, and also it is hidden. A story must be told in different terms. The original purity has been spoiled, partly by those who used neo-realism for sensationalist and political purposes."

Fellini, on his first visit to the States, said he was greatly impressed by the role and the appearance of the American female. "Your women quite obviously are the pillars of the society," he commented. "They stand out vividly as you walk down the street. The men seem to average out." In this context, he thought that Italian star Sophia Loren should become a very popular figure in the U. S.

"La Strada," when originally shown in Italy was a success, but not an outstanding one. "When it began to win prizes, we brought it back a second time, with very good results," Fellini related. He has no financial interest in the picture, which Trans-Lux acquired for $65,000 for the U. S.

Fellini said that, in his last film, "Nights of Caberia," he has a 25% interest, and that he'll make yet another film with diLaurentiis in which he'll have a 50% interest. "I like to have a half-interest," he said, "but I'm not a good businessman. Anyway, I had a bad experience with "Footlights of the Music Hall." I had money in that one, and I'm still paying bills on it." "Nights of Caberia" probably will be taken on by Columbia for the U. S.

Fellini would like to make a film in the States, but not one based on exploitation of the Italian element. "I would like to do a 'lyrical documentary' on U. S. life," he said. "The way I see it it'd be like the pages out of a diary. It'd be the United States as I see it."

'Wonders' Year and Out

Dallas, April 16.

Cinerama's "Seven Wonders of the World," which opened May 1, 1956, at the Melba, will close on May 18 after more than a year's run. Managing director John A. Altermann Jr. said he's been notified of nothing but the closing date.

Film Row believes the house will close or maybe change policy temporarily.

Hailing Abe Montague For Rogers Hosp Work

All film company presidents, various circuit heads and other industry officials have agreed to serve as honorary chairman for a testimonial dinner to be tendered Abe Montague at the Waldorf-Astoria, New York, June 19. It's to be in recognition of the Columbia exec's work as president of the Will Rogers Memorial Hospital.

N. Y. circuit operator Harry Brandt is general chairman and Col v.p. Paul Lazarus heads public relations.

Dalton Trumbo 10 Years 'Out' But Plenty Quoted

Hollywood, April 16.

Hollywood has bought many scripts from blacklisted writers in the last decade and "several" of them have even been nominated for Academy Awards, Dalton Trumbo declared in a series of interviews last week in the continuing furore over the identity or reality of Robert Rich, winner of the Academy's Best Motion Picture Story award for "The Brave One."

Trumbo himself has been nominated "more than once and less than four times" since he was pronounced unemployable after defying the House Un-American Activities committee 10 years ago. However, he told CBS-TV newsman Bill Stout, in a filmed interview for "Special Assignment," "I think I shouldn't say" whether any of those nominations subsequently won an Award. He stipulated that he was not discussing this year's Academy sweepstakes.

Trumbo said that the purchase of scripts from writers on the blacklist (which, he said, the studios don't admit exists) "is an open practice which has received the blessings of the industry." He emphasized that he has been selling and since "other (blacklisted) writers are as capable as I, I assume they have too." Sales, he added, are always on a "cut-rate paid basis with no name credit."

Writer said he had no idea of the names used on his material after he had written it since "that's never arranged by me."

Trumbo said that at the time of his discharge he was getting either $3,000 a week or $75,000 per script, at his option, and that his present script prices compare "badly" with that figure. "However," he continued, "that's not the fault of the purchaser. My name had a certain value in those days, to the industry and to the public. When they buy a script today it doesn't carry name value."

Reversing the Destination Of Cinerama Show Train

Pittsburgh, April 16.

Before Cleveland got Cinerama just a few months ago, that city used to send a flock of show trains to Pittsburgh to see the big-curved screen travelogues at the Warner. Now the procedure is being reversed.

Pittsburgh's going to send a train to Cleveland for the very first Cinerama picture, "This Is Cinerama," which is current at the Palace there and first opened locally more than three years ago. The stunt's been arranged by Arthur Manson, who directs publicity for Cinerama in both Cleveland and Pittsburgh, and is presently handling "Ten Commandments" at Warner until the new one comes in. He has tied it in with a sponsor, KDKA-TV, for the benefit of the Dick Kadis Fund.

Kadis is a Geneva College athlete who has been unconscious since being injured in a football game last fall, and KDKA-TV newscaster Carl Ide has been spark-plugging a drive for funds which has already raised nearly $25,000 for the stricken gridder.

Film Row Briefs

NEW YORK

Seymour Brond, manager of Loew's National Theatre in the Bronx, transferred to Loew's Mt. Vernon Theatre replacing Howard Levy who's been switched to the National.

With permission of Esquire magazine, Metro has issued a promotional booklet on "The Little Hut," Ava Gardner starrer, featuring desert island cartoons from the magazine.

Howard Strickling, Metro studio publicity chief, due in from the Coast to confer with pub-ad v.p. Howard Dietz on promotional plans for "Raintree County."

Max Westebbe, former branch manager of RKO in Albany, named executive assistant to Mrs. Hazel S. Smalley, head of Smalley Theatre circuit. Westebbe was a circuit supervisor in London and in vaudeville management in central Europe prior to coming to the U.S.

PHILADELPHIA

Marine Corps hypoing "Heaven Knows, Mr. Allison" preemed at Fox last week, with special on stage recruiting ceremony.

Federico Fellini, "La Strada" director, presented Art Alliance Award of Merit.

Meyer Adleman, on board of directors of National Film Service, returned from Canada where he eyed possible NFS depots in major exchange cities.

OMAHA

Kermit Carr, general manager of the Ralph Goldberg Theatre chain here, announced switch in house managers. Major move has Harry Ashton, pilot of the State downtown spot, going to Council Bluffs Broadway with Allen Schrimpf of latter taking over the State.

Charley Kopp, manager of the Town, retired last week, with Pat McBride of the Ames assuming the helm, and Delbert Williamson breaking in at the Ames.

DENVER

Tom Poulos, owner of Paonia, Colo., building a 288-car drive-in there for a June opening.

Carl Halberg bought the San Jose ozoner in Albuquerque, and on reopening renamed it the Tri-C.

Lester Dollison bought the El Rio in town, and the Chico drive-in, Espanola, N.M., from El Fidel Theatres.

Wm. J. Buetler took over full operation of the Taos, Taos, N.M. His father, the late Floyd Buetler, has owned half the house, and William bought the other half from Jack Brandenberg.

ST. LOUIS

William Griffin, booker-buyer for the Rodgers Theatre, Cairo, Ill., hospitalized in that town.

Pat Parker, interested in St. Louis' sole ozoner and another in St. Louis County, reelected Mayor of Brentwood, a St. Louis suburb.

Joseph Nickolick, Evansville, Ill., relighted his ozoner near Mt. Vernon, Ill., with Steve Miles as manager. Spot will operate on a sixday weekly policy.

The Dallas, Dallas City, Ill., owned and operated by Hustus Garard, Warsaw, Ill., dark since February in 1956, relighted on a fourday per week policy.

Lake Edwards resumed operation of his ozoner near Paducah, Ky., after Clyde Nihiser, Swanton, O., terminated his lease on the spot after two weekends of trial operation.

St. Louis Paramount recently terminated its billing dept. and six machines are now doing work. One employe was dismissed.

The Okaw, Findlay, Ill., dark since December, 1956, relighted by J. F. Janssen.

Walter Scott relighted his Scott, Golconde, Ill., dark since last December.

Bablonow-Komm Theatres has closed its Peerless, an indie nabe, in St. Louis.

Otto Fleming, who has been managing the Joy, Chester, Ill., for Turner-Farrar Theatres, Harrisburg, Ill., for last 12 years, leased the house and now is head man.

Fred Graham, who formerly operated the Webster, St. Louis, and the LaCosa, in St. Louis County, now operating an ozoner near Sullivan, Mo., in addition to another near Salem, Mo.

Doby B Stout leased an ozoner near Charleston, Mo., to Geraldine Twitty and Earl Farrell for 1957 season. Miss Twitty and Farrell also operated ozoners near East Prairie and Sikeston, Mo. Stout has withdrawn from the exhibition field and is operating an auto agency in Mounds, Ill.

Famous Players-Canada Divvy: $1.58, Chain Prepares to Enter TV Operation

Toronto, April 16.

Dividends have dipped to $1.58 from $1.69 of previous year, marginal operating units are being eliminated, and corporate entrance into television is under way, according to the annual financial statement of Famous Players (Canadian), which operates 397 theatres across the Dominion.

Net profit for 1956 was $2,738,455 as compared with the previous year's $2,933,112, according to the 37th annual report and consolidated balance sheet. At year's end, current assets amounted to $9,137,151—this including cash, securities and call loans—with J. J. Fitzgibbons, president and managing director of Famous Players (Canadian), stating to shareholders that the balance sheet indicates the trans-Canada chain in maintaining its strong financial position.

Said Fitzgibbons: "It is encouraging to note that, in the third and fourth quarters of the year, there were indications that the rate of decline (via television), as compared to the previous year, was levelling off." He claimed that this was in large measure due to the newer type of long-length features that are now being produced to "meet the competition presented by the swiftly changing pattern of television" and that such lengthy films had enjoyed long and profitable engagements.

Increasing investment in television is being made by Famous Players (Canadian). The chain controls the Canadian sales and manufacturing rights for the Lawrence color television tube; the Canadian rights for pay-as-you-see Telemeter. During the year, the company has also jumped into the French-language program coverage of Quebec, plus a $500,000 investment for a new English-language setup for further expansion.

On marginal operations, Famous Players has sold six locations and a drive-in theatre, but has purchased seven theatre properties in boom-town mining communities. The company is also operating two houses in Toronto that are showing Italian-language features exclusively. In this "difficult period of change and adjustment," Fitzgibbons also referred to the "unfair and discriminatory aspects of the amusement tax as it relates to the motion picture theatre." He said that the company is continuing to make representations on this tax to Provincial and municipal governments; that, in the overall picture, amusement taxes take nine-and-a-half cents out of every dollar collected at the box-office.

Rank's First Sales Rally In U.S. Unveils Product

Rank Film Distributors of America wound up a three-day sales confab in New York last week with the presentation of the product lineup.

Total of 14 Rank pix will be distributed nationally, but with a regional sales policy, according to sales chief Irving Sochin. First three Rank films to be released will be "Reach for the Sky," "Pursuit of the Graf Spee" and "A Town Like Alice."

Following the trio will be eight "A" pictures, including four in Technicolor, three in Eastman color and three in Vista-Vision. Remaining three films, which are to have specialized campaigns, take in "The Spanish Gardener," "Value for Money" and "Jacqueline." First two are tinters.

Earlier, Sochin disclosed that the Rank Organization had leased the World Theatre in Philadelphia from Pathe Cinema. House is being refurbished and will reopen in July. Rank outfit already has the Sutton Theatre in New York under lease.

'Huston A Boss, I Needed Employe' Explains Selznick

Hollywood, April 16.

David O. Selznick and John Huston "differed on everything," Selznick revealed at a press conference here last week in explaining why Huston had been taken off as director of "A Farewell to Arms" two days before the scheduled start of the film in Italy. Their differences, Selznick added, "reach from here to Glendale."

"Huston is a talented man," Selznick said. "He's used to being his own producer. It was a mistake his working under me; he couldn't conform to instructions—and there can't be two bosses on a picture."

Selznick said there was no agreement on anything, particularly on "script interpretation and details of production." As a result, he disclosed, he gave Huston, "who went on the payroll last February after Ben Hecht had been preparing the screenplay for one year," a choice of staying on the picture and working from the script or leaving. Huston, who charged from Rome he had been "fired," left.

Any possible legalistics against Huston are "in the hands of my attorney," Selznick said.

Vidor, producer pointed out, was signed on the strict understanding he will function as a director only, not as a producer. Asked whether Huston's bow-out will have any effect upon the Jennifer Jones-Rock Hudson co-starrer's skedded $3,500,000 budget, Selznick replied, "Perhaps it will gain by the change of directors."

Vidor starts his assignment in Italy any moment according to Selznick, who said Andrew Marton, who has been handling second unit sequences, also has been shooting first unit footage pending Vidor taking over. Pic, expected to run between two hours and 45 minutes and three hours and originally set to finish by end of June, will now wind up one to two weeks ahead, he said. While it will be lensed entirely in Italy, pic will be edited in Hollywood.

"Farewell" is now being aimed for a Christmas release by 20th-Fox, for whom Selznick is making film, but producer said he's still hopeful it will be ready for a Thanksgiving release. There are no present plans for roadshowing the film.

Bill Passmore, a theatreman in Moose Jaw Saskachewan for 28 years, has resigned as manager of the Studio theatre to operate a car wash business in Victoria, B. C. Olive Gerrie, assistant manager, is his successor.

Battle of Brussels

Continued from page 7

commercial exhibits but the emphasis will be on progress in terms of human well being rather than the hawking of machinery and products. To that extent, this is another factor calculated to frame the USA-USSR contrast for world eyes.

Reports of an intention to present live American musical comedies at Brussels (as a theatrical form indigenous to America) have already provoked some comment among American film distributors in Manhattan who notoriously have difficulty selling Hollywood's musicals to European audiences. Since songs cannot be dubbed into foreign languages as easily as spoken dialog, it sometimes happens that Hollywood screen musicals are exhibited with only one or two musical numbers retained out of the total score—in short, as non-musical musicals. Flop of "Oklahoma" when shown in Paris as a live legit is similarly recalled. (Latter was blamed, at the time, on an inferior cast and a hasty production thrown together in New York just before sailing.)

Regardless of who does what at Brussels (and don't count out choral units, chamber music and modern dance) it is probable that show business will star in the battle for the control of mankind's emotions and allegiance.

Lion International Films Ltd.

announce the following scheduled releases . . .

to be released through

DISTRIBUTORS CORPORATION of AMERICA

THE BABY AND THE BATTLESHIP
(In Eastmancolor)

LOSER TAKES ALL
(In CinemaScope and Eastmancolor)

SAILOR BEWARE

HILL IN KOREA

THE GREEN MAN

MY TEENAGE DAUGHTER

EVERY SECOND COUNTS

to be released through

CONTINENTAL DISTRIBUTORS INCORPORATED

THE PASSIONATE STRANGER
(In Eastmancolor and black and white)

BROTHERS IN LAW

. . . in the tradition of "Wee Geordie" *and* "Private's Progress,"
and with many more BIG WINNERS TO COME!

Lion International Films Ltd.

Broadwick House, Broadwick Street, London, W.1

Telephone
Gerrard 0224-8

Cables
Resby, London

DIRECTORS:

RALPH S. BROMHEAD (Managing Director) VICTOR J. HOARE (Deputy Managing Director) MICHAEL B. BROMHEAD—SIR ARTHUR JARRATT—DAVID KINGSLEY—JOHN WOOLF

Hanging the Crepe on Industry

North Carolina Exhibs' Tax Relief Plea Pulls All The Wailing Stops

Raleigh, N. C., April 16.

Theatre owners pleaded for tax relief before the Joint Finance Committee of the North Carolina Legislature as they described their business as "a notable and mournful exception to national prosperity."

More than a dozen theatre owners testified they have been losing money and are faced with a serious financial situation in operation of their houses.

They asked that further burdens not be placed on them at this time via proposed gross receipts tax and special privilege taxes recommended by the Tax Study Commission.

Harry Buchanan of Hendersonville, theatre spokesman, proposed instead a flat tax ranging from $25 on theatres in small towns to $500 on theatres in the bigger cities. He also suggested a tax of 25c to 75c on cars at drive-in theatres.

According to the owners, the "villain" is television which has considerably cut their ticket sales by holding theatregoers in living rooms.

"About 200 North Carolina theatres have gone out of business in the last six years and many more may follow if we don't get tax relief," Buchanan stated. *"The theatre industry is facing bankruptcy."*

City Councilman W. G. Enloe of Raleigh, a theatre operator, stated theatre receipts have been declining since 1946 and that the theatre owner was caught between a "fixed ceiling of income and a rising floor of costs." Enloe said theatre owners could not raise admissions because of television competition. And for this reason, he said he opposed the gross receipts tax on admissions.

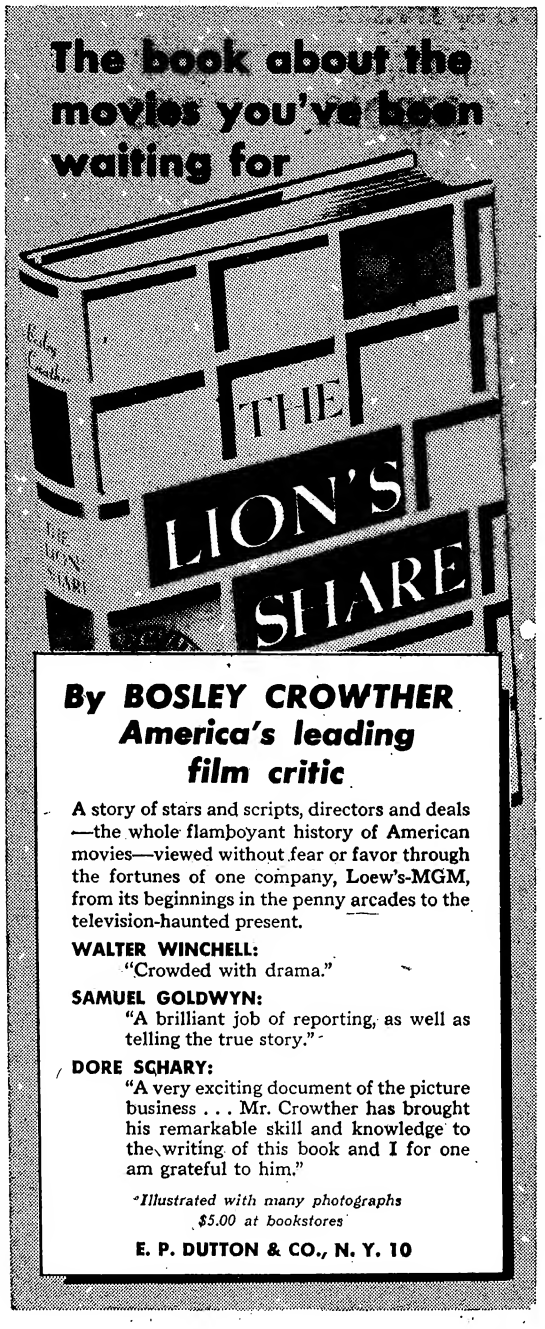
Sodbusters Join Exhibs In Sunrise Orthodoxy Support Vs. Air Media

Minneapolis, April 16.

An eleventh hour fight led by newly elected North Central Allied president Ted Mann resulted in death in Minnesota senate committee of an exhibitor-opposed daylight saving bill which had passed the lower house.

Although backed by tv and radio stations, chambers of commerce, various business and labor groups, the measure found tough going in the senate general legislation committee which voted 6 to 4 for "indefinite postponement" which usually means death for a bill.

Agricultural interests joined the film industry in combatting the bill. Exhibitors contended daylight saving would injure the boxoffice, doing especial harm to drive-ins.



By BOSLEY CROWTHER
America's leading film critic

A story of stars and scripts, directors and deals —the whole flamboyant history of American movies—viewed without fear or favor through the fortunes of one company, Loew's-MGM, from its beginnings in the penny arcades to the television-haunted present.

WALTER WINCHELL:
"Crowded with drama."

SAMUEL GOLDWYN:
"A brilliant job of reporting, as well as telling the true story."

DORE SCHARY:
"A very exciting document of the picture business . . . Mr. Crowther has brought his remarkable skill and knowledge to the writing of this book and I for one am grateful to him."

Illustrated with many photographs
$5.00 at bookstores

E. P. DUTTON & CO., N. Y. 10

GLASS, SELTZER IN BRANDO CO. BERTHS

Hollywood, April 16.

Negotiations are underway for George Glass and Walter Seltzer to join Pennebaker Productions, independent company headed by Marlon Brando, in an executive capacity. They now represent Pennebaker in publicity via their Glass-Seltzer Co.

Basic idea is for Glass and Seltzer to take positions where they would concern themselves with everything from production to the merchandising of films and, presumably, would bring in properties which they now own. Glass, a former Stanley Kramer partner, owns "The Comedian" and "Cloud Nine." He has a deal with Leo Katcher and Phil Karlson to screenplay the latter. Seltzer, a partner in the productions of "711 Ocean Drive" and "The Boss," owns "Big Whip" and "If You Remember Me."

Technicolor Print Volume in Britain Drops, First Time

Technicolor's volume of release print color work in its British laboratory showed its first drop last year since establishment of the plant in 1946. Techni annual report put the volume at 190,079,286 feet, compared with 209,079,286 in 1955.

British subsidiary last year showed a profit of £327,670 before taxes compared with £220,305 in 1955. Decrease was attributed to two factors: Rising labor costs and a decrease in production volume.

The new Paris plant of Technicolor showed a loss of about 150,000,000 fr. during 1956, its first trading year. Much of the year was devoted to breaking in new personnel. Herbert T. Kalmus, Techni prexy, said it had been originally anticipated that about $400,000 in additional financing would be required and would be shared equally with Techni and the French group. It now appears, he noted, that financing beyond the original expectation will be necessary.

Kalmus explained to the stockholders the reasons behind the establishment of plants in Paris and Rome: "It (the plan) was based on the belief . . . that in both countries, France and Italy, in the long run the government would protect its home industry and labor so that if Technicolor did not, without delay, establish a laboratory in each of these countries the local French and Italian laboratories would capture the color laboratory business and the Technicolor laboratories of Hollywood and London would lose it. In such circumstances Technicolor productions could not be sold in Hollywood or London or anywhere, offering and guaranteeing worldwide delivery of high grade Technicolor prints, and hence sales would become increasingly difficult."

Since Kalmus acknowledges that current color production volume isn't enough even to satisfy the existing plants in Hollywood, London and Paris, it would appear that the original expansionist plans were based on a miscalculation in respect to the trend towards color and its future role in pictures. It's noted however, that on the whole European color productions is definitely up as compared with the downward trend in Hollywood. Since Europe as a rule picks up American trends with a delay of six month to a year, it's figured that the European color volume will drop rather than rise in the months to come.

Century Into Hicksville, L. I.

Century Theatres, N. Y. metropolitan area chain, has started the construction of a new 1,750-seat hardtop theatre in Hicksville, Long Island.

New house will be located on South Oyster Bay Road and Woodbury Road, about a half mile south of Exit 36 on Northern State Parkway. It will be in the centre of one of the newest and largest shopping areas on Long Island.

Cinerama Run Data Up-to-Date

Three different pictures in the Cinerama process, playing a total of 329 weeks or approximately four and half years on Broadway, amassed a total gross of $9,000,000, representing 4,500,000 admissions. The most recent entry—"Seven Wonders of the World"—racked up a year's run last week (10) with a boxoffice gross of $2,000,000, equal to 1,000,000 admissions.

The initial film in the three-strip medium—"This Is Cinerama"—continues to remain the record holder with $4,500,000 (2,250,000 admissions) for 125 weeks. The second Cinerama film, "Cinerama Holiday," ran for 62 weeks on Broadway for a gross of $2,500,000 and 1,250,000 admissions.

"Seven Wonders" is scheduled to continue its run at the Warner Theatre, N. Y., until the early fall when it will be replaced by "Search for Paradise."

At present there are 19 domestic (including Canada) and six foreign theatres operating as Cinerama outlets. That some of the appeal of the medium or perhaps the concentration on travelog pictures is beginning to rub off is indicated by the fact that two domestic—Pittsburgh and Oklahoma City—and two foreign theatres—Milan and Rome—have discontinued Cinerama showings. The Milan and Rome outlets are expected to resume later this month with "Cinerama Holiday." It's also anticipated that Pittsburgh will return to the fold when "Search for Paradise" is ready for showing. However, Oklahoma City is not expected to resume Cinerama showings since it is felt that the city can not draw on a large enough trading area that is necessary to sustain the long runs required for Cinerama films.

Meanwhile, Stanley Warner, which holds the production and distribution rights to the medium until 1958, is continuing negotiations with Technicolor for the latter to take over the rights to the process. A deal is in the works for Techni to assume the foreign exhibition rights, but it's understood that SW is seeking an arrangement whereby Technicolor would take over both the foreign and domestic operation. Techni is said to be balking at the latter agreement because it feels that the domestic potential has been exhausted while the opportunity for additional foreign penetration remains almost limitless.

Attendance Rising, Slump At Jap B.O. Traced To Over-Building Theatres

Tokyo, April 16.

The fact that there are too many theatres and not too few moviegoers in Japan, accounting for the current b.o. slump was borne out by figures released by the Tax Office last year.

Tax collected from motion picture houses accounted for 85 to 90% of all amusement tax.

A total of 993 million people flocked to motion picture-theatres, bringing in $1,719,444, a 14% increase over the previous year.

That meant that every Japanese, babies and shut-ins alike, averaged seeing pictures 11 times over the year compared with 9.8 times in 1955.

Kabuki, shingeki (modern Japanese plays), concerts, stage shows, sports events and fairs also noted some increase. Only exceptions were horse and bicycle races which showed a slight decline at the b.o.

About 1,113 million people visit fairs and amusement parks where admission fees were charged.

French Party In Frisco Ballyhoo

San Francisco, April 16.

Contingent of French film players, joined by director Jean Renoir up from Hollywood, kicked off week-long French Film Festival at the 400-seat Bridge here last weekend.

Arrival of Gerard Philipe, Micheline Presle, Francoise Arnoul and Jean Marais, together with U. S. execs of L'Office du Cinema Francois, hypoed festival considerably and is expected to help boxoffice for the eight films.

Renoir, an added starter, flew north from his Southernn California home with word that he's working hard on a book, a biography of his father, the impressionist painter, Pierre Auguste Renoir.

Director said that, in addition, he was writing a play—he declined to elaborate—and that he was looking around for a picture to do "to keep my finger in, stay au courant."

Accompanying the players were Joseph Maternati, boss of the U. S. arm of the French Film Office, and his assistant, Donald La Badie.

Frisco Mayor George Christopher keynoted brunch for visiting Frenchmen and about two dozen press, radio and TV reps at Top of the Mark Saturday (13) noon, and festival was tied into fast social round over weekend.

Total cost of Coast junket, according to Maternati, will be upwards of $30,000. Next Thursday (18) French group flies to Hollywood for two-day whirl as guests of MPAA and Foreign Press Assn.

THE STAGS AT DAWNING

But Boozy Address Almost Spoils "Party" Ballyhoo

Detroit, April 16.

To bally "The Bachelor Party" (UA), Howard Pearl, one of Mori Krusher's exploiteers, placed a want ad in a local daily for 25 bachelors to attend a party at a hotel bar between 3 and 5 a.m. The bachelors arrived, received cigars, favors, etc., and were about to be entertained with a screening of the pix when Pearl learned the 35 mm print he had ordered delivered at the bar had not arrived.

On a hunch, he checked the hotel desk and got the film. Checking later with the National Film Service, the veteran deliveryman explained that in all his years of service he had never delivered a film to a bar and thought a mistake had been made so left it at the hotel desk.

After the screening, the bachelors were served breakfast. Stunt attracted good story and picture coverage in The Detroit Free Press.

GOLDWYN PLEA HEARD

Seeks To Widen Span of Years on Antitrust Charges

San Francisco, April 16.

Arguments on Samuel Goldwyn's move to have the 13-year period between 1937-1950 restored to his antitrust suit against Fox West Coast were heard here last week by the three-judge Circuit Court of Appeals and matter was then taken under submission.

Move to have higher court reverse a ruling by Federal Julge Edward P. Murphy that limited the period of Goldwyn's suit to the three years between 1947 and 1950 was argued for the plaintiff by attorney Joseph Alioto, while Arthur Dunne and F. W. R. Pride appeared for defendant.

Trial of the long outstanding suit had been scheduled for March 18, but when Goldwyn sought a reversal of Judge Murphy's ruling, trial was moved back until after the Circuit Court of Appeals renders its decision.

WANTED
Theatre Managers
For small upstate New York situations. Population 10,000 and less.
Reply Box Z, Variety, 154 West 46th Street, New York 36, N. Y.

New York Theatre

RADIO CITY MUSIC HALL
Rockefeller Center
AUDREY HEPBURN • FRED ASTAIRE
in
"FUNNY FACE"
co-starring KAY THOMPSON
A Paramount Picture
and THE MUSIC HALL'S GREAT EASTER STAGE SHOW

ALL QUIET ON WESTERN FRONT

I Hate 'Lucy'

A number of potential sponsors for both NBC-TV and ABC-TV availabilities have been playing cat and mouse with the network because, of all reasons, they don't know where CBS-TV is going to spot its "I Love Lucy" reruns next season. (There's been talk of Wednesday at 7:30, but this is only tentative.)

It's generally conceded in agency-sponsor circles that even on a rerun basis (and particularly since there will be no firstrun half-hour series next season), "Lucy's" a cinch to wind up in the Top 10 charmed circle of '57-'58 entries.

Thus, in a good many instances, clients dickering for rival NBC and ABC properties invariably pop up with an apprehensive: "Will 'Lucy' be spotted opposite us?" Until they have the answer (and CBS hasn't made any firm commitment as yet), the clients are holding off.

Pat Weaver Also Envisions Doing Business With NBC, CBS, ABC Affils

Pat Weaver's Program Service, which its originator last week said was not in competition with the three television networks, may seek positions for its programs in network time and on network affiliates, according to a spokesman for the new group. The executive said that Program Service, being planned to program in "15 of the top television markets" and perhaps more, will certainly seek station option time from the affiliates in addition to time from the video indies.

The Weaver representative in New York felt that the "roughly equal" footing of ABC with NBC and CBS in television has made it possible for the first time to convince network affiliates to take an outside program during network time, if the network show that is there doesn't meet station standards. It was pointed out that it has always been an affiliate's legal prerogative to reject unwanted network shows, but that before the advent of a third major network stations were "deathly afraid" of losing the precious affiliation.

Weaver last week said that Program Service is arranging with the telephone company for lines to carry largely live programming to the cities in his system. First markets involved, it was learned, are New York (where Weaver is dickering with WPIX and WABD "and others"), Chicago, Philadelphia, Washington, Milwaukee, Minneapolis-St. Paul, and Detroit. Later, he hopes to have St. Louis, Hartford-New Haven and Indianapolis, Baltimore, Cleveland, Boston and Pittsburgh. These cities will probably be live and the Coast kinnied. It was explained 15 P. S. markets cover 50% of U. S. television and can give advertisers necessary in-depth treatment they don't always get now.

Weaver, who said that P. S. didn't have anything firmed up yet and that all he was doing was announcing his plans for the near future, indicated that his new service's chief selling argument was national advertisers could benefit from substantial savings on network time costs while maintaining substantially the same level of quality in programming. Weaver

(Continued on page 36)

TV Touts

London, April 16.

Appeals from bookmakers for advance info on race track meets to be televised by Associated-Rediffusion, have prompted the commercial tv program company to circulate a pamphlet giving details of all meetings they'll be covering this summer.

The bookies say this will give them a chance to take on more staff to cope with the flood of bets that result when the sport is televised. The A-R ad rates were also included in the bulletin.

There Just Seems No Ending to That NBC-TV Day Push

Exact count of daytime television business at NBC since February 15 now stands at $23,564,000 in gross billings, brought to that level in with a burst during the past few days of $9,464,000 in new sponsorships. Three biggest new deals concluded were those with Chesebrough-Ponds, General Foods and Alberto Culver.

C-P bought 156 quarter-hour segs in "The Price Is Right," "It Could Be You," "NBC Matinee Theatre" and "Comedy Time." Culver bought 104 segs of similar size in "The Price Is Right," "Truth Or Consequences," "It Could Be You," "Queen for a Day." In another buy of 104, GF took "Price," "Truth," "Could Be You," "Comedy Time."

All of the business came in the form of quarter-hour purchases on the year, which NBC says ran at approximately $14,000 each for time and talent. All told, there were 676 quarter-hour sales made via six new pacts and there were also two renewals.

Procter & Gamble bought an additional 78 segs in "Could Be You." S.O.S. took 52 new segs in "Price" and "Comedy Time," and renewed for 52 in "Tic Tac Dough" and "Queen." Miles Labs is signed to 78 in the same four shows as C-P on a fresh deal with NBC, while the same sponsor renewed for 52 in "Tennessee Ernie" and "Queen For a Day."

Name Sam Slate To Helm WCBS

CBS Radio picked essentially a program man to head its New York flagship. WCBS new general manager is Sam Slate, who for the past five-and-a-half years has been program director of the 50,000-watter.

Slate replaces Carl Ward, lately promoted to manager of station relations for CBS-TV. Before '51, when he joined WCBS, Slate was program director for BBC in New York, a job he had six years. Previous to that he had another 10 years in the creative-writing-producing end of radio, having before the war been a writer-producer for National Assn. of Manufacturers' "Defense of America" radio series. He also did a publicity stint, while with radio producer Phillips H. Lord.

Groucho, Sinatra In G&S 'Trial by Jury'; Also Dicker Merman

Hollywood, April 16.

Newest Gilbert & Sullivan project for an NBC-TV special is "Trial by Jury," with Sylvia Fine (Mrs. Danny Kaye) signed last week to produce, and Groucho Marx and Frank Sinatra accepting co-starring roles. Also pencilled in is Ethel Merman, who hasn't been contacted as yet.

No date has been set, but it's a likely prospect for the NBC-TV spec lineup for next season.

SPONSORS DON'T GUN FOR OATERS

By GEORGE ROSEN

The television networks' "go western" gallop has gotten out of hand. With the entire tv market gutted with the saddle sagas (comes the fall and the video webs will be inundated with them), an economic tailspin has already set in. The networks have been buying them all over the lot. The pilots on new ones from MCA, William Morris, Ziv, etc., are still rolling at the rate of several a week, but a strange and unaccountable reaction has set in as far as the agency and the sponsor are concerned.

In a nutshell, they refuse to saddle themselves to any commitments on them for next season, despite the fact that the westerns for the most part remain precious commodities on the Nielsen-Trendex rating front.

NBC in particular has gone overboard on loading its schedule with the cowpoke pix, literally buying up everything off the MCA-TV Revue program beltline. But even though a concerted campaign has been inaugurated by sales-program exec veepee Bob Kintner to romance the agency boys, there appears an emphatic reluctance to harness their clients to the endless list of potential "High Noons."

GF Shoots Down 'Fargo'

NBC, in fact, has run into trouble with its already-premiered Monday night "Wells-Fargo" MCA series, which, despite some healthy ratings in the opposite "Talent Scouts" slot, has just gotten the pink slip from co-sponser General Foods.

NBC has also brought the John Payen "Restless Gun" series from MCA, blueprinted for either Tuesday or Monday nights next season. Thus far there are no sponsor takers.

Ditto with the ambitious full-hour "Wagon Train" series, also upcoming on the NBC-TV sked. This one goes Wednesday night opposite "Disneyland." There isn't a sponsor in sight.

There's still another on the NBC agenda—MCA's "Pony Express." No takers.

Situation on the western front is almost as bleak on ABC—the network that incepted the whole pattern of westerns as a big audience lure ("Wyatt Earp," "Cheyenne," "Broken Arrow," etc.). Network is committed to the "Californian" series, but has run into sponsor resistance. Part of the Warner Bros.-produced "Cheyenne" series

(Continued on page 36)

War Games Pickup To Westinghouse

CBS-TV has made a onetime sale to Westinghouse for a full hour Sunday afternoon remote pickup from Washington, D.C., in connection with Armed Forces Day on May 19. Show will go into the 4 to 5 p.m. slot, preempting "Odyssey" for the occasion.

Program will originate from the Andrews Air Base with a pickup of the final hour of the Defense Dept. War Games. Deal for CBS time was negotiated via Fuller & Smith & Ross.

All TV Webs Scrambling for That $25,000,000 in Auto Money—From Ford, Edsel, General Motors, Etc.

The networks have been pitching like mad at the automotive companies these past couple of weeks with a virtual day-to-day shuttle system established between N.Y. and Detroit. Object: something like $25,000,000 in uncommitted automotive coin earmarked for tv.

There's a bundle of Ford sponsorship coin still to be placed, for one thing, and the network presentation boys were out in full blast last week in a bid to cop the major chunk of the loot. NBC is pitching up its Monday night full-hour "Crisis" series, probably the No. 1 prestige item on the network's "new entry" agenda. On the other hand, CBS is extolling the virtues of its new "Perry Mason" film series, which goes into the Saturday 8 to 9 slot replacing the Jackie Gleason show, and on which CBS is equally as bullish.

There's one area of sensitivity involved in the "Perry Mason" pitch, however. Ford's agency is J. Walter Thompson. JWT's west coast topper is Cornwell (Corny) Jackson. And Jackson has a half-ownership stake (with CBS) in the Mason series.

Edsel coin will be channeled to the webs via Foote, Cone & Belding and there's talk that the company may go for the 90-minute "big ones," with an eye in particular on the series to be filmed by Metro-TV, including some Judy Garland-Fred Astaire entries. No network auspices, however, has been established for the series.

Meanwhile, $5,000,000 is still riding on the outcome of General Motors' decision on future sponsorship of NBC-TV's "Wide Wide World" Sunday afternoon showcase. All the top NBC brass made a Detroit stopover on their way to the NARTB Chi convention last week to drumbeat the continuing virtues of "WWW," but GM is still holding off on any definite commitment.

Sands of Time

Only a few weeks back when J. Walter Thompson, on behalf of its "Kraft TV Theatre" Wednesday night NBC-TV show, was looking for a lead for its "Singing Idol" entry, after Elvis Presley had backed out, the agency literally brought Tommy Sands in out of the streets. He got off the train in a cowboy shirt, alone and virtually unknown.

It was a gamble that paid off in spades. As a result, on May 8 Sands returns to the Kraft showcase for the second of three appearances (he has since been doing a number of guest shots) appearing with Victor Jory and playing a gangster's son in an original tv entry, "Flesh and Blood."

This time Sands will be accompanied by an entourage of five agents.

'Big Record' Seen Likely Candidate For Godfrey Hour

"The Big Record," highly-touted CBS-TV 60-minute showcase that so far has been unable to land a time slot, looms as the most likely candidate as the Arthur Godfrey midweek replacement next season. Godfrey is finished for keeps with his Wednesday night headache after June 26 telecast.

Battered in the rating wars by "Disneyland" at ABC-TV from 7:30 to 8:30 and by "Father Knows Best" at NBC-TV, 8:30 to 9, Godfrey next season will limit himself to continuation of his Monday half-hour, "Talent Scouts," and to his ayem strip (hour on tv and hour-and-a-half on radio). CBS prexy Merle S. Jones said that three shows were too demanding on Godfrey, who, it is recalled, made several moves in the last year toward quitting the tumultuous Wednesday 8 to 9 slot. After last season, he

(Continued on page 36)

CBS-TV 'Buccaneers' Too Tame for Sylvania

Sylvania, which has been trying in vain to find an alternate-week bankroll for its Saturday night "Buccaneer" series on CBS-TV, will probably call it quits on sponsorship of the skein at the end of the current cycle. Sylvania has been entrenched in the 7:30 to 8 Saturday period for some years (previously with "Beat the Clock"), but whether it will continue in that slot remains to be determined.

Otherwise CBS-TV is pretty well firmed up for its Saturday roster next season, with "Perry Mason" going 8 to 9, Gale Storm's "Oh Susanna" sticking 9 to 9:30 and the brace of westerns, "Have Gun, Will Travel" and "Gunsmoke," riding 9:30 to 10:30.

Steve Allen 30.9, Ed Sullivan 22.2

Steve Allen, with the help of Esther Williams and her bathing suit, downed Ed Sullivan in the Sunday 8-9 Trendexes for the third time since the competition began—and by the biggest margain ever. Allen last Sunday (14) pulled a 30.9 against Sullivan's 22.2, a 39% advantage for NBC-TV over CBS-TV. And, for the first time, there have been no accusations of a "freak victory," since Miss Williams' talents seemed fairly evenly matched against those of Judy Holliday, who toplined for Sullivan.

The Allen 30.9 topped the 28.3 he drew against his CBS competitor on Jan. 27, when Sullivan sunk to 25, allegedly because he went heavily operatic ("Tosca"). Other Allen victory was 20.2 to 14.8, the time he had Elvis Presley and all the attendant publicity.

Quartet of Scripters On Bolger Nighttimer

Al Schwartz and Buddy Arnold are continuing as scripters on the final four (nighttime) Ray Bolger shows even though Phil Rapp is coming in as supervisor and head writer. Rapp's son Joel also joins the scripting staff. Schwartz and Arnold have been writing the "Washington Square" NBC-TVer, Sunday afternoons, since its inception.

Final four shows go night, but not on the same evening, May 9, a Thursday, is the first so scheduled, and the final three after-dark 'casts are scheduled for May 20, June 4 and June 13.

Will Success Spoil 'Rock'?

"Person to Person," which has been nearly everywhere else, is going to Alcatraz. Producer team of John Aaron and Jesse Zousmer has worked for a sixmonth on clearances with the Dept. of Justice to enable Ed Murrow to interview the warden, Paul J. Madigan, and his family, in the first remote from the Federal penitentiary known as "The Rock." Telecast is May 3. It's the CBS-TV show's second prison engagement, first one having been out of the pen at Joliet, Ill.

To lighten the possible grim aspects, the show's other interviewees will be Italo film actress Sophia Loren and her sister Maria, a budding thrush. That'll be out of Hollywood.

Landau, Flamm, Jim Norris Dicker For $6,000,000 WATV Takeover

WATV, the Newark, N.J., television independent, is in negotiation to sell to one of at least three outside financial groups. Two of the chief factors motivating the hot 'n' heavy dickering are the weakened condition of the station's finances and the growing strife within the board of directors, it's reported.

Involved in talks with the WATV management in recent days have been James Norris, boss of International Boxing Club; Donald Flamm, former owner of WMCA, a New York radio station, and Ely Landau, head of National Telefilm Associates, according to industry sources. In the same corporate setup with WATV is radio station WAAT, and word is out that the present ownership would like to sell the two metropolitan stations as a package, for approximately $6,000,000. Walter Reade Theatres and Triangle Publications have also been mentioned as "interested."

Last week, it was learned, WATV-WAAT axed several employees in the sales, program and art departments. Previous cuts in personnel were made by the stations last Xmas. Retrenchments, it's expected, were made to provide more working capital for essentials until a sale can be consummated.

Insiders have lately indicated that the operation of the stations, controlled by Bremer Broadcasting Co., has been "paralyzed" by disgention among the board members. Ranged on one side of the board are the freres Irving and Matty Rosenhaus. Opposing them are Emanuel and Mortimer Pollock. Reasons for the rift were never disclosed, but it has been learned the differences have grown considerably in the past few weeks. Irving Rosenhaus is the active chief of WATV and WAAT, and his brother Matty is head of Pharmaceuticals Inc., which is known to have helped in the broadcast company's support through

(Continued on page 38)

P & G Renews 'Earp'

Proctor & Gamble, a month after the General Mills renewal, has signed for another 52-week ride on ABC-TV's "Life and Legend of Wyatt Earp." The two sponsors will alternate in the Tuesday 8:30 telefilm slot.

P&G deal adds approximately another $1,800,000 on the 1957-'58 season to ABC-TV coffers. Compton signed for P&G.

AFTRA, Becker May Go Steady Nationally, Too

Mortimer Becker, who lately divorced himself from Henry Jaffe, is generally expected to succeed Jaffe as national counsel for the American Federation of Television & Radio Artists. Becker was recently made counsel to the federation's New York local, another post formerly held by Jaffe.

Jaffe resigned as national counsel a few months ago. Becker's appointment is now up to the union's western board members for full approval, since New York already is thought to have sanctioned the move.

Meantime, Becker, who quit Jaffe in order not to leave himself open to criticism about a conflict of interests, is on the verge of opening a new law office with another Jaffe associate, Jack London. Jaffe was representing AFTRA when he was head of Showcase Productions. Confusion resulted when it was thought by some that Becker was also involved simultaneously in labor and management, although the fact was Becker had no ties in the tv production firm.

Becker and London begin their own practice shortly with about 50 client entertainers in tow, among them Eva Marie Saint, Bill Hayes, Eydie Gorme, Mel Tolkin, John Forsythe, Basil Rathbone and John Raitt.

Heller Memorial

A testimonial dinner for Henry Jaffe, former national counsel to American Federation of Television & Radio Artists, is being given by the union May 13 at the Hotel Astor, N. Y.

AFTRA meantime is establishing a charitable-educational foundation in the name of the late federation national executive secretary, George Heller.

A spokesman said that the George Heller Memorial Foundation will "give aid to AFTRA members" and perhaps give annual awards to the union members "who have most aided the industry." First award in the name of Heller, who died two years ago, may be given at the testimonial dinner.

Lever to Share 'Riley' With Gulf

Lever Bros., which has been scouting practically the whole roster of network availabilities for next season, moved in an unexpected direction this week when it signed as an alternate-week sponsor of NBC-TV's "Life of Riley" show.

The William Bendix comedy series has long been a Gulf Oil Co. Friday night staple, with decision of Gulf to relinquish half the sponsorship coming somewhat as a surprise. Lever has also been dickering possible co-sponsorship of the new Walter Slezak series, "Slezak & Son," which is headed CBS-way.

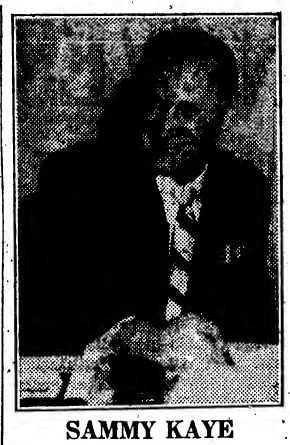
Bing Crosby, Ken Brown Head Syndicate Buying KCOP-TV for $4,000,000

Hollywood, April 16.

Kenyon Brown, who with Bing Crosby heads a syndicate which has made a $4,000,000 offer for KCOP-TV, here, over the weekend huddled with Jack Heintz, v.p. of Copley Press, station owners, on details of the deal. Last week, Heintz admitted that the offer had been made and had "been accepted," subject to working out details and FCC approval.

Station was purchased by Copley Press in 1953 for $1,375,000 from Mrs. Dorothy Schiff Sonnenberg, owner of N. Y. Post. It was then known as KLAC-TV. Copley group owns newspapers in California and midwest. Brown-Crosby group presently owns KFEQ-AM-TV, St. Joseph, Mo., and part interest in KGLC, Miami, Okla. Brown, individually, owns all or part interest in KFWT, Wichita Falls, Tex., KLYN, Amarillo, KANS, Wichita, Kans., and KBYE, Oklahoma City.

At weekend meetings, Brown headed syndicate delegation. Crosby didn't attend, nor did any personal rep of the singer-actor.



SAMMY KAYE

pen in hand, smiles as he swings and sways his signature on to a contract to headline at the Hotel Roosevelt Grill starting April 22. Small print in contract states "to work every evening but Sundays."

Just released—"YOUNG LOVER'S DREAM," Rock and Roll Ballad b/w "WAT A SATIDAY NIGHT," Calypso.

N. Y. Negro Market As Radio Potential Big City in Itself

The growing New York Negro market and its potential to advertisers is pointed up in a study just published by WLIB, the daytime radio station which gears its major block of programming to the market of 1,100,000 Negroes now living in the Metropolitan area.

The study, published in booklet form, also contends on the basis of a Pulse survey, that WLIB from 6 a.m. to 1:15 p.m., the period of its major block of Negro programming, outrates all its competitors. In the 29 out of the 30 quarter-hours for the period, the Pulse report showed that WLIB outrated WNJR throughout the period, WOV from 6 to 9:15 a.m., and WWRL, from 10:30 a.m. to 1:15 p.m., when the latter two stations also have their block of Negro programming. The study, the latest taken by Pulse of Negro listening habits in New York, was taken in November, '56. It also shows an 8.7 WLIB rating for the 9:30 a.m. period, claimed to be the highest rating ever attained among Negro listeners.

The WLIB marketing survey, employing recognized independent and government figures, presents the local Negro market as a "city within a city" with more population than the entire population of such leading cities as Baltimore, Cleveland, St. Louis and Pittsburgh.

In terms of spending, the report stated that in the New York area, Negroes spend $334,000,000 yearly for food alone, ranking 13th when compared with the food expenditures of the entire populations of the 206 standard metropolitan areas. The percentage of Negro homes using various food and drug products in more than 60 classifications also is given in the WLIB report.

Drawing from '56 report of the

(Continued on page 38)

Closed-TV Entrepreneurs to Hypo 'Productions'; Daniels' TNT Pact

Having made considerable advances in the technical aspects of closed-circuit television, the closed-tv entrepreneurs are turning their attention to the programming phases of the medium. They are convinced that business meetings, for which the medium is primarily employed, require showmanship to eliminate the dull and static atmosphere usually associated with business conferences. In addition, the necessity for programming on a big screen has convinced the closed-tv outfits that staging techniques, separate and apart from regular home television, are essential to convey a firm's message dramatically to dealers, distributors or salesmen.

To carry out the aim, Theatre Network Television and its associated company, TNT Tele-Sessions, has awarded a longterm contract, extending to 1959, to Marc Daniels, Hollywood, television and Broadway producer-director. Daniels has been associated with TNT for the past two years and has pioneered the development of programming for big-screen closed-circuit events. As a result of his new pact, Daniels will devote himself more fully to the requirements of production and direction of shows for closed-circuit business meetings.

According to Daniels, the purpose of a business programming is not merely to entertain. The entertainment portion, he stresses,

(Continued on page 38)

TV-Radio Production Centres

IN NEW YORK CITY . . .

Actor **Robert Culp** since the demise of "Clearing in the Woods" on Broadway has been kept busy on tv, with leads since February on "Kraft Theatre," "Matinee Theatre," "Alfred Hitchcock Presents," "Zane Grey Theatre" . . . WOR-TV's schedule of telecasting 103 games of the Brooklyn Dodgers began Saturday (13), with an exhibition game with the New York Yankees at Ebbets Field. Announcers for the '57 season will be **Vince Scully, Al Helfer** and **Jerry Doggett** . . . Actor **Jimmy Yoham** is writing new sight gag skits for the Ringling Circus clown **Chuck Brown** and his cohorts for next season . . . **Herman Dinkin** has obtained a running role on "Right to Happiness," CBS Radio afternooner . . . **Sue Ellen Baker** was only femme on the "Alcoa Hour" play Sunday (14) . . . **Gerald Beadle,** who succeeded **Sir George Barnes** last year as director of the BBC Television Service, is due to arrive in the U.S. on May 13. It is expected that he will stay about six weeks . . . Broadcasting Foundation of America presented a special citation of merit on Friday (12) to the Westinghouse Broadcasting Co. in recognition of its sponsoring the industry-wide Boston Conference on Local Public Service Programming . . . **Maurice Alevy** has adapted for tv the musical spec "Fit for A King," based on the Hans Christian Anderson story, "The Emperor's Clothes." Music is by **Irwin Andrews,** lyrics by **Edward H. Handman.** The original book was written by **Harold Messing** . . . **Hy Gardner** interviews **Jackie Robinson** on the "Tonight" show tomorrow (18) on chances of the Brooklyn Dodgers recapturing the National League pennant . . . **Doreen Lang** in **Horton Foote's** "Traveling Lady" on "Studio One next week (22) with **Robert Mulligan** directing . . . Canadian actor **George Sperkados,** recenlty arrived from London, makes U.S. videbut next week in "The Vigil" on "Robt. Montgomery Presents."

Garry Moore will vacation the week May 20 from his CBS-TV daytime chores, with **Durward Kirby** handling as sub and comedian **Dick Van Dyke** assisting . . . **Morris Sher** is new WMGM biz manager, replacing **Frank Roehrenbeck,** who became a consultant a few weeks ago . . . **John Henry Faulk** to guest at the annual fund raising luncheon of Ross-Sirovich Relief Society April 29 . . . **Martha Wright** back at WCBS on her two-a-day kick, nine days after becoming a mater . . . When **Ron Cochran** respites from WCBS-TV next week, he'll have four replacements: **Douglas Edwards** takes over "Late News" weeknights and **Stuart Novins** on Saturday; **Ned Calmer** will do "Seven O'Clock Report" and **"Bill Leonard"** Cochran's "Right Now" Saturday . . . **Dorothy Kirsten** into Jack Benny show Sunday (21) . . . **Al Beckman,** veep in charge of station relations, replaces network boss **Ollie Treyz** as ABC-TV's representatives to the NARTB video board . . . **Edward O'Berst** is new director of research for CBS Radio Spot Sales, succeeding **Richard Hess,** recently made assistant to the CBS Radio veep in charge of station administration . . . **Joan Lorring** and **Elspeth Eric** co-starring on "FBI in Peace and War" Sunday (21) . . . **Arlene Blackburn** is also on CBS Radio—into cast of "Backstage Wife" . . . **Dr. Sidney Roslow,** chieftain of Pulse ratings, spoke yesterday (Tues.) in Honolulu before the Hawaiian Broadcasters Assn. re a "Single Yardstick for Broadcast and Print Media," and on April 22 he chats before the National Assn. of Educational Broadcasters (at the U. of Illinois) on the "Role of the Audience in Radio and Television."

Former WNYC'er **Shelley Dobbins** into WRCA Radio as director . . . **Hal March** and wife **Candy** back from San Antonio after two-day personal appearance for Revlon . . . **Kitty Carlisle** will supply fashion commentary for WABD's two-hour Easter Sunday telecast from the Starlight Roof of the Waldorf; **Juliette Greco** and the **Chanteurs de Paris,** currently billed at the hostelery's Empire Room, will appear . . . **Bill Hayes** into NBC-TV "Home" stanza for a week, beginning Monday (29) . . . **Helen Hayes** guested on CBS-TV's "U.N. In Action" Sunday (14) last . . . **Joe Franklin** receiving citation from March of Dimes for support in 1957 drive . . . **Gregg Garison** will direct and **Andre Baruch** announce the **Kate Smith** one-shot over ABC on April 28 . . . **Gerard Roche,** ABC-TV salesman, to marry Saturday (27) to teacher Marie Terotta and then off to Bermuda honeymoon . . . **George Hicks** speaking before Saginaw, Mich., Chamber of Commerce Thursday (25) . . . **Walter Cronkite,** CBS-TV newsgabber, named "Ladies Man of Year" in Columbus, O., by ad club . . . Songstress **Patti Page** to debut dramatically on "U.S. Steel Hour" on CBS-TV in June.

Steve McCormick, vet radio-tv newsman, has joined Mutual's corp of newscasters and commentators, taking over the weeknight 10 to 10:05 p.m. news digest . . . Hollywood actress **Maria Palmer** east to play Mary Magdalen, the part she played in the Broadway production in '47, in "The Vigil," on the Robert Montgomery show . . . Singer **Bill Hayes** will be the guest vocalist on the NBC-TV "Home" show the week of April 29 . . . **Teresa Brewer** has been assigned the Fay Templeton role in NBC-TV's "Mr. Broadway" special on May 11 . . . **Ronald Dawson** has just inked a deal to do three plays at Ann Arbor, Mich., "Witness for the Prosecution," "The Sleeping Prince," and "Anatol," the first one opening May 20 . . . Actress **Lisa Howard** returned from Havana at the weekend, having completed an assignment in a "Captain David Grief" episode for Guild Films. She returns immediately to her regular CBS daytime drama "Edge of Night" . . . **Bob Cooke,** New York Herald Tribune sports editor, was **Happy Felton's** guest on the initial program in the "Press Box" series on WOR-TV yesterday (16), opening day of the 1957 baseball season . . . **Buster Keaton** visits Joe Franklin on WABC-TV's "Memory Lane" Tuesday (22) . . . **Lee Peixman** signed **Tomi Romer,** comedienne on the Phil Silvers show, for Leru Jewelry telecommercial . . . **Betty Ann Grove** booked with "Circus Time" to end of season.

IN HOLLYWOOD . . .

CBS gave **Jack Beck,** director of news broadcasts, six-month leave so he can travel Europe with his family. His top aide, **Barney Miller,** fills in . . . Coast segment of "Tonight" underwent another production change, with **Bill Kayden** heading up the operation and **Herb Braverman** continuing as producer. **Helen Winston** bowed out as associate producer . . . **Art Linkletter's** "House Party" goes to six days a week next season. Added is a Sunday stanza at 1:30 p.m. . . . **Jimmy Wallington** may pull stakes and base in N.Y. . . . **Al McCleary,** executive producer of NBC-TV's daytime color strip, "Matinee Theatre," passed the word around that the show is safe through June of '58 . . . All those cute things the kids say on Linkletter's show are being put between the covers of a book titled "Kids Say the Darndest Things" . . . **Eddie Sherman,** their manager, insists there's no breakup between **Lou Costello** and **Bud Abbott** and he's now prowling a property for a picture. They have an agreement to take solo jobs whenever so committed . . . **Charles Colingwood,** CBS newscaster, around for a few days and then off to Mexico City . . . **Bert Lown,** station relations manager for CBS-TV western division, celebrates his 25th anniversary in Hawaii . . . April 29 broadcast marks the 25th milestone for **Carlton Morse's** "One Man's Family."

IN CHICAGO . . .

Ward Quaal, veepee and general manager of WGN Inc., elected to the board of directors of the Assn. for Professional Broadcasting Education . . . **Jerry Dunphy,** formerly news director at WXIX, Milwaukee, joined the WBBM-TV announcing staff . . . Pulse owner **Dr. Sydney Roslow** to address the fourth annual seminar of the National Assn. of

(Continued on page 40)

'FAT CATS' MAKE LEAN NEWS

Peabody Award Winners

CBS was top heavy winner as the Peabodys were handed out yesterday (Tues.). CBS-TV got five George Foster Peabody Awards while NBC-TV came off winner of one-and-a-half prizes, given by the U. of Georgia. Inronic twist, insofar as NBC is concerned, is that the one full award it can claim for itself came on the strength of a Sunday afternoon public affairs show it has long considered axing from its lineup. ABC Radio and ABC-TV each won the award for newscasting in their respective fields.

CBS won with Ed Sullivan for "television entertainment"; with "You Are There" for "television education"; with "World in Crisis" for "television public service"; with "The Secret Life of Danny Kaye" for "television promotion of international understanding"; with Rod Serling (via "Requiem for a Heavyweight") for "television writing." NBC won the award for "tv youth and/or children's programs" on the strength of Ted Granik's "Youth Wants to Know," which is now seen on a skip-week basis, though it's future at the network is said to be none too steady. ABC-TV's John Daly and "associates" won the tv news medal and ABC Radio won the same award via Edward P. Morgan's news show. NBC had to share Bob & Ray with Mutual, who won "best radio entertainment," since the comedians appear on both radio networks.

WNYC, New York City-owned radio outlet, won two Peabody prizes: for "radio education," via "Books in Profile," and for radio juvenelia by means of "Little Orchestra Society Children's Concerts." Only other station award was to WOW, Omaha, for "radio-tv local-regional public service," via a show called "Regimented Raindrops." Special awards were given Jack Gould, N. Y. Times critic, and United Nations Radio and Television department, Gould for his "outstanding contribution" to the industry and the UN for "promotion of international understanding."

McConnaughey Hints Toll-TV May Be Tossed Into Lap of Congress

Chicago, April 16.

That any formal Federal Communications Commission approval of subscription-tv is still a long way off was strongly indicated by FCC members during the annual NARTB panel session here last week at which the commissioners aired their thinking on various and sundry industry problems.

FCC chairman George C. McConnaughey hinted that Congress may have to get into the toll-tv act "to give us some definitive guideposts." Should the commission dump the problem into Congress' lap, such a move would undoubtedly prolong the pro and con debate, what with the possibility of lengthy legislative hearings.

Congress may be called in, because as McConnaughey put it, there is a question in his mind as to just how to define pay-tv "While it is not quite a common carrier, it does have many attributes of a public utility," chairman asserted.

McConnaughey said, however, it's his feeling that the toll systems should be given a trial and revealed the commission will hold a meeting on the matter in next couple of weeks. He stated he has not made up his mind finally and that he's having a "great deal of personal trouble with the problems involved."

Commissioner Robert Lee, long

(Continued on page 38)

Kaiser-Armstrong Given 9:30 Heave

NBC-TV has a pretty certain order from R. J. Reynolds for that Tuesday, 9:30 to 10 p.m., slot next season. Cig house wants to move "Bob Cummings Show," now on CBS-TV Thursdays at 8, into the NBC anchorage. Reynolds will re-

Meantime, NBC is stalemated in trying to convince the current sponsors at the hour, Kaiser Aluminum and Armstrong Cork, to take 10 to 11 Tuesday, instead of the present 9:30 to 10:30 time for their alternate-week dramatics. Since it was reported by Young & Rubicam and BBD&O, agencies for Kaiser and Armstrong, respectively, that the chances of moving to the new time period on NBC were slight, ABC-TV has offered the two bankrollers 8 to 9 p.m., Thursdays.

Kaiser and Armstrong have until early next week to make up their minds over NBC's offer. If the two don't renew there, it's believed possible that Robert Montgomery's show, now from 9:30 to 10:30 on Mondays over NBC, will take the Tuesday 10 to 11 period.

Sheaffer's 'Lucy' Reruns

Sheaffer is contracting for seven alternate weeks of the "I Love Lucy" reruns on CBS-TV starting next fall until Xmas.

Previously, the network sold 20 alternate weeks to Gold Seal. Added to the new Sheaffer biz, there are only 13 half-hours unsold for next season. Sheaffer was signed through Russel M. Seeds agency.

Radio-TV Orgs In Counter-Swipes At NARTB Meet

Chicago, April 16.

The broadcasting industry's increasingly split personality widening the competitive breach between its radio and television sectors was never more apparent than during the individual pitches put on last week at the NARTB confab by Radio Advertising Bureau and Television Bureau of Advertising.

Both sales promotion and development outfits took lusty swipes at one another, either directly or by inference, as they touted the virtues of their respective media. Of course, they also bumrapped newspapers, magazines and other competition in singing the praises of their particular selling tool. Yet such is the ownership structure of broadcasting with most of the operations in both AM and tv, that many a broadcaster is kicking in to both RAB and TvB which draw their funds from the two branches of the industry. Then, too, there's the added "which hat are we wearing" dilemma of the newspaper-

(Continued on page 36)

Farrell Davissons In Chi Exit to Freelance; Brown Rejoins 'Variety'

Chicago, April 16.

Farrell Davisson *(Dave)*, tv-radio and legit reporter in the Chi VARIETY office for the past seven years, checks out May 3. He and his wife, Jean, fashion editor of the Chicago Sun-Times, will move to their home in Maine, where both will do freelance writing.

Les Brown rejoins the VARIETY staff here next Monday (22) as Davisson's replacement. Brown formerly was a staffer covering films, music and vaude.

WEALTH STATUS DULLS CHI MEET

If last week's convention of the National Assn. of Radio-TV Broadcasters hit a new low in dullness and in failing to excite the broadcasting delegations into any degree of enthusiasm—and it was almost unanimously agreed that this was the most issue-less meeting on record—it can be blamed primarily on the "fat cat" status of the individual broadcasters.

Their very behavior and demeanor throughout the four days of the Chi meet suggested the era of affluence. If one and all weren't exactly rolling in wealth—and that goes for the radio boys as well as the tv fraternity—it was a reasonable enough facsimile to inspire the smugness and contentment that coated the corridors and meeting rooms at the Conrad Hilton Hotel.

The eventuality of subscription-tv, a reshuffling of the spectrum, or any other FCC mandate were of too remote a character to disturb their equanimity. Suggestive of the whole present economy of the broadcasting industry, they had one immediate concern: "Will we make as much money this year as we did last year?"—and since all signs and portents point to a big resounding "yes," all other less pressing problems disappeared in the vapors of rich Havana blends.

Again indicative of both the character and pattern of tv-radio as big business enterprise, this was the convention which saw the station owners attend with an agenda in one hand and the latest stock quotations in the other. For if any single ominous overtone could be attached to last week's assemblage, it was spelled out in the "investment ownership" status of broadcasting stations today.

The continuing round-robin of station transfer activity—all within a few days and aggregating sales in excess of $30,000,000—perhaps best reflects this "investment ownership" auro that's gripped the industry at a time when the unloading or buying of stations is being dictated by stock market quotations.

The whole idea of "rendering in the public interest" has become secondary to realizing a capital gains profit or trafficking in stations to bolster a bankroll rather than community or individual prestige. If there are some who are apprehensive of the whole present economy of the broadcasting medium and the "fat cat" attitude of the station owner, it stems from a realization that sooner or later it must inevitably invite the kind of Congressional sifting that will make the Cellers and the Barrows seem like pikers.

Harold See Inspires TV's First Automated Station for Frisco

Chicago, April 16.

The age of fullscale television automation is closer than most delegates to last week's National Assn. of Radio & Television Broadcasters convention realize. That's because most of them didn't get to see the amazing new device scheduled for installation soon at KRON-TV in San Francisco which will make it the first fully automated station in the world.

The automation setup, developed by KRON-TV in the past several months, does everything from automatic billing of clients to turning on projectors and lights and handling the audio and video switching automatically for a full 24-hour span or more. Set off in a small and relatively secluded suite at the Conrad Hilton Hotel, off the equipment exhibit hall, the new setup was seen by relatively few NARTB delegates—only those who had been invited, or heard about it or had stumbled across it by chance.

Reason for the lack of fanfare is that the inventors have no inten-

(Continued on page 36)

FCC to B'casters at Chi Meet: 'Don't Be Afraid to Editorialize'

By FARRELL DAVISSON

Chicago, April 16.

Radio and television stations were urged to exercise their rights to take editorial stands on public issues by members of the Federal Communications Commission at the NARTB convention here last week.

The annual FCC q&a session, one of the highlights of the conclave, covered a broad range of subjects with all members of the commission excepting John Doerfer, who was absent due to a recent operation, freely ventilating their views.

Chairman George C. McConnaughey pointed out it's his view that a station actually has a "responsibility" to editorialize. He also said that Section 315 of the basic FCC statute edicting "equal time for political candidates on radio-tv does not apply to a station's discussion of issues that do not involve a public vote. Thus a station is not bound by law to give "equal time" to the opposite side of the question.

However, Commissioners Robert Bartley and Rosel Hyde stressed the need for "fairness" in dealing with controversial matters. Reminding the broadcasters that the FCC itself has set up a "fairness" stipulation, Hyde asserted "you do not want to take advantage of your position as a licensee to exclude the other side."

Another issue that produced several questions from the floor was the newly invented "cooperation" between the FCC and the Federal Trade Commission. Latter agency is turning over to the FCC its monitoring reports of radio-tv stations from its recent drive to police fraudulent advertising claims, FCC, in turn, is sending the FTC information to the stations involved, but no "threat or sanction" is implied at this stage. However, as pointed out by Commissioner Robert Lee, the Commission would look askance at any station that ignores a final ruling by the FTC that finds a particular ad claim to be false or fraudulent.

Not too much light was cast on undoubtedly the most vexing and complex problem facing the Com-

(Continued on page 36)

Oops, Wrong Name

Ed Sullivan, at considerable expense, planned two Sabbaths ago to cut out of his CBS-TV show twice to make golf pick-ups. First spot was to feature Byron Nelson and Ken Venturi and came off okay as Venturi told of traveling from one tourney to another in his new Lincoln.

The second spot didn't come off. Sullivan agreed to give the Masters golf tourney winner a new Lincoln on the show. Turned out the winner's name was Ford (Doug).

Mutual Affils Enthused Over Do-or-Die Plan

Chicago, April 16.

Paradoxical nature of the radio business today is reflected in the attitude of many Mutual affiliates toward the "do-or-die" plan of the network to feed commercial news and sports only as, its network schedule, with a sustaining musical fill in between for which the web's don't have to clear. While most of the affiliates recognize that the plan is perhaps Mutual's last bid for survival, they are nonetheless enthusiastic about it.

The enthusiasm stems from today's "what-the-hell-do-we-care" attitude toward network affiliation. In most cases, the stations regard it as burdensome, and only regard the national news & sports coverage as a "unique service" which they can use to advantage over their competitors. This was the attitude behind the unanimous endorsement of the plan by the Mutual Affiliates Advisory Committee (MAAC), which initiated the idea a year ago, and about 85% approval by the affils themselves.

Attitude is summed up by Cecil Heftel, of KLO, Odgen and KLIX, Twin Falls, the intermountain rep on the MAAC committee. "The only affiliation that really means anything today," Heftel stated, "is CBS. Otherwise, network service is a burden. Look at any of your top markets, and the leading station is either a CBS affiliate or a strong local independent. If we are to survive, we've got to program locally to compete. At the same time, if we can have the unique virtue of a national news and sports service which we or our competition couldn't possibly duplicate, we've got an added asset."

NARTB Names New Slate; Fetzer Chosen To Head TV Board

Chicago, April 16.

John E. Fetzer, president of WKZO-TV, Kalamazoo, was named new chairman of the NARTB Television Board at the close of the convention here last week. He succeeds Campbell Arnoux, president of WTAR-TV, Norfolk, who bowed out after serving his full term of eligibility.

W. D. (Dub) Rogers, president of KDUB-TV, Lubbock, replaces Ken Carter, general manager of WAAM-TV, Baltimore, as vice chairman.

Four new board members were elected by the tv membership. They are: J. J. Bernard, yeepee and general manager, WGR-TV, Buffalo; Henry Clay, exec veepee, KTHV, Little Rock; C. Wrede Petersmeyer, president, KOTV, Tulsa, and Willard Walbridge, KTRK-TV, Houston.

RCA Buys Half Of Mary's 'Annie'

NBC-TV has been picking up some fat commitments over the past few days on the multiple Irving Berlin exposure blueprinted for next season.

Berlin's "Annie Get Your Gun" with Mary Martin in the lead has been half-sold to RCA. Negotiations are now under way for sale of the remaining half. "Annie" will get an October showcasing.

The "Irving Berlin Story" bio special is all wrapped up, sponsorwise, with General Motors picking up the tab. This, too, will be an October presentation.

British TV Moves (In Summer) Where U. S. Fears to Tread

London, April 16.

ABC-TV, weekend commercial tv programmers for the Midlands and the North, have announced that they will try out several new programs and ideas during the 13 weeks of their summer schedule. Chief innovation will be the use of more live programs.

Title of one of these shows is "Hour of Mystery," a late night series of plays. To accommodate the schedule, Saturday transmissions will run straight through from 4:30 p.m. to midnight, and will include a liberal proportion of outside broadcasts of sporting events.

Ziv's 13 Spanish-Dubbed Series For Latino Market; Pact Top Clients

Ziv International enters its fourth year of Latin-American operations this spring with a total of 13 Spanish-dubbed series, the latest geared for the Latin-American market being Ziv's "New Adventures of Martin Kane."

In the past month alone, Ziv has inked such advertisers as Procter & Gamble, Pet Milk, Goodyear Tire and National Biscuit for south-of-the-border campaigns. P&G, bellwether of U. S. advertisers, is Ziv's best customer for telefilms in Central and South America, having signed for Ziv shows at the rate of nearly one a month since the organization of Ziv International. Latest pacting with P&G, the 13th Ziv show bought in 16 months, is for "Dr. Christian" for Mexico City to start this spring. P&G also has been the leader in purchasing Ziv telefilms as "daytime strips" in Mexico and Venezuela.

Another long-term Ziv sponsor for Spanish-dubbed films is Pet Milk, which has renewed "Cisco Kid" for San Juan and Mayaguey, Puerto Rico, for a fourth year. Local sponsors feature stongly, too, in the Spanish-speaking tv markets, although nearly half of the Latin American sales are made to broadcasters, who resell the shows in the same pattern as in the U. S.

In the station sale field, recent pacts include a 10-series package sold by Ralph Franklin, Ziv's Latin American sales manager, to Television De Nicaragua, marking the first American telefilms to be purchased by the new tv outlet in that Central American country. At the same time, Radio-Belgrano, Buenos Aires, Argentina, signed for 10 Ziv shows, with the majority being second-year renewals on such shows as "Highway Patrol," "I Led Three Lives," "Mr. District Attorney," and "Favorite Story."

Jack London Series

Ottawa, April 16.

Jack London stories will be adapted into 36 half-hour tv-films, shot in Toronto and the Rockies, at a budget of $1,500,000.

Barry Morse, English-born Toronto actor who replaced Franchot Tone in "Hide and Seek," is being tested for the lead in the U.S.-financed series, which may be distributed by CBS.

SG's Green Light For 26 'Ivanhoe' Tinters in Britain

Exhibiting an unusual confidence in a costly project, Screen Gems has given the go-ahead signal for the immediate production of 26 episodes of "Ivanhoe," all to be made in England, in color.

The decision was made on the basis of a pilot screened in N.Y. at the recent meeting of SG execs. Green light was given without a national sale in house, feeling being that if no national sale is garnered, big regionals via the syndication route represents an alternative, although the national sale is expected. Previous estimates of the cost of the pilot, most always higher than the costs of subsequent episodes, was in the $60,000 area. Some bad luck in shooting schedules abroad helped to up costs.

Ralph Cohn, v.p. and general manager, leaves for London shortly to arrange facilities for filming the series.

On another show, "Adventures of Rin Tin Tin," sponsor National Biscuit, via Kenyon & Eckhardt, renewed for another two years. John Mitchell, sales v.p., repped SG in deal. Now on ABC-TV Friday nights at 7:30 p.m., National Biscuit has had show since its debut in October, '54. Same cast will be continued for next two years. Some episodes, however, are slated to be filmed by producer Herbert Leonard in Canada in the Alberta or Laurentian regions.

KTTV Eats 'Em Up

Hollywood, April 16.

In an effort to retain dominant position in the local syndicated film field, KTTV has bought three new half-hour series, two from Ziv stable and one from California National, NBC-TV filming arm.

From Cal National, the Times-Metro station is buying "Silent Service," and from Ziv, "Martin Kane" and "Harbor Patrol" series. Programs are slated for prime time slots.

SG Ups Wechsler

Hollywood, April 16.

Robert Wechsler, Screen Gems assistant producer, has been upped to co-producer status on new Briskin Productions-SG "Johnny Nighthawk" series.

Also assigned to the series, which stars Scott Brady, are producers Lou Breslow and Joseph Hoffman.

NTA's $2,340,000 20th Installment

National Telefilm Associates plans to pay $2,340,000 to 20th-Fox and utilize $3,500,000 to retire certain existing indebtedness and to purchase participations in film exhibition receipts from the proceeds of its proposed offering of $7,500,000 of convertible subordinated debentures, due May 1, 1957.

NTA made its plans known in a registration statement filed with the Securities and Exchange Commission, covering the proposed offering of debentures. The balance of the proceeds will be added to the firm's general funds to provide additional working capital. The contemplated $2,340,000 payment to 20th-Fox was stated to be the final installment due on a group of films acquired from the motion picture company.

The interest rate, offering price and conversion features are to be announced at a later date. Bache & Co. will head the underwriting group. NTA has previously financed through short term loans and the new debentures will represent its first issue of long term debt. In connection with the planned debenture offering, a special stockholders meeting was held April 4, when stockholders approved an increase in the authorized common stock from 1,000,000 shares to 2,000,000 and the conferring of conversion rights on any debentures or notes that may be issued.

David Dortort to Helm John Payne Vidpixers

Hollywood, April 16.

David Dortort has been named producer of John Payne's new vidpix series, "The Six Shooter," which has been sold to NBC-TV for next season.

Dortort will function as producer for Window-Glen Productions, which consists of Payne's Winslow Productions and Glen Productions, a subsid of MCA. Company will produce 39 half-hour telefilms, and deal also calls for 13 reruns to be aired.

Payne is prexy of Window-Glen and will be exec producer on the series, which will be filmed at Republic, utilizing facilities of Revue Productions.

Mathews' G-K Slot

Hollywood, April 16.

David Mathews has been named general manager of Gross-Krasne Inc., telefilm film.

Previously, he has been a producer-writer at U-I and Columbia, and exec producer on Mark Stevens' "Big Town" teleseries.

Inside Stuff—TV Films

Attacking the Independent Television Authority for using too many American telefilms and tv ideas, a leading writer of the London Evening Standard says there is no excuse which can rule out the fact that there are English writers, directors and actors who can more than cope with the demand for material. The writer adds that the most vulnerable and impressionable part of the British tv audience suffers most from the use of import programs. Children's hour is, he claims, rapidly becoming all American, and the programs read like an anthology of old Hollywood thrillers.

The story closes: "The United States puts its views in a famous program: The Voice of America. There is no need for Sir Robert Fraser (director-general of the ITA) to double this role."

A converted garage-theatrical warehouse opens today (Wed.) as the new production center of MPO Television Films Inc., maker of commercials. The studios, where limited production has been going on during the past month, is located in the area of the new Lincoln Square project, but the filmer took a 20-year lease on the building after assurances from the city that a two-block island in which it is located will not be torn down.

MPO has a complete sound recording system, facilities for color lensing and magnetic video tape. There are three sound stages in the new operation, headed by Marvin Rothenberg.

Rountree Productions, which owns "Martha Rountree's Press Conference" and has plans to reactivate "Leave It to the Girls," is also blueprinting an unusual telefilm skein.

Seeking Boris Karloff as host Rountree is "going ectoplasmic" and will launch into a detailed examination of the more than 100 allegedly "authentic haunted houses" in the New York and New Jersey area. Rountree is making a tieup with a straight telefilm production house.

PILOT ROLLS ON 'JACQUES & JILL'

Hollywood, April 16.

Pilot film on "Jacques and Jill," new half-hour comedy series created by Alex Gottlieb and starring husband-and-wife team Anne Jeffreys and Bob Sterling, went into production at Hal Roach studios. Budget for pilot has been set in the neighborhood of $60,000.

Part of the budget involves $15,000 for four permanent sets, which reproduce smart Madison and Park avenues suites as settings. The Sterlings, starred in the "Topper" tv series, are co-owners of the package with Gottlieb and Roach. Gottlieb also produced Roach's "Oh, Susanna" skein, starring Gale Storm.

'Silent Service' Meets Prod. Cost; 75-City Spread

"Silent Service," distributed by NBC Television Films, has gotten off to a "snorkel start," meeting its production costs in only 24 days since its been on the syndication market, with over 75 cities inked for the skein.

Robert D. Levitt, prez of California National Productions of which NBC Television is a division, who made the production cost recoupement order claim, said that "this, by more than matching the dollar effect of a network sale, completely destroys the myth that the syndication market is a secondary one."

The first three weeks of availability have seen the program sold in 17 of the top 25 markets, including New York, where it is "double exposed" on WRCA-TV and WPIX, Chicago, Los Angeles, Philadelphia, Boston, Baltimore, San Francisco and Kansas City.

WBZ-TV's Big Stick

Boston, April 16.

WBZ-TV has its new 1,349-foot tower in Needham Heights working to extend Channel 4's range some 80 miles from the tower site. The tower was dedicated Sunday (14).

The previous tower in Medford reached only 55 miles out. The new structure makes the Channel 4 picture available to such communities as Northampton, Holyoke, Chicopee, Springfield, Concord, N. H. and Norwich, Conn.

The project had its beginnings on Aug. 31, 1954, when Hurricane Carol toppled WBZ-TV's original tower in Brighton and forced the station to use a temporary transmitter in Medford.

AAP to Split Fee For Air Promotion

The telefilm distributor is coming in for a new kind of revenue, so is the tv station. Associated Artists Productions, distributor of "Popeye," has arranged with cartoon sponsors for fees of two and a half, five and 10% of gross sales in return for on-the-air plugs and point-of-sale merchandising done in the advertiser's behalf.

AAP and the stations carrying "Popeye" which carry a minimum of 14 weekly promotional plugs for the cartoon bankroller will split the feed down the middle, 50-50. It has been explained that the amount of the fee to distributor and station depends on the arrangements AAP has made and will make with individual "Popeye" sponsors. Cartoons are presently aired in 44 tv markets.

WPIX, New York, will start the for-profit promotional plugging for its "Popeye" syonsors on May 1. AAP is now in the process of lining up other stations to enter the 50-50 merchandising - promotion agreement.

AAP merchandising department has been formed under the direction of Paul Kwartin.

TV Film Follow-Ups

Schlitz Playhouse

Stephen Crane's "The Blue Hotel," one of the most bitter from his pen, has been translated with remarkable fidelity to the screen by John McGreevey, in a toprate effort. Of course, over a half-century after his death, some of Crane's story-telling techniques may seem quaint to the modern eye. However, there's no denying the sharpness of his observation nor the overall skill of his pen. The tv industry would do well to keep "The Blue Hotel" in mind, come the annual kudo season.

As the Swede, the terrified tenderfoot in the old west, Vincent Price turns in a magnificent job of acting. Arriving in a tough cowtown, the Swede, afraid of momentary assassination, is persuaded by practical-joking innkeeper Wallace Ford that actually, the town thinks he is a dangerous killer. The joke gets out of hand and now that he feels he's got the town buffaloed, the Swede turns into an irritating bully. This change inevitably leads to his death in the hands of Tris Coffin, a gambler not in on the joke.

John Brahm's direction is exceptionally perceptive and skillful in executive. The excellent cast, headed by Price, responds with a high degree of professionalism. Standouts Chick Chandler, the narrator and the helpless witness of the proceedings, and Ford. Lee Van Cleef, a tough cowhand, and Adam Kennedy, a townsman bested in a fist fight with Price, deliver telling performances. In a lesser part, Coffin also comes across well.

While handing out praise, fine camera work by Ellis Thackery and strikingly accurate period sets by George Patrick rate mention on the technical end. Kove.

Chertok-NBC Deal; 2 Series a Year

Hollywood, April 16.

Jack Chertok has signed two-year deal with NBC-TV under which he'll produce a minimum of two series per year for the network. First on the agenda is "The Reluctant Eye," starring Bobby Van, pilot of which rolls April 23. Other has not yet been selected.

NBC will bankroll the pilots with Chertok having a "substantial" ownership interest. He's also prepping a second pilot on "Publicity Girl," Jan Sterling starrer for ABC-TV.

STEINER EAST ON TELEFILM DICKERS

Hollywood, April 16.

Ira Steiner, Ashley - Steiner agency partner, planed to N.Y. for two weeks of sponsor-agency confabs on various telepix packages and firm reps. Among them is a possible revival of NBC-TV's former "Medic" series. Other properties include Frank Rosenberg-NBC "Pony Express," Sam Gallu-NBC "Blue Angels" and a batch of N.Y. filmed series, including "Slezak and Son."

On May 1, Steiner heads for Paris for meets with Yul Brynner and Anatole Litvak anent "The Journey," Metro-financed feature pic to be lensed abroad, and "Two Different Worlds," to be made for Paramount. Steiner also will attempt to set production of a pair of vidpix series in London and Rome.

Chiropractic Series

Hollywood, April 16.

Filming starts tomorrow (17) at CoBer Studios on a series of 13 quarter-hour telefilms for the National Chiropractice Assn. of Webster City, Iowa, with Del Lord Enterprises lensing.

Lord produces and directs the series, entitled "Highway to Health," with John Grey as associate producer-writer. Project is first to roll at recently-formed CoBer lot, headed by David S. Garber.

Telefilm Chatter

Merle Oberon, Jacques Bergerac topline "General Electric Theatre" Sunday (28) . . . **David Piel** to animate film commercial for Nabisco . . . **Don Morrow** appearing as regular on "Rin Tin Tin" . . . Gabber **Bill Rogers** on "Challenge" and "Question" completed narration on film for U. S. Armed Forces titled "Nike Guards Our Cities" . . . Thesp **Howard Dayton**, after completing pilot on "Men In White," hopped off on brief vacash and returned for two consecutive weekend industrial shows in New Haven . . . **Nat Liebeskind**, general manager of Sterling Television, has left for the Coast . . . **Charles C. (Bud) Barry**, v.p. in charge of Metro TV, due to return this week from Europe.

Robert Young, "Father Knows Best" lead and show's co-producer **Gene Rodney**, arrived in New York yesterday (16). Young will sub on the **Perry Como** Show while east as well as provide material for a Satevepost "Life of A Perfect Pappa" article . . . **Parke Levy**, creator-producer of "December Bride" is due in New York from Coast early next month . . . Ampex Corp. execs will explain video tape recording at the convention of the Society of Motion Picture and Television Engineers, April 29-31, in Washington . . . **Richard Kiley** has been signed to star in "Indemnity," telefilm series to be produced by Dallas Film Industries . . . **Al Naroff** has been appointed west coast manager for Trans-Lux Television Corp., which recently opened an office in Los Angeles.

Marc Frederic, formerly topper of Tee Vee Co., has been named v.p.-general manager of Screen craft Enterprises Inc. by prexy **Arthur A. Jacobs**. Screencraft is telepix-theatrical pix production firm.

. . . **John Hart**, who plays Hawkeye, in Television Programs of America's "Hawkeye, and the Last of the Mohigans," kicked off a four-to-six-week p.a. tour yesterday in Roanoke, Va. In his tour, Hart will hit Florida, the midwest and the Coast, where he will be joined by **Lon Chaney**, also featured in the skein. Coast p.a.'s will be tied to regional sponsor Lagendorf Bread.

METRO-TV'S $50,000,000 GLEAM

Ziv's European Airlift

London, April 16.

Ziv has inaugurated a European airlift for the production of a telefilm series, "New Adventures of Martin Kane." William Gargan, starred in the series, other cast members and unit crews, plus their equipment, are being flown to location points in Europe, and then back to London, where interiors will be lensed at the ABPC Studios at Elstree.

The first airlift operation took the unit to Munich, with other location shooting slated elsewhere in Europe for different episodes. Ziv laid the groundwork for the "Martin Kane" operation with its "West Point" production, which utilized an airlift between Hollywood and the east coast West Point Academy.

ABC Won't Let a Horse Talk

So Steve McGowan Yanks 'Snowfire' TV Series From Network Sked

"Snowfire," the pilot optioned by ABC-TV, is now on the market again, claimed as a result of producer Steve McGowan balking on net's proposed changes for the series which according to the producer would have changed the fantasy of the kidadult skein.

Interesting facet of the situation is that ABC Film Syndication, a subsid in the American Broadcasting Paramount Theatres family, is repping McGowan. Pilot and projected skein concerns the relationship of a child and a wild, white horse, the child the only person who nderstands the "talk" of the horse. Net wanted to take out the "understanding talk" facet, among other changes, which would have put the projected skein in the realistic kid-adult groove, undistinguished from others of its type, according to producer.

The "you-can't-have-a-horse-talk-to-a-child" attitude of ABC-TV has forced ABC Film Syndication to peddle pilot elsewhere. Inclusion of "Snowfire" on the ABC Film Syndication pilot roster, leaves ABC Film with four half-hour pilots to peddle now, the others being "26 Men," a western, "Exclusive!" foreign correspondents anthology adventure, and "Forest Ranger," the last one a hangover from last season when it was pitched late.

$1,500,000 Sales On 'Capt. Grief'

A sixth regional advertiser has made it a gross of slightly more than $1,500,000 and 130 video markets for "Captain David Grief" in the five months of the telefilm skein's sale, reports Guild Films. Narrangansett Brewery, the fourth sudsmaker to ink a regional deal for the adventure series, bought Springfield and Boston, Mass., Portland and Bangor, Me., and Burlington, Vt.

Deal, signed this week, adds the New England brewery to Stroh, Pearl and Utica, other regional brewers. Standard Oil of Calif. and D-X Sunray remain the two largest regional buyers for "Grief" to date.

Screen Gems Gets Yen For Field Exploitation

A more concentrated effort in the field exploitation area is underway at Screen Gems, with Phil Cowan, publicity director, slated to make a first of a series of trips to Detroit April 28. The field exploitation accent came in the midst of a cutback in the publicity department, with Dave Gordon exiting to join Budd Brandt's flackery, as well as the axing of another publicity staffer, Elaine Laron.

New setup is geared for decentralized operation, with Cowan, as well as Don Garrett, the remaining staffer in the department, slated to try the planting, tie-ins and hoopla at local level. Once pattern is established, feeling is field exploitation men can be hired as the need arises to follow through.

Gordon, in his new slot with Brandt, will handle exploitation for daytime programming at CBS-TV, one of Brandt's accounts.

'Lassie' & 'Lone Ranger' To Play Pa. Fair Dates

Pittsburgh, April 16.

Two of television's biggest kiddie attractions, "Lassie" and the "Lone Ranger," have been booked to coheadline the show for the annual Allegheny County Fair late this summer. Joe Hiller, local agent, closed the deals last week in New York along with George Kelly, the Fair director.

Several other acts, including the Dancing Waters, will be featured with "Lassie" and "Ranger." Couple of local hillbilly musical combos with tv backgrounds have also been set. They are Slim Bryant and his Wildcats and Abbie Neal and her Ranch Girls.

Feature Outfits Hit Back at TPA, Cal Nat Claims

Attack on overall feature ratings coming from NBC's California National Productions and Television Programs of America was rebutted this week by feature film outfits.

The rebuttal came as latest American Research Bureau reports for the New York market, where all new feature film first-run packages are being aired, showed that in March rating-wise, features outpointed syndicated half-hours. Comparing the top 10 ARB-VARIETY feature and syndicated charts for New York, features range from 19.5 to 9.1, while syndicated shows range from 15.6 to 9.6.

It also is pointed out that the 19's and over for the three of the top features were scored in hours after 10:30 p.m., compared to the better viewing time of 7 to 7:30 p.m. for the syndicated shows.

The less opinioned feature boys do not claim that the New York experience in March is symptomatic of experiences in all markets. But they do say, it underscores the weakness of any broad, general claims made by NBC's telefilm subsid and TPA that syndicated product outdraws features.

The TPA report, the more documented of the two, was based on a continuing study of Pulse-ratings in 51 markets over a three-month period, comparing the highest rated syndicated show in each market, an average of the five top in each category, as well as other factors. It found in favor of syndicated shows.

Feature boys argue that TPA and NBC studies did not take into consideration the factor that in most situations the theatricals are slated in worse time periods than syndicated shows. Metro-TV contends that when its features are slotted against syndicated shows, Metro on the whole beats them five to one. The argument can go round and round, it appears, depending on the viewpoint, with apparent "holes" in the studies to date.

SAY RESISTANCE IS BROKEN DOWN

Metro-TV, with about $35,000,000 grossed to date in seven months of selling of the pre-'48 backlog to stations, appears to have reached a turning point—where a gross of nearly $50,000,000 is forecast for the library during the first year or thereabouts of active selling.

The turning point, from Metro's viewpoint, came as sales resistance —mainly as to prices—eased off, as a rating and sponsor history on the Metro backlog was built. Not that everything's rosy. There's still resistance from many stations on the price level. But features in general are getting better prices today than in the past. There's the headache of the Department of Justice's anti-trust suit. But there's also active negotiations going on, talks which lead Metro execs to make the $50,000,000 forecast.

Right now, the back log is in from 37 to 38 markets, all with the exception of three, complete library over 700 pix deals. The already consummated deals with CBS-TV o&o's, Triangle, Meredith, King Broadcasting stations and indies such as KTTV, Los Angeles, KMGM, Minneapolis, and RKO Teleradio stations in two markets, have taken the Leo the Lion label into many big cities. But there are still plenty of major markets left out of the Metro roster to date, from which some tall coin is expected. These include Washington, Baltimore, Cleveland, Indianapolis, New Orleans, Cincinnati, Dayton, Pittsburgh, San Francisco and Boston. Additionally, there are the medium markets such as Louisville, Nashville, Des Moines and Greensboro.

On some of these markets, Metro currently is holding talks with both Westinghouse Broadcasting and Crosley. Wrapping up both deals for the separate group of four Westinghouse and four Crosley stations would swell Metro's coffers by the millions. Then there's the "additional change" from the less than library deals, the half-libraries, the package of 100's, and the per picture approach (one station is dickering for one lone Metro pix because the locale is the station's hometown). Most stations, though, remain interested in bulk buying. Metro sales execs add these factors together and come up with that sizable $50,000,000 one-year sales figure.

Only about three months back there was a definite lull in Metro features sales activity. Now, besides the Westinghouse, Crosley negotiations, Metro-TV, on the basis of preliminary talks at Chicago's NARTB convention, feels fairly certain of closing 10 deals in medium-sized markets in about 10 weeks. Even if the 12-month sales target date is not realized, all indications point to the realization of the $50,000,000 and then some figure over perhaps a longer period of time.

KHJ-TV to Allocate $30,000 for Exploitation On 'O. Henry Playhouse'

Los Angeles, April 16.

KHJ-TV, which recently ran up a $49,300 tab for the first nine weeks of publicity and exploitation on "Whirlybirds" here, has begun a new $30,000 exploitation campaign leading into "O. Henry Playhouse." Need for this kind of heavy coin is a result of the highly competitive nature of this city's stations for the telefilm audience. A figure of nearly $80,000 to ballyhoo two half-hour stanzas is believed something of a record in local video.

KHJ, with Gross-Krasne (which produced "O. Henry") is filming special promotional spots to build up the Thomas Mitchell-starrer. Station says it is the first to produce film spots to promote film shows. At least $7,000 has been alloted to a newspaper-magazine campaign and considerably more, station reports, has been spent in buying A, B and C spot openings.

Fred Schwartz's DCA Indie Distrib Dickers For Flamingo Takeover

Nipping Nippons

The Japan Trade Center, in buying spots on WCBS-TV's, N. Y., feature filmed "Early Show," stipulated that the show should not run such pictures as "Destination Tokyo," "30 Seconds Over Tokyo," "Across the Pacific" or any other Japanese war films on night the spots are to be seen.

Japan Trade Center, newcomer to spot tv in New York, bought three spots on station's "Early Show" and Vincent Lopez program.

Why-Tamper-With Success Keys GE Roster for '57-58

"General Electric Theatre," riding high in the Top 10 Nielsen list, plans but a few innovations next season—location shooting in Europe for a few episodes and an experimentation with a "cliff-hanger" type of show, that is, presenting one story over the course of two weeks.

Producer Bill Frye, in New York enroute to Europe, said he hopes to do a Charles Boyer starrer in Paris and one featuring Joan Fontaine in London. Other than the foreign location shooting and the "cliff-hanger" project, the format of the show, renewed for the fourth year on CBS-TV, will remain very much in its present groove, headlining top names castwise in a variety of yarns.

Frye acknowledged that the 24 one-half minutes in the 30-minute format he has to tell the story is confining at times. Therefore, the planned experimentation next season with telling a story over the course of two subsequent Sunday nights, similar to the pattern established this season by Alfred Hitchcock in the half-hour format and Reginald Rose in the hour groove.

"GE Theatre," which went all film since the first of the year, is being brought in at about $40,000 to $45,000 per program. Slotted Sundays at 9, Frye said that even before the switchover, the ratings were up on the filmed shows as compared to those "live." Filming allows MCA's Revue Productions, for whom Frye operates, to garner top name talent, especially motion picture personalities, much easier. This year, GE debuted Bette Davis for tv, marking the 19th Academy Award winner to appear in the anthology series. Next year, Frye is pretty sure of getting Fred Astaire and a few other personalities who have yet to make their tv debut. Other names being lined up for a "GE" performance next season include Harry Bellafonte, and Arthur Godfrey, the latter to

(Continued on page 38)

130-MARKET WEB FOR 'DATE WITH ANGELS'

Hollywood, April 16.

Don Fedderson's new Betty White-Bill Williams starring ABC-TV telefilm series, "Date With the Angels," has already been set in 130 markets, Fedderson disclosed over the weekend. Series, sponsored by Plymouth dealers, replaces Ray Anthony show, kicking off May 10. Miss White leaves May 1 on a 15-city tour to promote web teeoff.

Meanwhile, with production on Fedderson's "Millionaire" series winding for '57 season in a couple of weeks, he's purchased nine scripts for possible next season. Writers Jo Pagano, Seelig Lester and Muriel Roy Bolton have been assigned to pen teleplays.

Distributors Corp. of America (DCA), the indie motion picture distribution organization headed by Fred Schwartz, is dickering to buy-out Flamingo Films, as one of DCA's long-range contemplated moves to get into the telefilm field.

Exploratory talks have been held and negotiations probably will be continued when Joe Harris, one of the principal partners in Flamingo, returns from Europe in about two weeks. Plans of Sy Weintraub, another principal Flamingo patrner, is uncertain at this stage, amid reports that he may set up his own distribution organization after a projected sale of his interests to the Harris group. Weintraub figured in recent negotiations to purchase the Universal library, as one of the reps in the projected tv station group deal, which now is co'd. Flamingo was not a party in the talks.

DCA, the major stock interest of which is held by motion picture exhibitors, long has been known to be girding to enter the telefilm end of the biz. It has some features for which it has tv distribution rights and once this block of features passes the theatrical saturation point, they will go to tv. The contemplated features-to-tv block does not contain many pix at this point. It includes "I Am a Camera" and "Long John Silver," to name two titles.

One factor at this point stimulating DCA's go-ahead signal for tv are the 26 episodes in the "Long John Silver" skein. DCA's distribution agreement with CBS Film Sales on "Silver" has expired and DCA must make a decision on whether to farm out the residual distribution rights to another outfit or get into the biz itself. Interestingly, the "Long John Silver" feature proved a boxoffice failure while the skein earned good dough for DCA.

A buy-out of Flamingo, in addition to the telefilm outfit's catalog, would give DCA a working telefilm organization from which to build. Flamingo has one property, "O.S.S." heading for network exposure next season, with Mennon picking up the tab. It recently lost distribution rights on "Wild Bill Hickock" to Screen Gems. Flamingo's current distribution roster includes: "Superman," "Grand Ole Opry," "Beulah," sports and cartoon shows and features.

Lotsa Buyers at NARTB Conclave

Ziv, along with Screen Gems, Metro-TV, and other telefilm and feature film outfits, found buying interest high at the recent Chicago National Assn. of Radio and Television Broadcasters convention.

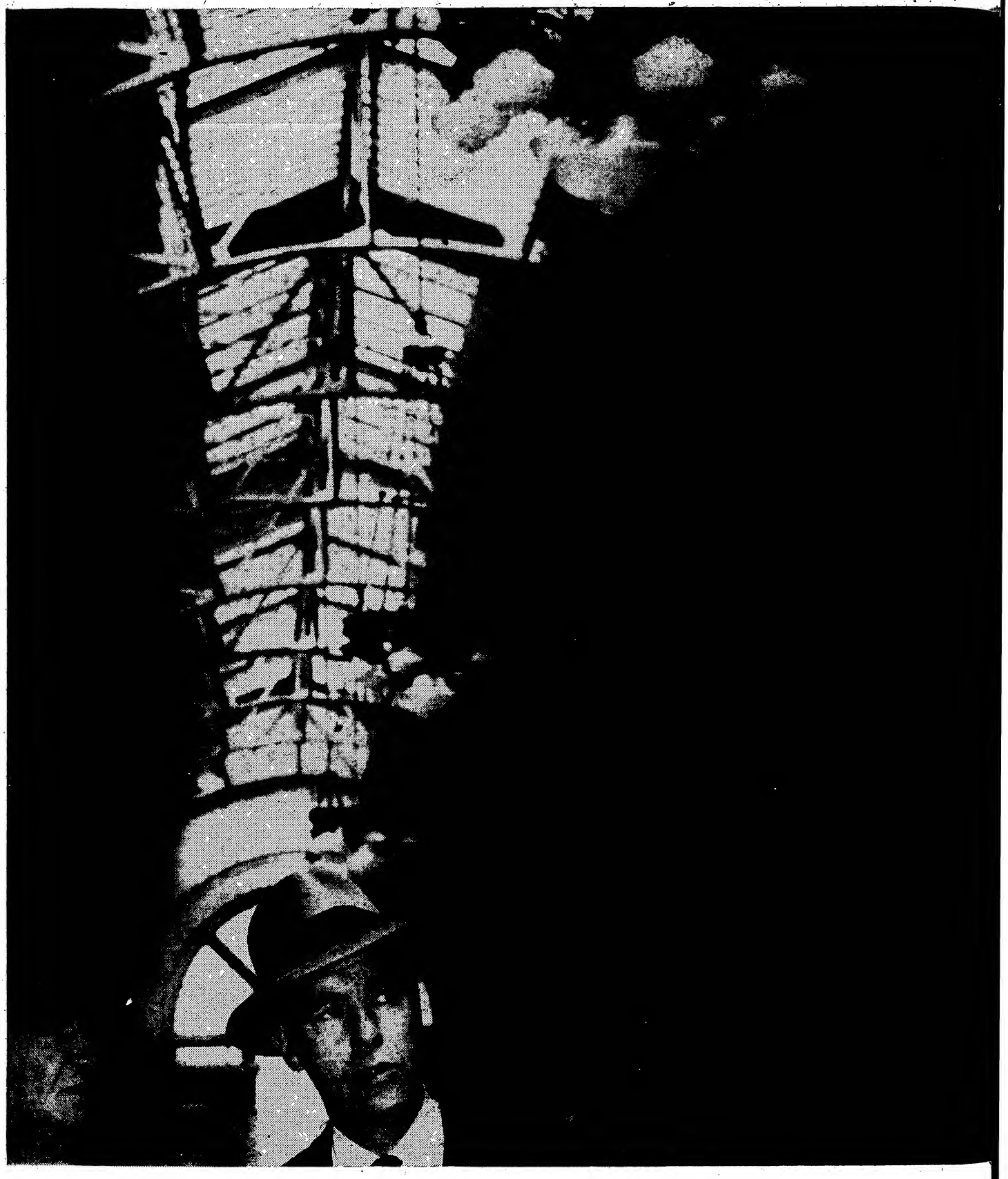
Ziv clicked off 16 station sales on "New Adventures of Martin Kane," putting the new syndicated show now in production in about 80 markets Screen Gems reported a higher volume of sales, both on syndicated and feature product, at the recent convention as compared to previous ones. Metro-TV laid the groundwork there for deals which it hopes to jell in the course of the next few weeks. Metro-TV's groundwork mission in the medium and smaller markets was reflective of the work done there by many other tv film outfits.

New Disney Serial

Hollywood, April 16.

Walt Disney over the weekend disclosed plans for a 15-part telepix serial, starring Mouseketeer moppets Annette Funicello and Darlene Gillespie, for next season's ABC-TV "Mickey Mouse Club" program.

Lillian Hayward, who penned similar "Spin & Marty" series for "Club," has been assigned to the project, as yet untitled.



Source: Latest Pulse, ARB

ARRESTING!

From start to finish, SAN FRANCISCO BEAT has everything it takes to capture attention. A suspense-laden close-up of the San Francisco Police Department in action, it is filmed on-the-spot against the colorful background of one of the world's most fascinating cities. As THE LINE-UP on the CBS Television Network, the series has consistently ranked up in the Top Ten national Trendex listings.

And as CBS Television Film Sales' SAN FRANCISCO BEAT it shapes up just as well or better! Sponsored by such big-time advertisers as Piel Brothers, National Biscuit Company, General Electric, Bristol-Myers, and Sealy Mattress Company, it's copping king-size ratings in Lansing (50.3), Columbus (25.8), Indianapolis (28.5), Grand Rapids-Kalamazoo (31.8).

SAN FRANCISCO BEAT even outpulls THE LINE-UP in such major markets as New Orleans, Omaha and Muncie. Future prospects are great too: 78 half-hours already in the can and two more years of production guaranteed. Authentically produced by expert Desilu, trigger-taut SAN FRANCISCO BEAT is a sure-fire show for advertisers who seek bigger and bigger audiences and solid sales returns. Call for a complete investigation of all the evidence – yours for the asking at...

CBS Television Film Sales, Inc.

"...THE BEST FILM PROGRAMS FOR ALL STATIONS"

New York, Chicago, Los Angeles, Dallas, San Francisco, Boston, Detroit, St. Louis and Atlanta. S. W. Caldwell Ltd., Canada.

VARIETY - ARB City-By-City Syndicated Film Chart

VARIETY'S *weekly chart of city-by-city ratings of syndicated and national spot film covers 40 to 60 cities reported by American Research Bureau on a monthly basis. Cities will be rotated each week, with the 10 top-rated film shows listed in each case, and their competition shown opposite. All ratings are furnished by ARB, based on the latest reports.*

This VARIETY *chart represents a gathering of all pertinent information about film in each market, which can be used by distributors, agencies, stations and clients as an aid in determining the effectiveness of a filmed show in the specific market. Attention should be paid to time—day and time factors, since sets-in-use and audience composition vary according to time slot, i.e., a Saturday afternoon children's show, with a low rating, may have a large share and an audience composed largely of children, with corresponding results for the sponsor aiming at the children's market. Abbreviations and symbols are as follows: (Adv), adventure; (Ch), children's; (Co), comedy; (Dr), drama; (Doc), documentary; (Mus), musical; (Myst), mystery; (Q), quiz; (Sp), sports; (W), western; (Wom), women's. Numbered symbols next to station call letters represent the station's channel; all channels above 13 are UHF. Those ad agencies listed as distributors rep the national sponsor from whom the film is aired.*

TOP 10 PROGRAMS AND TYPE	STATION	DISTRIB.	DAY AND TIME	MARCH RATING	SHARE (%)	SETS IN USE	TOP COMPETING PROGRAM PROGRAM	STA.	RATING
NEW YORK	*Approx. Set Count*—4,525,000				*Stations*—	WCBS (2), WRCA (4), WABD (5), WABC (7), WOR (9), WPIX (11), WATV (13)			
1. Highway Patrol (Adv)	WRCA	Ziv	Mon. 7:00-7:30	15.6	45.1	34.6	7 O'Clock Report	WCBS	6.6
							CBS News—D. Edwards	WCBS	6.2
2. Science Fiction Theatre (Adv)	WRCA	Ziv	Fri. 7:00-7:30	13.1	36.6	35.8	7 O'Clock Report	WCBS	8.5
							CBS News—D. Edwards	WCBS	8.1
2. Abbott & Costello (Co)	WPIX	MCA	Sat. 7:00-7:30	13.1	36.9	35.4	Rosemary Clooney	WRCA	7.0
3. Death Valley Days (W)	WRCA	McCann-Erickson	Wed. 7:00-7:30	12.2	36.2	33.6	7 O'Clock Report	WCBS	9.1
							CBS News—D. Edwards	WCBS	8.3
4. Sheena of the Jungle (Adv)	WPIX	ABC	Sat. 6:30-7:00	11.1	35.5	31.3	Looney Tunes	WABD	7.8
4. Popeye the Sailor (Ch)	WPIX	AAP	Mon.-Fri. 6:00-6:30	11.1	37.5	29.6	Wide Wide World	WRCA	9.8
			Sat. 5:30-6:00				Early Show (M-F)	WCBS	10.1
			Sun. 4:30-5:00				East Side Kids	WABD	4.2
5. Whirlybirds (Adv)	WPIX	CBS	Thurs. 7:30-8:00	10.9	24.5	44.5	Sgt. Preston of the Yukon	WCBS	9.5
6. Buffalo Bill Jr. (W)	WPIX	CBS	Sat. 6:00-6:30	9.7	35.8	27.1	Rin Tin Tin	WABC	5.9
7. Guy Lombardo (Mus)	WRCA	MCA	Thurs. 7:00-7:30	9.6	29.6	32.4	7 O'Clock Report	WCBS	7.9
							CBS News—D. Edwards	WCBS	7.2
7. Looney Tunes (Ch)	WABD	Guild & AAP	Mon.-Sat. 6:30-7:00	9.6	32.3	29.7	Early Show (M-F)	WCBS	10.0
							Sheena of the Jungle	WPIX	11.1
CHICAGO	*Approx. Set Count*—2,900,000				*Stations*—	WBBM (2), WNBQ (5), WBKB (7), WGN (9)			
1. Life of Riley (Co)	WNBQ	NBC	Sat. 6:00-6:30	17.0	52.8	32.2	Gene Autry	WBBM	11.1
1. Don Ameche Presents (Dr)	WGN	TPA	Tues. 9:30-10:00	17.0	28.9	58.9	Do You Trust Your Wife	WBBM	29.5
2. Superman (Adv)	WGN	Flamingo	Fri. 6:00-6:30	15.5	46.4	33.4	Kukla, Fran & Ollie	WBKB	8.2
							News—John Daly	WBKB	7.0
3. Buffalo Bill Jr. (W)	WGN	CBS	Thurs. 6:00-6:30	15.3	45.5	33.6	Kukla, Fran & Ollie	WBKB	9.6
							News—John Daly	WBKB	6.8
							CBS News—D. Edwards	WBBM	6.8
4. Secret Journal (Dr)	WNBQ	MCA	Sat. 10:00-10:30	15.2	25.7	59.2	Best of MGM	WBBM	35.1
5. State Trooper (Adv)	WNBQ	MCA	Wed. 9:30-10:00	14.6	25.3	57.8	20th Century Fox	WBBM	23.1
6. San Francisco Beat (Dr)	WGN	CBS	Tues. 9:00-9:30	13.8	20.4	67.6	$64,000 Question	WBBM	31.7
7. Sheriff of Cochise (W)	WNBQ	NTA	Fri. 7:30-8:00	12.8	24.4	52.5	Crossroads	WBKB	19.6
8. Stu Erwin (Co)	WGN	Official	Mon. 7:30-8:00	12.5	20.2	61.8	Godfrey's Talent Scouts	WBBM	26.0
8. Wild Bill Hickok (W)	WGN	Screen Gems	Tues. 6:00-6:30	12.5	41.1	30.4	Kukla, Fran & Ollie	WBKB	8.4
							News—John Daly	WBKB	7.5
LOS ANGELES	*Approx. Set Count*—2,313,000				*Stations*—	KNXT (2), KRCA (4), KTLA (5), KABC (7), KHJ (9), KTTV (11), KCOP (13)			
1. Life of Riley (Co)	KTTV	NBC	Mon. 8:30-9:00	20.3	30.9	65.6	Godfrey's Talent Scouts	KNXT	12.2
2. Search for Adventure (Adv)	KCOP	Bagnall	Thurs. 7:00-7:30	17.6	28.6	61.6	Popeye the Sailor	KTLA	16.9
							Name That Tune	KNXT	15.4
3. Highway Patrol (Adv)	KTTV	Ziv	Mon. 9:00-9:30	16.5	22.3	74.1	I Love Lucy	KNXT	31.7
4. Popeye the Sailor (Ch)	KTLA	AAP	Mon.-Fri. 7:00-7:30	15.0	23.7	63.2	$64,000 Question	KNXT	37.5
5. State Trooper (Adv)	KHJ	MCA	Mon. 8:00-8:30	12.8	18.5	69.0	Burns & Allen	KNXT	21.1
5. Brave Eagle (W)	KNXT	CBS	Thurs. 6:30-7:00	12.8	33.1	38.8	Range Rider	KCOP	6.0
6. Annie Oakley (W)	KABC	CBS	Thurs. 6:00-6:30	12.6	38.5	32.7	Report; Stout; Sports	KNXT	6.1
							CBS News—D. Edwards	KNXT	6.9
7. San Francisco Beat (Dr)	KTTV	CBS	Sat. 9:30-10:00	12.5	24.1	51.9	Hey Jeannie	KNXT	17.3
7. Science Fiction Theatre (Adv)	KTTV	Ziv	Mon. 8:00-8:30	12.5	18.1	69.0	Burns & Allen	KNXT	21.1
8. Confidential File (Doc)	KTTV	Guild	Sun. 9:30-10:00	12.0	20.6	58.2	Alfred Hitchcock Presents	KNXT	33.2
CLEVELAND	*Approx. Set Count*—1,900,000				*Stations*—	KYW (3), WEWS (5), WJW (8)			
1. Highway Patrol (Adv)	WJW	Ziv	Tues. 10:30-11:00	29.2	66.1	44.2	Hold That Note	KYW	9.5
2. Sheriff of Cochise (W)	KYW	NTA	Sun. 10:30-11:00	25.1	43.2	58.1	What's My Line	WJW	30.8
3. Soldiers of Fortune (Adv)	KYW	MCA	Thurs. 7:00-7:30	23.7	61.1	38.8	Dr. Christian	WJW	8.0
4. Frontier (W)	WJW	NBC	Sat. 10:30-11:00	21.2	36.5	58.1	Your Hit Parade	KYW	33.5
4. Range Rider (W)	WEWS	CBS	Sun. 7:00-7:30	21.2	44.7	47.4	You Asked for It	WJW	15.7
5. Annie Oakley (W)	WJW	CBS	Sat. 6:30-7:00	18.7	60.9	30.7	Gene Autry	WEWS	9.1
6. Science Fiction Theatre (Adv)	KYW	Ziv	Tues. 7:00-7:30	17.5	49.4	35.4	San Francisco Beat	WJW	11.1
7. Death Valley Days (W)	WJW	McCann-Erickson	Sat. 7:00-7:30	17.4	46.0	37.8	City Detective	KYW	12.9
8. Sheena of the Jungle (Adv)	KYW	ABC	Wed. 6:00-6:30	17.2	63.1	27.3	Gene Autry	WEWS	8.2
							News Highlights	WEWS	6.8
9. Mr. District Attorney (Myst)	KYW	Ziv	Mon. 10:30-11:00	15.4	28.9	53.2	Studio One	WJW	21.5
ATLANTA	*Approx. Set Count*—565,000				*Stations*—	WSB (2), WAGA (5), WLW-A (11)			
1. Badge 714 (Myst)	WSB	NBC	Mon. 7:00-7:30	30.4	66.8	45.6	Rosemary Clooney	WLW-A	8.7
2. Superman (Adv)	WSB	Flamingo	Wed. 7:00-7:30	29.4	65.8	44.8	Man Called X	WAGA	9.5
3. Amos 'n' Andy (Co)	WAGA	CBS	Thurs. 7:00-7:30	24.5	49.8	49.2	Lone Ranger	WSB	19.6
4. Highway Patrol (Adv)	WAGA	Ziv	Fri. 7:30-8:00	23.9	49.6	48.3	Rin Tin Tin	WLW-A	18.6
5. Annie Oakley (W)	WLW-A	CBS	Mon. 6:00-6:30	22.1	65.9	33.5	Clubhouse Gang	WSB	10.0
6. Science Fiction Theatre (Adv)	WAGA	Ziv	Tues. 7:00-7:30	20.6	53.4	38.5	Search for Adventure	WSB	10.7
7. State Trooper (Adv)	WAGA	MCA	Fri. 7:00-7:30	19.5	57.7	33.8	Dr. Christian	WSB	11.3
8. City Detective (Myst)	WLW-A	MCA	Wed. 6:30-7:00	18.2	64.5	28.2	News; Weather; World News	WAGA	6.9
							CBS News—D. Edwards	WAGA	8.5
9. Death Valley Days (W)	WLW-A	McCann-Erickson	Thurs. 6:30-7:00	15.2	55.9	27.2	Clubhouse Gang	WSB	8.5
							CBS News—D. Edwards	WAGA	6.2
10. Man Behind the Badge (Myst)	WLW-A	MCA	Fri. 6:30-7:00	14.4	60.0	24.0	Clubhouse; From Washington	WSB	6.2
							CBS News—D. Edwards	WAGA	5.9

X-13
(Face Your Critic)
With Hary Burt, moderator; Patrick Murphy Malin, Willmoore Kendall, Devin Garrity, Godfrey Schmidt
Producer: Hardy Burt
Director: Ralph Giffen
30 Mins.; Thurs., 9:30 p.m.
WOR-TV, N. Y.

In a tieup with Hardy Burt Productions, WOR-TV on Thursday (11) kicked off the first of a series of 13 experimental "live" half-hour telecasts, the programs serving as a possible "showcase" for a series. The first was a panel-forum type show, in a fairly novel setting and conceptionalized quite different from regular shows of this type. Others will deal in drama, contests, exploration of extra-sensory perception, and different themes and formats.

The "Face Your Critic" kickoff made for some lively interchanges, posing the executive secretary of the American Civil Liberties Union, Patrick Malin, against ACLU critics, Godfrey Schmidt, prez of AWARE, Inc., Devin Garrity, prez of Devin Adair Publishing Co.; and Willmoore Kendall, Yale University professor who identified himself on the air with the "political right." But poor camera work, the seeming nervous hosting of Hardy Burt, and the artificiality of the setting and the rules of debate, militated against the show. The setting had Malin on a lower platform sitting behind a desk with his critics behind what appeared to be a circular bench on a raised platform. Cameras had difficulty spanning, going from speaker to speaker at appropriate moments, and taking in the whole view. Taking an apparent leaf from the Mike Wallace show, participants were kept in shadows at show's opening with light focusing in the intro.

The rules of debate gave two minutes each to the critics' charges, with Malin given four minutes to answer, followed by a round of questions and answers between critic and defender, with moderator Burt interposing at times. Despite such formality and the "inquisition-type" setting, the show had its sparking, charged moments, stemming from the nature and subject of the debate.

The heart of the anti-ACLU criticism from the three opponents of the organization was that the ACLU lived under a double standard—upholding the civil liberties of Communists and those accused of communism, atheists, and other minorities, while not doing anything in the area of civil liberties for businessmen and the majority of the people in the U.S. Malin responded eloquently and loquaciously, exploring the other than Communist areas in which the ACLU is and has been engaged, pinning down the notion that civil liberties are meant for the minorities, whether they be anti-Negro haters or Reds, as well as the majority, upholding the rights of employer and attacking undemocratic trade unionism. Before the show was over, Malin engineered a friendlier atmosphere from his "hot seat."

Jay Sheridan served as a production consultant for the Thursday telecast, a job he's slated to take with the remaining 12 programs. Trade-wise, the series bears watching. It gives an indie station an opportunity for "live" programming via the "showcase" concept, as well as a possible series for the producer based on one of the programs. It also takes the experimental path, an avenue not much explored in tv today. But on the basis of the initialer, kinks have to be worked out before the success trail is hit. *Horo.*

THE EMPTY CUP
With Eli Wallach, Leonard Lyons, Bess Myerson, Meyer Levin, Rabbi Maurice N. Eisendrath, others
Writer: Alvin Boretz
30 Mins.; Sun. (14), 5:30 p.m.
ABC-TV, from N.Y.

With several show biz personalities participating, the Union of American Hebrew Congregations, parent body of American Reform Judaism, gave television viewers a glimpse of a simulated Jewish Passover Seder last Sunday (14). The video version, a day before the actual start of the oldest freedom festival, did a satisfactory job of getting across the rites connected with the occasion and the reasons for them.

Participating in the reading of prayers and other Passover formalities were columnist Leonard Lyons, his wife and four sons; tv panelist Bess Myerson and her daughter, author Meyer Levin and a Hungarian refugee family. Rabbi Maurice N. Eisendrath presided at the dining table where the Seder was conducted, while Eli Wallach provided a narrative link. *Jess.*

COUNTRY STYLE
With Jimmy Dean, The Texas Wildcats, The Country Lads, Alec Houston, Jan Crockett, Jo Davis, Mary Klick; guests, George Hamilton IV, Wanda Jackson
Producer: Ed Friendly Jr.
Director: Clark Pangle
45 Mins., Mon.-thru-Fri.; 7 a.m.
Sustaining
CBS-TV, from Washington

CBS has been taking a trimming over the past couple of years in vieing for the early morning audience. The programming casualties have included such contestants as Dick Van Dyke, Walter Cronkite and the Will Rogers Jr. "Good Morning" show. Latter airer, the most recent victim, had a news, weather and interview format plus Rogers' homespun anecdotes and reminiscences.

But apparently none of the aforementioned elements had that magic ability of pulling a sizable share of the "just-out-of-bed" viewers. In casting about for the proper lure, the CBS programming high command reached down deep in its tackle box for some brand new bait. This time the decoy is a melange of country and western music neatly tied together under the overall title of "Country Style."

Kingpin of the session is handsome Jimmy Dean, 27-year-old Texan who has a following in the country music field. He's aided and abetted by a coterie of colleagues, all of whom have a pleasant, bucolic touch. Further viewer interest is provided by a guest policy which had George Hamilton IV and Wanda Jackson on hand for the show caught Friday (12).

Whether this is the right formula remains to be seen. Obviously the early rising hinterland audience will follow "Country Style" avidly. But will the big metropolitan markets follow suit? From this quarter the situation appears to be a matter of education insofar as the city slickers are concerned.

While sophisticated urbanites at first glance may not find this Washington originated layout their cup of tea, it's possible that Dean's homey patter and the winning, wholesome charms of his sister performers in particular will convert 'em in time.

The accent's on Americana in this Connie B. Gay package and the cast has that fresh "new mown hay" quality that reminds one of rolling hills of apple blossoms back on the farm. In this idiom are singers Jan Crockett, Jo Davis, Mary Klick and Wanda Jackson. They make with such tunes as "Boll Weevil," "I've Got The Sun in the Morning" and toss in a hymn here and there.

Among other participants are Alec Houston, who engagingly works his dummy Elmer; The Texas Wildcats, Dean's band, and The Country Lads, two youths who sing and pluck the guitar. On the whole "Country Style" is a drastic experiment, but it may well be the answer to NBC's "Today" and Dave Garroway. *Gilb.*

OUR NATION'S ROOTS
With Ormond J. Drake, Dr. Thomas, P. Robinson, Tom Brophy
Exec. Producer: Clarence Worden
Assoc. Producer: Nazaret Cherkezian
Director: Neal Finn
30 Mins.; Sat., 2 p.m.
WCBS-TV, N.Y.

A chapter in the story of immigration to the U.S.—a seeming never-ending story—was unfolded Saturday afternoon in the initialer to this series, done by the WCBS-TV's public affairs department, in cooperation with New York U. and the Educational Television and Radio Center, Ann Arbor, Mich. The half-hour could have made for more interesting viewing, if it would have been less lecturish, if the tv medium would have been utilized less like a classroom.

Two New York U. profs, Ormond J. Drake and Dr. Thomas P. Robinson, rotated in telling the history of U.S. immigration, stressing the role played by immigration waves in building the U.S. To vivify their talks, the profs used pictorial displays and models, marking some immigration situation, the arrival of boats in port, Castle Garden, etc. Also a "live" scene with actor Tom Brophy playing the role of a rough boarding-house promoter was added for some color.

The profs, as well as the actor, were o.k., but the content of the program appeared to take in more than it could chew, ranging over too wide a variety of topics and statistics. It could have come more alive, too, if there was more relation to the past with the present—the plight and the help offered to Hungarian refugees in the present, for instance. *Horo.*

Foreign TV Reviews

TELERAMA
With Ingrid Bergman, Otto Preminger, Peter Ustinov, Louis Jourdan, Ted Heath and his Orchestra, Michel Legrand et Sa Grand Formation de Jazz, Zizi Jeanmarie, Art Buchwald, Leslie Mitchell, Rino Adipietro, Lucien Mars, Pierre Franck, Andre Pogorsky, Luis Bernardo
Producer-Director: Henry Caldwell
Executive Producer: Lloyd Williams
30 Mins.; Tues., 9 p.m.
Associated-Rediffusion from London

Henry Caldwell, who conceived the idea of "Telerama," had a lot of bad luck when it was shown for the first time over the commercial tv web. A fine grain print was not ready at the time of airing, and the use of a cutting print (the only one available at the time) with its coarse grain and scratches, which was also sometimes out of sync, did not help matters along too well. Nevertheless, Caldwell's idea is a good one with sound commercial possibilities. (Romney Wheeler of NBC will be taking a finished print of the program with him to New York later this month). The "Telerama" process employs two camera units both shooting at the same time in different places, linked up by phone. The first screening was a hookup between London and Paris, but plans are under way for a show between London and New York.

After the initial spate of gimmicks to illustrate some of the ways in which the process can be used (a mustard pot being passed to Leslie Mitchell dining in a London restaurant by Art Buchwald in a Paris eatery), the program settled down to introduce a host of headline artists apparently speaking directly to each other. The Ted Heath band and the Michel Legrand outfit got together to play a hot number and swap gags, which exploited in full the use of "Telerama." *Bary.*

BURY YOUR HATCHET
With Bob Monkhouse, Denis Goodwin, Phyllis Forrester, guests
Director: Colin Clews
Producer: John Irwin
30 Mins., Tues., 7:30 p.m.
Associated TeleVision from London

"Bury Your Hatchet" is a new British quiz game which has a basically good theme and is a potential audience catcher in any country. The idea is that people with a grudge against each other compete in a money quiz, and the person who finishes up with the least amount of prize money agrees to give up his or her beef for six

(Continued on page 38)

YEOMAN OF THE GUARD
(Hallmark Hall of Fame)
With Alfred Drake, Celeste Holm, Bill Hayes, Barbara Cook, Robert Wright, Henry Calvin, Norman Atkins, Norman Barrs, Muriel O'Malley, Marjorie Gordon, James Norbert, Don Blackey
Producer-Director: George Schaefer
Adaptation: William Nichols
90 Mins.; Wed. (10), 8:30 p.m.
HALLMARK CARDS
NBC-TV, from N.Y. (Color)
(Foote, Cone & Belding)

It took a couple of old pros, Gilbert & Sullivan, to turn up with the most successful musical yet offered on video. "Hallmark Hall of Fame," which has presented a notable roster of varied productions this past season, racked up a top score with the medium's first full lenth G&S play in its offering, in color, of "The Yeoman of the Guard."

From every point of view, this was a superlative video adaptation from the Savoyard catalog. It was a model show, one that should be included in the tv textbooks. The sets, designed by Paul Barnes, provided a flexible, imaginative Tower of London framework for a show that was directed by George Schaefer with perfect fluidity and brilliantly played by a standout cast.

The performers rate a special nod for carrying off their assignment as if to the D'Oyly Carte manner born. The "Yeoman" score is no simple Tin Pan Alley concoction. It includes several tricky, fast-tempoed patter songs that took study and skill to master. Both the solo and ensemble numbers were handled in flawless style, both musically and choreographically.

Even the Gilbert & Sullivan book, not the usual strong point of this team, gained from the video handling of the story. The mobile use of the cameras gave a validity to the basically absurd yarn. From this angle, it was far superior to Gilbert & Sullivan in the theatre. The video cast would also be difficult to duplicate on the legitimate stage. In the lead role of the tragicomic jester, Alfred Drake played with a verve that set the tone for the whole stanza. Celeste Holm, as the daughter of the chief warden, handled her numbers with wit and style.

Barbara Cook was charming in the ingenue role. Bill Hayes, a singer from the pop ranks, surprised with his slick professional and "legitimate" handling of the G&S tunes. He played Colonel Fairfax, doomed to die in the Tower but rescued at the last moment. Other excellent performances were turned in by Henry Calvin, as the assistant chief torturer; Robert Wright, as Sir Richard Cholmondelay, the Governor of the Tower; and Norman Atkins and Muriel O'Malley, in lesser roles. *Herm.*

Tele Follow-Up Comment

Shower of Stars

With Ed Wynn returning to his wonderful tomfoolery, this entry in the "Shower of Stars" series capped an hour of slick entertainment Thursday (11) night with pure slapstick. Show moved smoothly through the slick comedics of Jack Benny, Wynn's zanyisms, deft and hilarious trouping by Tullulah Bankhead and fine vocals by teenage sensation Tommy Sands and special guest Julie London.

Benny's opening gambit set the stage effectively for the comedy sequences that followed, much of it dressing-room stuff with a trade tinge. Scripting by Hugh Wedlock and Howard Snyder drew plenty of laughs, particularly in scenes played to the hilt by Miss Bankhead—as when she proclaimed her disgust at her agent because "he let Phil Silvers beat me out of the Sgt. Bilko part."

There were expected gags about Benny's age and a running theme of Wynn's desire to play straight drama which built to the payoff scene reminiscent of the Keystone Kops with Benny on the receiving end of hot coffee and cold seltzer, in the face, where else?

Sands provided a strong beat with his vocaling of "Going Steady," and reprised his "Ring-A-Ding-Ding" Capitol disk click in an opening effort that segued into a duet with Miss London, who had been vocalizing "Bye-Bye Blues." It was an effective arrangement by Lyn Murray, who also conducted. Miss London also was heard and seen to great advantage on "I Remember April."

Benny and his top-billed guests Wynn and Miss Bankhead earned top accolades in a three-way teaming that should be repeated. Ironically, about the only ragged portion of the show was the cut-in of filmed commercials extolling the cars of the forward look.

For a trailer, show focused on some scenes from next week's Climax drama which turned out to be a collection of cliches. *Kap.*

Ed Sullivan Show

Ed Sullivan put together a name-laden show Sunday (14) which paid off in entertainment results. Assured performers such as Judy Holliday and Kay Thompson in the singing department, and Henry Fonda in both live and film aroused viewer interest, with some good novelty to make this an all-around show.

Miss Thompson opened with a good bit of production in "Bazaas," a lively tune that started the show with a lift. And speaking of lifts, Sullivan also had Paul Anderson, the Olympic strong boy, who can really pick 'em up. On a remote from the Riverside Hotel, Reno, where Anderson is appearing, this Sandow lifted 900 lbs. in silver dollars, and a carousel with about a dozen chorus girls thereon. A good trick and an unusual novelty. Miss Holliday with a tune from "Bells Are Ringing" hit a top response on that one, but her reception was somewhat less with her second number, especially with Sullivan's explanation that Miss Holliday doesn't like to do songs that have no plot motivation. "Full of Life" didn't make much headway.

Motivation of "Twelve Angry Men" preceded Henry Fonda's film clip. Although the bit had good dramatic content, there wasn't enough sendoff to give it tremendous impact. Same applied to Fonda's live spiel of a speech from that film.

There was a surplus of singing with Sonny James in a twosome,

(Continued on page 38)

SALUTE TO BASEBALL
With Gene Kelly, Tony Bennett, Paul Winchell, Ed Gardner, Robert Alda, Bill Hayes, Happy Felton, Mel Allen, Frank Fontaine, Pat Marshall, others
Exec Producer: Barry Wood
Producer: Joe Cates
Director: Barry Shear
Special composer: Ervin Drake
Writers: Ray Allen, Harvey Bullock
Music director: Harry Sosnik
90 Mins., Sat. (13), 9 p.m.
Oldsmobile, RCA
NBC-TV, from New York
(D.P. Brother; Kenyon & Eckhardt)

The production team responsible for NBC-TV's "Salute To Baseball" should be sent to the showers.

The 90-minute "special" was a tiresome affair tied loosely to a baseball motif. TV will probably be more exciting once it starts carrying the actual ballgames.

Producers apparently went to great lengths to get this show on the air. They rounded up more than 20 diamond stars and brought Gene Kelly in from Hollywood to emcee the affair. The Kelly tieup was based primarily on the fact that he likes the game and he once appeared in a Metro pic called "Take Me Out To The Ballgame." Otherwise his trip wasn't really necessary. His chore was of a routine patter nature and only at the close did he open up for a few bars on "Take Me Out To The Ballgame."

Aside from the visual plus of getting a gander at the diamond stars and a few Hall-of-Famers, the men in spikes were awkward and uncomfortable in their line-reading and camera-demeanor. They need more than spring training to get rid of those kinks.

Rest was average vaudeo, except for a few special numbers contributed by Ervin Drake. Best of the Drake submissions was "Know How," a lively piece sung by Janis Paige, Tony Bennett, Robert Alda and Paul Winchell.

Miss Paige, who really dressed up the show, came off fine in a solo songalog of "I Hadn't Anyone 'Til You" and "My Baby Just Cares For Me." Bennett, set in an empty ballpark, sang "I'll Be Seeing You" and "One For My Baby." Also in the vocal department, and also without any apparent baseball tie, was Bill Hayes with "On The Outside Lookin' In" and in duet with Pat Marshall on "Love You." Miss Marshall also collabbed with Mickey Mantle on an uninspired item called "I Love Mickey."

The comedy sketches, which carried such other guestars as Frank Fontaine, Ed Gardner, in addition to Winchell and Alda, were for the most part weak and strained.

Best part of the show were film clip highlights of great plays of the past. Ford Frick, baseball commissioner, ended it all with a message from President Eisenhower. More baseball and less vaudeo would have sent this "Salute" out in better shape. *Gros.*

TELEPHONE TIME
With Alan Baxter, Harold Stone, others; John Nesbitt, narrator
Producer: Jerry Stagg
Director: Don Taylor
Writer: Joseph Landon
30 Mins., Thurs., 10 p.m.
AMERICAN TELEPHONE & TELEGRAPH CO. OF N.Y.
ABC-TV (film)
(N. W. Ayer)

In making the transition from CBS-TV to ABC-TV, from weekend to weekday, "Telephone Time" began with a strong 30-minutes of television film, "Bullet Lou Kirn." Taken individually, these half-hour dramas frequently are technically perfect and usually well-acted and well-written. "Kirn," the story of a paralyzed Navy Captain—more of the "PT" inspirational stuff—wept buckets of tears. Another typical characteristic of the show is giving the impression of trying to be as factual as possible, and "Kirn" went heavily clinical in showing the steps in the hero's recovery.

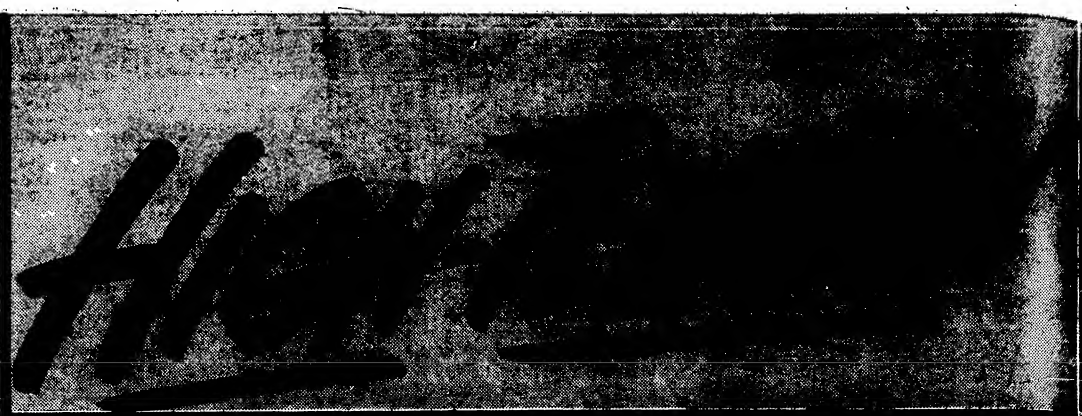
Program is only temporarily berthed in its present Thursday night time. It moves to Tuesdays, 9:30, when "DuPont Theatre" goes off the air in June. It's very possible this professional job of video histrionics might go awry in the night because it's an anthology and not the best publicized anthology at that.

Performances by Alan Baxter, as Kirn, and Harold Stone, as a Navy therapist, were most worthy. Rest of the cast served out briefer roles in good style. The carefully mixed sentimentality and documentary air of the script by Joseph Landon was fine. In other credits, John Nesbitt, who fronts this series as weekly storyteller, has a terrific voice and he handles the on-screen introes and closings and the over-screen narration with a degree of impact and smoothness. Don Taylor did nicely as director on the preem Thursday (11). *Art.*

DOUBLE-CROSS IN
AMSTERDAM!

SUSPENSE IN
LONDON!

MYSTERY IN
PARIS!



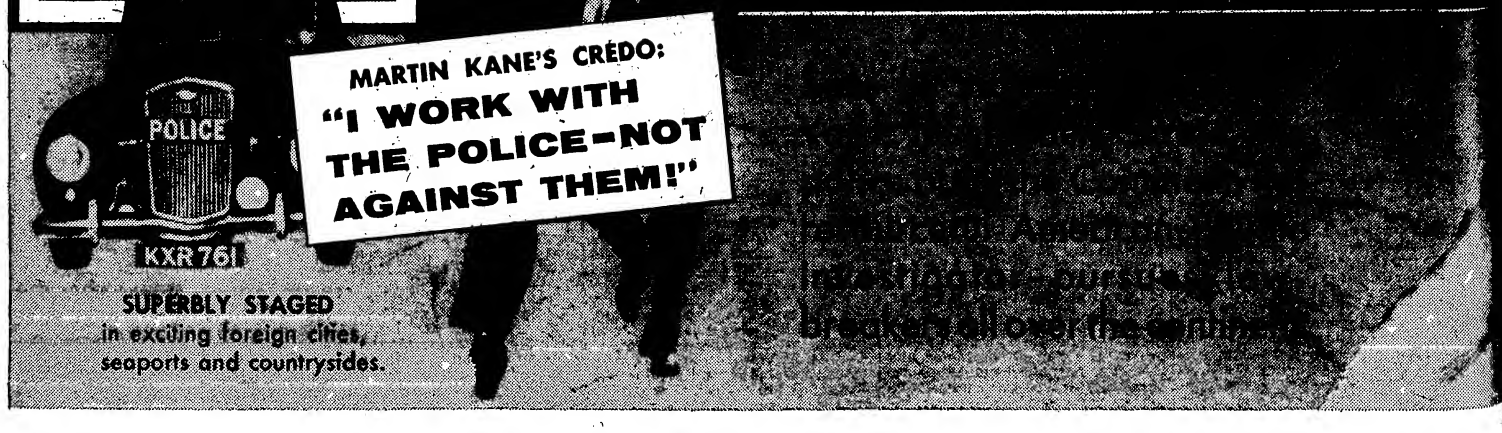
"The NEW Adventures of

MARTIN KANE

starring

WILLIAM GARGAN

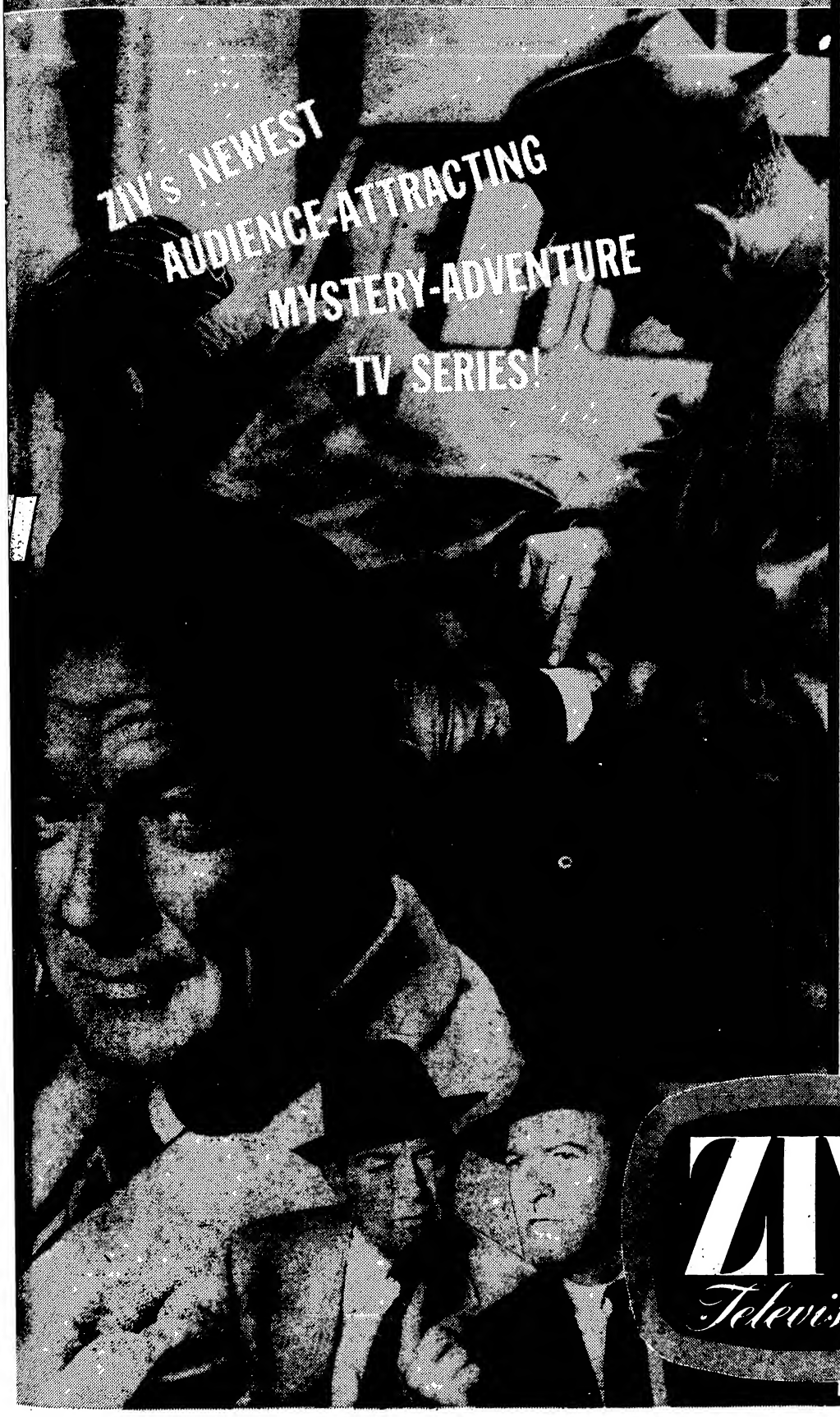
to the viewing public by IS Martin Kane



MARTIN KANE'S CREDO:
"I WORK WITH THE POLICE—NOT AGAINST THEM!"

SUPERBLY STAGED
in exciting foreign cities, seaports and countrysides.

COUNTRIES!



FLASH!

ALREADY BOUGHT BY

- ANHEUSER-BUSCH in 8 markets
- STROH'S BEER
- DREWRYS BEER
- PROGRESS BEER
- HUMPTY DUMPTY STORES
- OLD GOLD CIGARETTES
- ROYAL CUP COFFEE
- NATIONAL CITY BANK in Cleveland
- DUQUESNE BEER
- SECURITY FEDERAL Savings and Loan
- A B C FURNITURE CO.
- FALSTAFF BEER
- WHITE WAY LAUNDRY
- JIM REED CHEVROLET
- UNITED GAS
- KROGER

and stations:

- KERO-TV in Bakersfield
- WTVY in Dothan
- KTTV in Los Angeles
- KPHO-TV in Phoenix
- KOA-TV in Denver
- WOR-TV in New York
- KTNT-TV in Seattle-Tacoma
- WTVJ in Miami
- WGN-TV in Chicago
- WILK-TV in Wilkes Barre
- KRDO-TV in Colorado Springs
- KOAT-TV in Albuquerque
- KOPO-TV in Tucson
- WNAC-TV in Boston
- WSOC-TV in Charlotte

ZIV Television

FOR AN *UPSWING IN SALES*

get TV's most firmly established mystery-adventure hero in an ALL-NEW series. Write, phone or wire for an early audition.

VARIETY-ARB FEATURE FILM CHART

VARIETY's weekly chart, based on ratings furnished by American Research Bureau's latest reports, on feature films and their competition covers 120 cities. Each week, the 10 top-rated features in a particular city will be rotated.

Factors which would assist distributors, agencies, stations and advertisers in determining the effectiveness of a feature show in a specific market have been included in this VARIETY chart. Listed below is such pertinent information regarding features as their stars, release year, original production company and the present distributor, included wherever possible along with the title. Attention should be paid to such factors as the time and day, the high and low ratings for the measured feature period and share of audience, since these factors reflect the effectiveness of the feature, and audience composition, i.e. a late show at 11:15 p.m. would hardly have any children viewers, but its share of audience may reflect dominance in that time period. In the cities where stations sell their feature programming on a multi-stripped basis utilizing the same theatrical throughout the week, a total rating for the total number of showings for the week is given, the total rating not taking into account the duplicated homes factor. Barring unscheduled switches in titles, the listed features for the particularly rated theatrical filmed show are as accurate as could be ascertained from a multiplicity of station and other data.

DES MOINES

TOP 10 TITLES AND OTHER DATA	TIME SLOT	ARB RATING	HIGH	LOW	SHARE OF AUDIENCE	MARCH, 1957 TOP COMPETING SHOWS	ARB RATING
1. **INTERMEZZO**— Ingrid Bergman, Leslie Howard; 1947; Selznick Studio; NTA	Selznick Theatre Sun. March 3 1:00-3:00 p.m. KRNT	27.0	28.8	24.8	84.0	Let's Go Bowling....WHO American Forum....WHO Holiday in Hawaii....WHO Mystery Man Quiz....WHO	10.9 4.3 2.7 2.6
2. **MRS. MIKE**— Evelyn Keyes, Dick Powell; 1949; United Artists; M&A Alexander	Saturday Nite Movie Sat. March 2 10:30-12:15 a.m. KRNT	17.7	18.7	15.3	61.9	Lawrence Welk; Wrestling....WOI Wrestling....WOI Hudson's Bay; Hollywood Playhouse....WHO	9.8 9.4 4.9
3. **DRUMS ALONG THE MOHAWK**— Claudette Colbert, Henry Fonda; 1939; 20th Century Fox; NTA	20th Century Fox Thea. Sun. March 3 10:15-12:00 a.m. WHO	15.0	15.9	13.2	55.9	News, Weather & Sports; Gammack....KRNT Gordan Gammack....KRNT Whistle At Eaton Falls; Movie Date....KRNT	36.2 23.0 4.4
4. **OUTPOST IN MALAYA**— Claudette Colbert, Anthony Steel; 1952; United Artists; United Artists-TV	Movie Premiere Fri. March 1 11:05-1:00 a.m. KRNT	6.6	8.9	4.3	75.0	Tonight....WHO	3.6
5. **HUDSON'S BAY**— Paul Muni, Gene Tierney; 1941; 20th Century Fox; NTA	Hollywood Playhouse Sat. March 2 10:15-12:00 a.m. WHO	5.7	6.4	4.9	16.8	Lawrence Welk....WOI Mrs. Mike, Saturday Nite Movie.KRNT	22.4 17.7
6. **BULLDOG DRUMMOND COMES BACK**— John Barrymore, John Howard; 1937; Paramount; Governor Television	Movie Date Thurs. March 7 11:05-12:15 a.m. KRNT	5.1	5.8	4.3	77.3	Tonight....WHO	1.9
7. **MAN ON THE EIFFEL TOWER**— Franchot Tone, Charles Laughton; 1949; RKO; M&A Alexander	Movie Date Tues. March 5 11:05-12:45 a.m. KRNT	4.7	5.8	2.8	72.4	Tonight....WHO	2.4
8. **WHISTLE AT EATON FALLS**— Lloyd Bridges, Dorothy Gish, Ernest Borgnine; 1951; Columbia; M&A Alexander	Movie Date Sun. March 3 10:45-12:30 a.m. KRNT	3.6	4.9	1.2	25.2	Drums Along the Mohawk, 20th Century Fox Theatre...WHO	14.9
9. **THE HOUSEKEEPER'S DAUGHTER**— Joan Bennett, Adolphe Menjou, John Hubbard; 1939; United Artists; Governor Television	Movie Date Wed. March 6 11:05-12:45 a.m. KRNT	3.3	7.4	0.6	65.6	Tonight....WHO	1.8
10. **THE FLAMING URGE**— Harold Lloyd, Jr., Cathy Downs; M&A Alexander	Movie Date Mon. March 4 11:05-12:30 a.m. KRNT	2.2	3.7	0.9	43.9	Tonight....WHO	2.7

ALBUQUERQUE

1. **WESTERN UNION**— Robert Young, Randolph Scott; 1941; 20th Century Fox; NTA	Feature Theatre Sat. March 9 9:30-11:25 p.m. KOB	20.8	23.0	14.4	66.1	The Marshall's Daughter, Four Star Theatre....KGGM Million Dollar Movie....KOAT	8.1 2.7
2. **CRASH DIVE**— Tyrone Power, Anne Baxter; 1943; 20th Century Fox; NTA	9:30 Movie Wed. March 13 9:30-11:30 p.m. KOB	16.4	19.0	13.1	62.4	The Millionaire....KGGM Boxing From St. Nicks....KGGM	14.8 3.7
3. **FULLER BRUSH MAN**— Red Skelton, Janet Blair; 1948; Columbia; Screen Gems	Movie Matinee Sat. March 9 2:45-4:30 p.m. KOB	13.4	14.8	10.8	81.8	Lone Ranger....KOAT Teenage Canteen....KGGM	2.3 4.1
4. **LONE WOLF SPY HUNT**— Warren Williams, Ida Lupino; 1939; Columbia; Screen Gems	Modern Mystery Movie Sun. March 10 9:30-11:00 p.m. KOB	10.4	12.5	8.9	39.4	Alfred Hitchcock Presents....KGGM Eight O'Clock Walk, Channel 13 Movie....KGGM	27.9 8.3
5. **EIGHT O'CLOCK WALK**— Richard Attenboro, Cathy O'Donnell; 1955; Associated Artists; Associated Artists Productions	Channel 13 Movie Sun. March 10 10:00-11:30 p.m. KGGM	8.1	8.9	7.5	51.6	Lone Wolf Spy Hunt, Modern Mystery Movie....KOB	10.7
5. **THE MARSHALL'S DAUGHTER**— Laurie Anders, Ken Murray; 1953; United Artists; United Artists-TV	Four Star Theatre Sat. March 9 9:30-10:55 p.m. KGGM	8.1	10.2	5.9	22.9	Western Union, Feature Theatre....KOB	20.8
6. **THAT NIGHT IN RIO**— Alice Faye, Don Ameche; 1945; 20th Century Fox; NTA	Movie of the Week Tues. March 12 9:30-11:05 p.m. KOB	7.6	9.5	3.3	29.8	State Trooper....KGGM Army Surgeon, Million Dollar Movie....KOAT	28.7 6.0
7. **CRIMINAL COURT**— Tom Conway, Martha O'Dricoll; 1946; RKO; C&C	Million Dollar Mystery Fri. March 8 10:05-11:15 p.m. KOAT	6.8	7.9	5.9	30.1	City Detective....KOB News Roundup....KOB	17.1 5.4
8. **ARMY SURGEON**— Jane Wyatt, James Ellison; 1942; RKO; C&C	Million Dollar Movie Tues. March 12 10:00-11:15 p.m. KOAT	6.0	6.2	5.2	29.7	That Night in Rio, Movie of the Week....KOB	7.2
8. **AFRICA SCREAMS**— Abbott & Costello, Frank Buck; 1949; United Artists; M&A Alexander	Channel 13 Movie Fri. March 8 10:05-11:30 p.m. KGGM	6.0	10.5	4.3	30.0	City Detective....KOB Criminal Court, Million Dollar Mystery....KOAT	17.1 7.2

IN THE FIRST **13** DAYS...

THERE WERE **26** TOP TV STATIONS

SIGNED FOR THESE **39** GREAT COLUMBIA FILMS!

"HOLLYWOOD PREMIERE PARADE"

Why this unprecedented demand? Because of stories and stars of this caliber

Academy Award winner

"YOU CAN'T TAKE IT WITH YOU"

starring James Stewart and Lionel Barrymore

"DEAD RECKONING"

starring Humphrey Bogart

"THE AWFUL TRUTH"

starring Cary Grant and Irene Dunne

and thirty-six other great hits with Hollywood's greatest stars.

If you want to capture the biggest audience in your city, this is *the* outstanding first run feature film package to do the job!

For Details Contact

SCREEN GEMS

TELEVISION SUBSIDIARY OF COLUMBIA PICTURES

NEW YORK	DETROIT	CHICAGO	HOLLYWOOD	NEW ORLEANS	TORONTO
711 Fifth Ave.	709 East Blvd.	230 N. Michigan Ave.	1334 N. Beachwood Dr.	1032 Royal St.	102-108 Peter St.
Plaza 1-5252	Woodward 1-3979	Franklyn 2-3696	Hollywood 2-3111	Express 3913	Empire 3-4096

Harold See's Automated Station

Continued from page 25

tion of manufacturing it and that patents aren't completely in on it. Device was the idea of KRON-TV topper Harold P. See, and was developed by an engineering team headed by chief engineer J. L. Berryhill. Development was undertaken by Mechrom Inc., a subsidiary of the San Francisco Chronicle, which owns KRON-TV and KBAK-TV in Bakersfield, Cal.

The automated setup works off information imprinted upon IBM cards. Whenever any kind of sales order is placed, network, national spot or local, the information is printed on a master IBM card. On this card is included billing information plus switching information for the first on-the-air use. A file of individual cards are then drawn for each subsequent air use (12 more cards would be made for a 13-time contract, for example).

Date With a 'Deck' of Cards

Cards are then separated into the equivalent of a newspaper "futures file," each card going into a date file for the day it is to be used. Each order is treated in the same way, and 48 hours before the air date, the complete "deck" of cards for that air date is taken out of the file and a work sheet made. Corrected worksheet is then the actual working schedule for the entire day.

On air day, the deck is fed into the IBM machine, which is connected to KRON-TV's own Automatic Broadcast Programming System. Apart from loading projectors with film and checking camera, microphone and light levels, the engineer can do a completely "no hands" operation for the next 24 hours. The device goes from dead air to test pattern to local announcement, switches in and out of the network, switches into projectors which it has activated three seconds in advance of cutin-time and works out any combination of switches. It controls live cameras (in fixed position), lights, audio—everything, so that an engineer need never touch a control in the studio control room.

A major virtue is a "manual override," by which the engineer at any time may touch a button and take over the controls manually from the machine. Device keeps on working, however, and when the engineer wants to turn back to automatic controls, it picks up just as if it had been going all the time.

At the end of the day, additional corrected cards are inserted (for a local cutin to a network show, for example, where the time of the cutin was not known in advance but taken on cue from the web), and the station's official FCC log made from the IBM deck. Then, the IBM machines figure out discounts, etc., and finally actually do the billing on the account. It's virtually a start-to-finish automated operation.

As of the moment, everything but the automatic switching device is in use at KRON-TV already. Station hopes to have the automatic switching in use in a matter of months. It anticipates a union problem; naturally, but its approach is that the new device will not replace any engineers but will be used to expand the station's operations without necessitating the hiring of additional manpower.

Station has had some field experience already with an Automatic Sequential Program Switcher in Bakersfield. The sequential switcher, which does automatic switching for a period up to 99 seconds (an improved version will bring this up to three minutes), was developed from the larger machine and has been in use for six months, primarily to handle station break sequences. This is set in advance by the engineer manually through the use of rotary switches and then operates the video-audio switches automatically. Unions were leery of the device at first but now like it, Berryhill states. It insures perfect accuracy, has cut way down on make-goods, has made things easier for the engineer himself.

Exhibit had some visitors from RCA and General Electric. Since KRON-TV doesn't expect to manufacture the units itself, it's fair to speculate there may be some licensing negotiations underway in the near future.

Counter-Swipes

Continued from page 25

owned stations which contribute to the two bureaus.

RAB's ebullient prez, Kevin Sweeney, riding on the cerst of radio's resurgence, predicted AM billings would hit $2,000,000,000 in the next decade. That will require an annual increase of 15% to radio's record '56 of just under $500,000,000. What with the spiraling costliness of tv and radio's "economy and efficiency" vis-a-vis its competition, AM is primed to take on all comers in the years ahead.

Quite another tune was sung by the TvB boys as they unspooled their new widescreen pitch. Norman (Pete) Cash, TvB prexy, and George Huntington, director of sales development, did a duo narration of the presentation which, among other points in claiming video's selling supremacy, asserted that radio revenue per station was down 46% in six years, while tv's was up 73%. Pair pointed out tv's overall billings last year were $1,255,000,000, including $397,600,000 in spotbiz.

RCA-NBC Blanket Denial in Answer To Anti-Trust Suit

Philadelphia, April 16.

Radio Corp. of America and its subsidiary, NBC, filed a joint answer in U.S. District Court (12) to the anti-trust suit brought by the Government on Dec. 4.

The Government charges the two companies conspired to obtain five of the top television stations, including WPTZ, now WRCV-TV, by "unlawful use of NBC's power as a network, through its ability to grant or withhold NBC affiliation." The answer was a blanket denial of all the government charges. The answer denied that either company "is or has been violating or will violate those provisions of law either in the respect alleged in the complaint or otherwise."

Concerning acquisition of WPTZ-TV and KYW from Westinghouse in return for the NBC radio and tv outlets, in Cleveland, plus $3,000,000, the answer stated, "The exchange applications were filed with the FCC, June 15 and were subjected to full investigation."

The National Broadcasting Co. stated further that "on Aug. 12, the commission notified the anti-trust division of the Dept. of Justice that applications for approval of the exchange were pending and that possible anti-trust questions were raised. Thereafter the commission and the Dept. of Justice conferred and exchanged all info and the anti-trust division was continuously notified of the facts.

Trendex Top 10

(*Week of April 1-8*)

Bob Hope Show ..	NBC	36.4
I Love Lucy	CBS	36.3
Person to Person..	CBS	35.2
Perry Como Show.	NBC	33.4
$64,000 Question..	CBS	32.4
Jack Benny Show.	CBS	30.6
You Bet Your Life.	NBC	30.3
$64,000 Challenge.	CBS	29.3
The Lineup	CBS	28.8
Red Skelton Show.	CBS	28.8

Pat Weaver

Continued from page 23

pointed out that advertisers on network who principally might want these major markets are strapped to must-buy or minimum-buy lists. An example of P. S. savings on time: it cost $10,000 or $12,000 on a half-hour whereas similar time on network was $125,000.

The Weaver spokesman added later that there would be program savings via P. S. of 10 to 25%, depending on the kind of show done. He said that the program savings would be in under-the-line charges such as studios and facilities, for which the networks invariably charge more than independent contractors with whom Weaver will deal. (It was noted that P. S. may eventually start its own program facilities.) Talent costs will be approximately the same as with the nets.

Weaver said that P. S. "can afford to flop with a low time price," and that the great reduction in costs would eliminate the undue importance of ratings.

Western Front

Continued from page 23

is reportedly available for sponsorship and even though the web's highly-successful "Broken Arrow" Tuesday night at 9 series is beating everything in sight hands down, half of this, too, it's reported, is about to enter the "availability" column with a possible General Electric defection.

Buick bought a half-hour Friday night period on ABC designed as a showcase for westerns. Originally Buick had considered "The Californian." It's now reported that Buick has changed its mind; it'll keep the time but a different type show will go in.

CBS has been somewhat luckier, having successfully negotiated a sale for its "Have Gun, Will Travel" Dick Boone series, which goes Saturday night back-to-back with "Gunsmoke." Network also has a full hour Gary Cooper series coming up, but this is being withheld from sale pending appropriate time clearance. CBS execs have their fingers crossed, hoping against hope it doesn't have to wait too long for fear audiences might eventually begin to think as the sponsors already appear to be thinking.

On the whole, the majority of the westerns delivered to the webs have little more stature than low-cost B pix, despite all initial claim that "here is your tv answer to 'High Noon'." Generally, it's felt, the inferior quality of the skeins has invited the present wave of sponsor resistance.

Editorializing

Continued from page 25

mission—how to blueprint a formula of allocating the broadcasting spectrum that will accommodate not only the present but the future needs of the radio-tv industry, private users, and most importantly, the military.

There are two studies under way in this basic area. One, centering around the failure of UHF to get off the ground, deals with the present VHF-UHF allocation structure. The second, and of even greater longrange significance, was just announced two weeks back as a comprehensive FCC looksee into the entire 25 to 890 mc band, which embraces FM-TV and beyond.

In connection with the inquiry into present table of television assignments, Chairman McConnaughey promised the Commission won't do anything "serious" until it gets the results of the study being conducted by industry-supported Television Allocations Study. That report isn't due for another year.

But even should the FCC concern with the present tv blueprint fail to result in any major changes, the industry still has the broader-beamed spectrum study hanging over its head. Commissioner T. A. M. Craven, referring to the entire span of frequencies, said "we can't sit here for another 20 years with this hodgepodge system of allocations."

Kansas City—Martha "Marty" Jenkins becomes the first femme radio time salesman here. She joined the sales staff of KCKN last week.

Hugh Halff Dies at 53; AM-TV Pioneer

San Antonio, April 16.

Hugh A. L. Halff, a nationally recognized leader in radio and television, died Sunday (14) after an extended illness. He was 53 years of age.

Halff was president and treasurer of Southland Industries, Inc., owners and operators of WOAI and WOAI-TV in San Antonio, and scored many "firsts" in the operation of the two stations.

He was the first to bring television to San Antonio, the first to bring network television, and first to provide local color television. In the last months of his life, he envisioned an "Antenna Farm" to be shared by all San Antonio television stations to provide a wider service area.

Halff's leadership in the industry was evidence by his serving on many committees studying industry problems. He served two terms on the board of directors of the National Association of Broadcasters.

His entire career was devoted to broadcasting, starting in 1931. In 1932, he was appointed general manager of radio station WOAI and held this position until 1938, when he was elected president and treasurer of Southland Industries. WOAI-TV, San Antonio's pioneer television station, was founded under his direction in 1949.

A member of a prominent south Texas family, Halff also held interests in the cattle, oil, banking and real estate industries.

He is survived by his wife, Mrs. Catherine Harding Halff; two children—Hugh Jr., and Catherine; his mother, Mrs. Henry L. Halff, all of San Antonio, and his sister, Mrs. Arnold S. Askin of New York City.

'Big Record'

Continued from page 23

dropped the "Arthur Godfrey & Friends" format and most of the regular talent on the show, in an effort to boost his ratings. There were indications of Godfrey's anxiety to ankle the stanza before he made his recent African hunting trip.

The Wednesday hour has not been fully sold this semester. An alternate week half-hour remains open, with Bristol-Myers taking the skip-week 8 p.m. half-hour and Pillsbury and Kellogg rotating at 8:30. Status of these bankrollers for 1957-58 is presently undetermined, though it's believed possible they may ride with "Record," which was locked out of Saturdays.

PETER DE ROSE MEMORIAL WEEK
APRIL 23-30

4th COMMEMORATIVE ANNIVERSARY

Music World pays tribute to Radio-TV Pioneer Composer of many song hits including: "Deep Purple," "Wagon Wheels," "When Your Hair Has Turned to Silver," "Muddy Water," "Somebody Loves You," "Rain," "Oregon Trail," "I Heard a Forest Praying," "Starlit Hour," Music for Warner Bros.' Musical "About Face," "Have You Ever Been Lonely?" "Royal Blue," "On a Little Street in Singapore," "Nightfall," "Marshmallow World," "Autumn Serenade," "Cloud Lucky Seven," "Who Do You Know in Heaven?" "As Years Go By," "That's Where I Came In," "Fountain in Central Park," "Diamond Dust," "White Orchids," "Let's Dream Together," "Lilacs in the Rain," "Over the Sea" and his last effort "Its Time to Say Good-Bye."

His catalogue of over 500 recorded songs will make good listening for many years. His voice will be heard on The National Broadcasting Radio Network show

"RECOLLECTIONS"

April 24th 8:30 - 9:00 P.M. EST

Excerpts from a program done in May 1937 will be transcribed.

HOT SPRINGS
NATIONAL PARK, ARKANSAS

For Your Health...

Nervous tension melts in the relaxing embrace of Hot Springs' radioactive waters that banish occupational fatigue, ease arthritis, high blood pressure. And so easy to take in our superb Bathhouse right in the hotel.

...and Play

Good golf, club privileges; Arlington Open P. G. A. Tournament May 9. Bass fishing, water sports on sparkling lakes. And Arlington hospitality is your passport to air-conditioned comfort, cuisine for epicures, social entertainment.

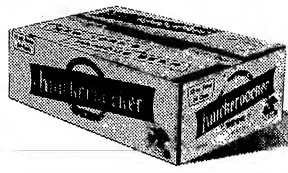
For colorful folder and reservations, address:

TELEPHONES:
HOT SPRINGS
NAtional 3-7771
CHICAGO
MOhawk 4-5100

R. E. McEachin, General Mgr.

Arlington
HOTEL and BATHS

MGM-TV PRESENTS THE CASE OF KNICKERBOCKER BEER



WARWICK & LEGLER, INC.
ADVERTISING
NEW YORK LOS ANGELES
230 PARK AVENUE NEW YORK 17

March 19th, 1957

Mr. Virgil E. Ellsworth
Director of Commercial and
Industrial TV Film Division
MGM - TV
Culver City, California

Dear Buzz:

A word of appreciation is in order for the outstanding job delivered by MGM in producing the Knickerbocker Beer 1957 television commercial series.

We were particularly impressed with the enthusiasm and ability displayed by all your people who worked on our project and, of course, with the vast MGM facilities at our disposal.

The MGM touch has helped to provide what we believe to be one of the finest series of television commercials we have ever conceived and produced.

Thanks again and congratulations on a superb job.

Regards,
WARWICK & LEGLER, INC.
William P. Warwick

William P. Warwick,
Director of Television & Radio

WPW/gk

"Thanks, Bill, we couldn't have written a better ad ourselves!" Leo

MGM-TV

A Service of Loew's Incorporated

VIRGIL "BUZZ" ELLSWORTH
Director of the Commercial and Industrial Dept.
MGM Studios, Culver City, Calif. TExas 0-3311

RICHARD A. HARPER, General Sales Manager
701 Seventh Avenue, New York 36, N. Y. JUdson 2-2000

'GE Theatre's' '57-'58 Roster

Continued from page 27

star in a story concerning a guy who runs a small airport. Tony Curtis, also making his tv debut, has just completed "Cornada," an episode which will be released next season.

With the exception of few holdouts such as Cary Grant and Dorothy McGuire, most of the big Hollywood stars are available for a GE outing because of the program's reputation, according to the producer. And once they have taken the plunge, they want another round. Many of the big stars who have appeared this year will be featured next season, for which production will begin in June, with 33 programs slated for filming. The rapidity of the production — rehearsals and shooting all combined into five days at the Revue Studio—floors some of the big names, used to the more leisurely pace of the motion picture studios.

The big problem is finding the stories, especially those yarns which attract big names and offer a toure de force for the personality. Frye keeps in close touch with a group of five to six writers who regularly contribute to the series, although none of them are on staff. Regular scripters include Jerry Brewer, Hager Wilde, John Dunkel, Charles Larsen and Halsey Melone.

MCA exec Taft Schrieber in his recent trip to Europe scouted possible production ties in England and France. Frye on his trip will act on a plan to possibly bring to Hollywood a British film producer to watch his operation, so it can be duplicated perhaps at British studios for the Fontaine project. Boyer, himself a co-producer, could handle things in Paris, Frye feels.

'WAY OUT IN FRONT!

ONLY WSAZ-TV COVERS THE HUNTINGTON-CHARLESTON MARKET

NIELSEN: NCS #2 1956

% PENETRATION OF COUNTIES IN COVERAGE

WSAZ-TV		STA. B	STA. C
100% COVERAGE COUNTIES	21	1	1
MORE THAN 75% COVERAGE COUNTIES	45	21	5
MORE THAN 50% COVERAGE COUNTIES	56	30	15
TOTAL COUNTIES COVERAGE	69	50	22

ARB: 8 out of TOP 12*
*February 1957

WSAZ-TV CHANNEL 3

HUNTINGTON-CHARLESTON, W. VA.
N.B.C. NETWORK
Affiliated with Radio Stations
WSAZ, Huntington & WKAZ, Charleston
LAWRENCE H. ROGERS, PRESIDENT
Represented by The Katz Agency

Foreign TV Reviews

Continued from page 31

months. The contestants, either husband and wife or just acquaintences are in turn given a set time in which to answer the questions. For each incorrect answer, one-tenth of the total prize money is deducted.

Embarrassing feature of the show is the unashamed airing of intimate details by the contestants, and the personal gags, mostly in bad taste, made by emcee Bob Monkhouse. At the close of each program there is a jackpot spot where two celebrities, by answering question, add to the money, and then draw lots to decide the winner.

In the show reviewed there were three participants. One pair, a prospective son-in-law and his prospective father-in-law didn't hold their punches when it came to opinions of each other. The father said: "He's the meanest stinker in the whole world." Remark in that vein went back and forth throughout their spot. Funniest event of the program was an unexpected custard pie in the face for Monkouse from a competitor who got carried away. Denis Goodwin merely made up the number, and did little to make the show click. Production was straightforward. *Bary.*

N. Y. Negro Market

Continued from page 24

U.S. Census Bureau, the WLIB study quotes the bureau as stating that the "per capita income of the Negro . . . is approaching a figure triple to his prewar earning."

As to the growth in the New York area, the study finds that while Negroes represent only 9.6% of the total New York City population in 1950, the figure climbed to 11.1% by 1955 and is expected to reach 14.5% by 1970. These figures show a 65% gain in the Negro population for the projected 20-year period, as contrasted to a decrease of 12% for the white population during the same period, according to the WLIB study.

WLIB now programs for the Negroes from 6 a.m. to 2 p.m., going foreign language and Anglo-Jewish to 5 p.m., and returning to Negro programming at 6 p.m. until its daytime signoff period.

Toll-TV

Continued from page 25

an advocate of pay-tv as a possible solution to the financial ills of UHF, declared it's "another mousetrap that should be given its chance in the marketplace." This brought the retort from Commissioner Robert Bartley that he "can't figure out who's getting mousetrapped."

Commissioner Richard Mack also stressed the importance of deciding whether or not tollvision falls within the common carrier category. He also suggested that the commission ask the station operators if they're interested in giving pay-tv a trial run, not just the makers of the "gadgets."

Closed-TV

Continued from page 24

must be carefully integrated so that it produces the message the company wants to convey. 'It must be diverting and at the same time deliver the message," Daniels points out. The program, he notes, can consist of anything from a straight speech to a full-hour musical program involving actors, singers and dancers.

Production costs of recent closed-circuit meetings, according to Daniels, have varied from $1,000 to $90,000, depending on the type of show the client requires. In many instances, well-known show biz figures and commentators have been employed for the shows, notable examples being the recent use of such names as John Daly, Walter Cronkite, Gisele MacKenzie, Walter Pidgeon, Lawrence Spivak, Edward R. Murrow and a host of others.

Daniels emphasizes that each program is custom-produced for the individual client, be it a product demonstration or an announcement. Special writers are hired to integrate the material into what may be termed one long commercial. According to Daniels, the new programming concept has accomplished a great deal in holding the interest of dealers who are summoned to countless meetings annually to hear sales messages. By instructing and entertaining at the same time, Daniels notes, a company can succeed in maintaining the goodwill of its dealers and distributors.

Price-Waterhouse Helps ABC Radio Speed Autonomy

Price-Waterhouse accountants have been brought in by Leonard Goldenson, prexy of American Broadcasting-Paramount Theatres, to help in the separation of the ABC Radio network. Company executives expect the division and the incorporation of the radio network as a separate subsidiary of AB-PT to be completed by the first of May when the new ABC Radio prexy, Robert Eastman, returns from a respite in Nassau.

The Price-Waterhouse watchdogs, it was disclosed, were brought in to help with the complicated bookkeeping involved in separating radio into a new corporation. For the moment, the "efficiency expert" characteristics of P-W's presence are minimal, though it is believed quite possible that the consultancy will shortly be called in by the new president to help realign certain executive and staff functions.

By the time Eastman returns, there is the probability he will have the majority of the new ABC Radio board of directors already chosen and waiting for him, since many of the same persons now sitting on the AB-PT top panel are expected to be part of the new group as well.

There has been the feeling the past several days, since the first word on the corporate split was leaked, that Goldenson wanted to separate radio from tv and the AB-PT theatrical operations in order to make it easy to eliminate network radio at some future date. Another belief—one that usually follows corporate machinations of most any kind—was that, so long as ABC Radio stayed in existence, having it as a separate corporation was a tax convenience. A highly-placed spokesman at the network said that the divorcement will not "hurt or help taxwise" and added that he "cannot understand why this would make it any easier to drop ABC Radio."

Tap McCoy, Teter For Top Rep Jobs

Two of the bigger station representative companies will have new chiefs over their radio operations as of May 1. Arthur M. McCoy becomes veep and national sales manager of John Blair & Co., replacing Robert E. Eastman who resigned last week to become prexy of the newly autonomous ABC Radio setup. Robert H. Teter is joining Peters, Griffin, Woodward as veep and director of its expanding radio division.

John Blair & Co. is the radio division of the Blair holdings. McCoy joined Blair as an account exec in April, 1955. Before World War II, incidentally, he spent six years as a salesman for PGW.

Teter is ankling as exec assistant to Westinghouse Broadcasting prexy, Donald H. McGannon.

Hollywood — Personnel changes at KTLA finds Bernie Ebert, production supervisor, ankling as of May 4, while Ray Lukshis, N. Y. producer-writer, joins as an exec producer.

Inside Stuff—Radio-TV

In a deal unique among the networks, CBS-TV has hired the services of an outside publicity house to do exploitation for the network's daytime programming. Oscar Katz, veep in charge of daytime tv, pacted with the Alan (Bud) Brandt flackery to handle the new chores.

Only concession to keeping the exploitation work inside the network shop is that Brandt and Katz have arranged for Brandt staffer Dave Gordon to work out of 485 Madison Avenue, reporting to Brandt on 46th Street. Gordon, who just ankled Screen Gems publicity department for the post with Brandt, will be responsible for thinking up and carrying out the various exploitation gimmicks to jazz CBS daytime programming.

Individual awards of from $500 to $5,000 each to help qualified research groups in studying uses of tv for education will be made by the Educational Television and Radio Center, under the organization's continued award program to aid educational broadcasting.

Last year the Center awarded grants totaling $35,000 in partial support of 10 research projects. Center prez H. K. Newburn said new grants will be given in support of investigations into the uses of tv in the classrooms; for studies of the impact of special programs on tv audiences; for identification of distinctive attributes of the medium as an educational tool; and for the followup studies of previous research. The Center will not cover full costs of any studies. Those eligible are confined only to educational institutions properly qualified to conduct research work. Grants will cover the period through May 31, 1958.

WPIX, N.Y., probably the nation's busiest baseball station, with 171 games of the Giants and Yanks on its summer and fall schedule, is spending $30,000 to improve its technical facilities.

Expenditures are going for the purchase of a Zoomar lens, rebuilding of switching equipment and field cameras, in addition to the installation of a special effects amplifier.

Ella F. Harllee, director of radio-tv for the Washington Federation of Churches, and national public relations chairman for United Church Women, will represent both organizations at next week's International Conference on Christian Radio and Television. Miss Harllee, who supervised production of over 2,500 religious radio and tv spots and shows in the Washington area last year, will be one of the few women attending the confab.

Conference, which will be held at Frankfort-on-Main, Germany, April 25-May 1, under aegis of World Committee for Christian Broadcasting, will concentrate on theme of "bringing modern man to a Christian life through radio and television."

Writers Guild of America East and CBS agreed last week on a new contract covering staff radio and tv desk assistants, thus competing jurisdictional command over all D.A.'s employed by the networks in New York. Agreement provides salary increases, time-and-half, night differentials, travelling expenses, etc.

CBS desk assistants will receive $52 a week for the first six months of employment, $55 the next six, $60 for 12-18 months, $62 up to 24 months and $65 beyond that.

Last week's "Ashley-Steiner and CBS Romance" story made reference to the A-S expansion of its literary division as it affects its tv writers, including Rod Serling. For the record: Blanche Gaines' office represents Serling exclusively in tv (as it's done for the last six and a half years) and shares jointly with Ashley-Steiner in handling the writer for pictures.

Tele Followups

Continued from page 31

and Jack Harris, a promising newcomer, also working over a pair. Both went over well. Alma Cogan came in from England and was allotted one number which got over excellently.

In the comedy sector, Alan King spieling on video's effect on children, got some large laughs, as did Smith & Dale in their w.k. income tax bit. They are still one of the top comedy teams. Ninon, a European wire walker, had some comedy moments in a very brief turn. He's an excellent practitioner in this line. *Jose.*

United Nations in Action

Helen Hayes turned out to be a gracious, winning, personality on behalf of UNICEF, the world organization's department dedicated to helping children and mothers the world over. Along with a little girl from India, the daughter of one of the U.N. ambassadors, who's a real charmer, she joined Larry Lesueur in introing a UNICEF film, "Big Day in Bogo," also coming in at the close of the film to plug for the children's organization.

Lesueur, who weekly does this Sunday morning CBS-TV half-hour wrapup, had a good show in the Miss Hayes outing. The UNICEF film telling of the anti-malaria fight in Africa was very human and effective. It was all topped off with Lesueur chatting with two newsmen, Joe Lash, New York Post, and Levon Keshishian, repping a Cairo newspaper, about events in Jordon. *Horo.*

WATV

Continued from page 24

both direct financial aid and heavy advertising. The Pollocks are believed related to the Rosenhauses through marriage.

One of the contributing factors to the declining capital of the operation is known to be the state of WATV's feature films, first 52 of which were bought from Landau's NTA last year. Out of the 20th-Fox catalog, each of the pictures cost, according to latest information, $9,000 each. WATV only recently went SRO on the multiple-exposure sale of the pix, though it is not thought that the station has been able to make a profit since its rates have generally been lower than originally planned. Station has been making periodic payments to NTA on the batch.

A few months ago, against bidders from other New York tv stations, Rosenhaus signed for 87 more 20th features at the price of $12,500 each, originally reported as $14,000. Belief is that they have not been paid for as yet, with payments to begin when the new pictures launch in October. If the stations are sold, the 87 features will probably be peddled as an addition to the $6,000,000 price for station and facilities.

WATV is nine years old and WAAT 35. The Rosenhauses and Pollocks bought into Bremer some two decades ago.

Mgt.: William Morris Agency

EVERY DAY ON EVERY CHANNEL TV
BROOKS COSTUMES
3 West 61st St., N.Y.C. • Tel. PL 7-5000

PARTNER WANTED
If you are a violinist and interested in building an act for TV: Write to
BOX V 311-57, VARIETY,
154 W. 46th St., New York 36

RIGHT!

For the past seven weeks, the weekly mail response to THE PRICE IS RIGHT on NBC Television has averaged more than

1,000,000

At the most recent mail count (first week of April) THE PRICE IS RIGHT drew the largest weekly mail response in broadcasting history:

1,528,631

Since its premiere, only four months ago, THE PRICE IS RIGHT has rolled up an astronomical total mail count of

15,000,000

THE PRICE IS RIGHT has more than doubled its rating since going on the air. Its current ARB national rating of 8.5 beats the second network competition, as well as 19 other network Monday-through-Friday daytime programs.

And the mail count and rating continue to climb. THE PRICE IS RIGHT provides continuous excitement for viewers and advertisers... and the price is right! Your NBC Television Network Salesman will be happy to give you complete details of sponsorship.

THE PRICE IS RIGHT stars BILL CULLEN as host, 11 to 11:30 am (NYT), on the NBC Television Network.

it's another GOODSON TODMAN hit

PRODUCTIONS

From the Production Centres

Continued from page 24

Educational Broadcasters to be held here Sunday (21) through Wednesday (24) . . . Husband-wife puppeteering team **Jim** and **Bud Stewart** working a daily half-hour moppet show starting Monday (24) on WBKB . . . **Herman Fell**, ex-dramatics teacher at Goodman Theatre, added to the WBBM production staff . . . NBC newscaster **Alex Dreier** and wife vacationing in North Carolina . **Jim Hurlbut** is subbing on his "Man On-the-Go" nightly network show . . . **Franklyn MacCormack** helming an "Easy Listening" three-hour chatter-platter stint on WBBM running from midnight to 3 a.m. Mondays . . . MGM Records pactee **Connie Francis** guest vocalist this week on **Don McNeill's** ABC "Breakfast Club" . . . Deejay **Ethel Davis** switched to a new two-year contract at WGM.

IN LONDON . . .

Phil Silvers tv Oscar winning show will be featured on BBC-TV on Sat. (20) . . . **Rosemary Clooney** topped the bill of Associated Television's "Sunday Night At The London Palladium (14) . . . ABC-TV featured clips from **Doris Day's** latest picture "Julie" in their "Box Office" show on Sunday (14) . . . Franklin D. Roosevelt will be the subject of BBC-TV's series "Portrait Of Power" next Tues. (23). The show will be written by **Robert McKenzie** and **Huw Wheldon** . . . A new science fiction serial will be featured by ABC-TV beginning on Saturday (20). Titled "Electrode 93," it will run for seven weeks . . . Telefilm of the Hollywood Oscar awards ceremony will be screened by BBC-TV on Saturday evening (20) . . . Associated TeleVision's "Play Of The Week," scheduled for airing tonight (Wed.) will feature the film version of "The Shop At Sly Corner," starring **Oscar Homolka**.

IN CLEVELAND . . .

John B. Hughes, ex-CBS commentator, named WEWS 11 p.m. newscaster for East Ohio Gas. **Alan Douglas**, will do the commercials . . . **Linn Sheldon** and **Jim Doney** team up for Saturday WJW-TV series on boating . . . WSRS conducting survey on value of Cleveland subway . . . **Ellen Harris** pacted for Sunday 15-minute KYW-TV bridal show . . . **Jackie Herman** returns to WSRS half-hour weekly dialetc stint . . . **Lawson Deming** takes over 90-minute 11:30 p.m. Thursday night cinema as KYW-TV replaces "Tonight" with film package . . . KYW, KYW-TV news survey showing 80% preference for getting license plates through mail resulted in State Senator Anthony Calabrese introducing resolution for state study of plates by mail.

IN BOSTON . . .

"Whirlybirds," new western drama with helicopter replacing hero's hoss, preems on WBZ-TV Tuesday (16) . . . Hub chapter Radio TV Technicians Guild presented special citation to Westinghouse and WBZ-TV for their contribution to N. E. area in construction of new tower on "Boston Movie Time" Friday (12). **Ralph Harman**, veep in charge of engineering for Westinghouse, accepted the award presented by **Albert C. W. Saunders**, educational director of the Guild . . . WBZ's "Dimensions" preemed a six-part series on mental health problems Sunday (14) with Hub psychiatrists giving their views . . . **Louise Morgan**, hostess of "Dear Homemaker" on WNAC-TV, nabbed 30,000 pieces of mail after only five announcements asking viewers to send cards for toy Easter rabbits . . . WNAC-TV to carry dinner of Mass. Committee Catholics, Protestants and Jews at Hotel Statler, May 2 . . . Aerowax inked for three-week spot campaign on WNAC-TV this frame . . . WEEI preemed a series of programs tieing in with "Yankee Homecoming 1958" Sunday (14) with newsman **George Richards** . . . **H. Jeff Forbes**, WNAC-TV production dir. to speak at Yale Engineering Alumn. meeting at MIT Faculty Club, May 9 . . . **Hank Forbes** took over Ken Malden's disk jock duties at WBMS Monday (15) and is on from 10 a.m. to 12 noon and from 3-5 p.m. He was formerly disk jock and gen. mgr. of WLYN, Lynn for four years and before that with WESX, Salem; and WTXL, West Springfield . . . **Duncan MacDonald**, WNAC-TV "Yankee Home and Food Show," guest of honor at "sugaring off party" in Jacksonville, Vt. . . . WEEI covered "Around The World In 80 Days" opening at the Saxon taping interviews with celebs.

IN SAN FRANCISCO . . .

ABC's **John H. Mitchell**, continuing his campaign to refurbish KGO, has started the ball rolling on a month-long promotion for the station. Theme will be "Best Figure in Town—810, KGO Radio." Mitchell says dollar value of airtime alone on KGO and KGO-TV to push campaign will exceed $30,000 for the month . . . Indie KSFO made a deal with Scripps-Howard's News in effort to beef up its news coverage . . . KQED got an $8,000 grant from the Junior League to hire a director of community relations, which means to raise money for the educational station—KQED's faced with a $50,000 operating deficit this fiscal year . . . KCBS' **Joan Heron** departs her job this week, will wed Guy Nevell June 1 . . . KPIX's **Phil Lasky** was named chairman of Broadcast Committee for Disaster Communications in wake of recent quake . . . KCBS named Herrington-Richards as station's ad agency . . Northern California Academy of Television will conduct a seminar in "How to Utilize Local, Live Color TV" at KRON Thursday (18) . . . KSAN beginning a once-a-month tv giveaway

IN PHILADELPHIA . . .

Jim Reeves joins the news staff at WPEN replacing **Jules Rind** who ankled to the Voice of America. Reeves takes over the evening shift formerly held by vet **Bill Smith**, with Smith moving into Rind's morning slot . . . A demonstration by Dr. Charles Bailey of "open surgery" technique in heart operations was a WRCV-TV origination for "Tonight" pickup from Hahnemann Hospital (16) . . . **Benn Squires**, WRCV-TV director, marks 10th anni with station . . . **George Coleman**, general manager of WGBI, WGBI-TV, Scranton, for past 27 years, named director of regional sales for Triangle Stations . . . **Lanny Ross**. in for guest shot on **Ed Harvey's** WCAU "Surprise Party.". Ross' show is not aired here, only his American Express commercials . . . **Cal Milner** and **Larry Brown**, WPEN deejays, emcee the Mastbaum Theatre's "Rock 'n' Roll Jubilee of Stars" (17-23) . . . **Gary Geers**, WPFH news director and WRCV-TV announcer, adds the **Tastykake** commercials to chores. Tastykake is one of the tv sponsors of the Phillies baseball games. These are televised on a rotating basis over WRCV-TV, WPFH and WFIL-TV.

IN DALLAS . . .

Bandleader **Joe Reichman**, after three months at the Americana, Miami Beach, resumed his WFAA d.j. slot, but only one show daily. **Joe Templeton**, WFAA-TV newscaster, took over Reichman's second 75-minute stint with a "Carnival in Music" wax show . . . NBC-TV has been confering with **Alex Keese**, managing director of Dallas News' properties, WFAA and WFAA-TV, anent a live "Tonight" pickup from here . . . **Clyde Rembert**, KRLD prexy, honored at Variety Clubs' International meet in New Orleans for getting most new members for Tent 17 while chief barker in 1956. He gets an all-expense trip to London for the 1958 convention . . . **Alan Sloane**, WFAA-TV announcer, elected prexy of Dallas-Fort Worth alumni club of Miami U. of Ohio . . . **John Howard**, star of "Dr. Hudson's Secret Journal," due to p.a. here April 29 to plug the CBS-TV'er.

IN PORTLAND, ORE . . .

Radio Station KXL has had a big shuffle. **Ric Thomas** has ankled the spot and taken a mike job in Seattle. **Bob McCarl** takes over AM show in addition to afternoon slot. Top jockey **Don Porter** used as utility man . . . Since the papers carried the story that KPTV and KLOR-TV were sold and are to be consolidated, tv receiver set sales have dropped. New setup will discontinue UHF (KPTV) so customers will not need UHF strip . . . Rosie winning announcer **Gene Brendler** got his new 52-week show, "Supper Club," off to a good start on KPTV . . . KGW-TV did a closed circuit color tv show at the Annual Home Show last week . . . **William Lundigan** and **Mary Costa** here at Key Club in the Auditorium last Sunday . . . **Art Kirkham**, with KOIN radio and tv is celebrating his 35th year of broadcasting.

IN DETROIT . . .

Brian Aherne, starring in the touring "My Fair Lady" at the Riviera, tuned in to WWJ-TV's "Traffic Court" program which reenacts actual traffic court cases in an effort to promote traffic safety. Aherne was concerned to find **Charles Penman**, a cast member of "My Fair Lady" and former WWJ program manager, being "tried" for a traffic violation. Aherne called the station manager to see if he could help out and was relieved to discover that Penman was just doing an acting job . . . For the fourth consecutive year, WXYZ will offer a sterling silver belt buckle to any golfer in the area scoring a hole-in-one . . . WWJ-TV unveils a new program Saturday (20), "Homes '57," which will take viewers on a filmed tv tour of Detroit's outstanding homes each Sat. eve. **Todd Purse** will serve as host . . . "Don Ameche Presents—the Play of the Week," is a new Monday evening WJBK-TV entry

IN PITTSBURGH . . .

Don Brockett, promotion manager of local edition of TV Guide, gets a featured spot in the annual Playhouse revue, "Off the Top" . . . **Jan Andree**, veteran deejay, back in town after working in Florida for nearly a year, the last few months at WTAL-TV and WTAL radio in Tallahassee, and is trying to get into broadcasting sales locally. His wife stayed behind to finish her freshman year in pre-med at Florida State-U . . . **Paul Long** will assist **Dick Bingham** on the Pirates' play-by-play on those scattered Saturdays and Sundays when **Bob Prince** is telecasting the limited out-of-town schedule . . . **Kay Neumann** continues her five-minute cooking spot three mornings a week on Ch. 2 under the station's new a.m. setup of local live shows . . . **Jill Corey** coming home Sunday to glamorize the second annual televised Easter Parade from the Gateway Center. **Shirley Jones** did the honors a year ago.

IN MINNEAPOLIS . . .

Jackie Miles, playing at Hotel Radisson Flame Room, appeared on KSTP-TV's local "Treasure Chest" show . . . Minneapolis Symphony orchestra conductor **Antal Dorati** appeared on NBC-TV network's "The World Around Us," discussing his latest cantata musical work, "Saul" . . . U. of Minnesota has established new department of radio and tv broadcasting in its general extension division and named Burton Paulu, its KUOM radio station manager, as director. Department will be responsible primarily for KUOM's continued operation, planning and preparation for the school's tv courses and for presentations on the Twin Cities' impending new educational tv station, KTCA-TV, and on other outlets

Bridgeport—Ray Carroll, former all-night deejay at WMCA, N. Y., and recently freelancing on Coast, has been tapped as new ayem spinner at WICC. He takes over the time vacated by Phil Christie, who moves to a night assignment, replacing Jerry Dale, resigned.

Week's Festivities In WIP's 35th Anni

Philadelphia, April 16.

"Philadelphia's Pioneer Voice," WIP, the city's first radio station and the one in the area to retain original call letters, marks its 35th anni with a week's celebration beginning Monday (22). Benedict Gimbel Jr., president and general manager, will be kudoed by the Chamber of Commerce at a luncheon in the Barclay Hotel (26). A series of special events will be staged throughout the week to mark the celebration.

A "then and now" exhibition of radio equipment in the Gimbel store and in one of its street windows will provide a background for station's personalities and guest celebs.

WIP officially opened its birthday hoopla at the "International Atomic Exposition and Nuclear Congress" held in Convention Hall today (Tues.).

Among station firsts were a football game, a kiddies series (Uncle WIP), a remote of a dance band (Charlie Kerr), an opera broadcast (the Met's "Aida"), and 24-hour-a-day operation, seven days a week.

WIP won the Variety Showmanship Award for outstanding operation in three departments—programming, promotion and merchandising (1953). Gimbel is proudest of the record of commercial renewals. "It's the results that pay off," he noted. The exec is also a member of the board of directors of Mutual Broadcasting, with which WIP is affiliated.

Curtis Publishing's Godfrey Radio Coin

Curtis Publishing is taking the air, via Arthur Godfrey's ayem radio strip, to do year-round plugging for The Saturday Evening Post. Publisher has taken 10-10:15 Tuesdays, on a 52-week deal, which was begun quietly last week.

BBDO handled the deal.

Dallas—Alfred Lurie, radio-tv director of Bloom ad agency, named general manager of KTSA, San Antonio, by Gordon McLendon, prexy of McLendon Corp.

MICHAEL CHIMES and FAMILY
An Unusual Harmonica Musical Attraction
187 Hillside Ave., Mount Vernon, N.Y.
Phone MO 7-5873

MENDELSOHN OUSTED AS WBBM-TV FLACK

Chicago, April 16.

In surprising move, Howard Mendelsohn was ousted Friday (12) as publicity director of WBBM-TV. No official comment was forthcoming as to the reason behind Mendelsohn's abrupt discharge from the post he had held for the past two years and in which he was rated a top press ambassador.

Under new setup, Herb Grayson moves over from WBBM flackery to become overall press information chief over still-to-be-staffed radio and ty departments.

San Antonio—Henry A. Guerra Jr., newscaster on WOAI-TV here has been elected as a member of the board of directors of the San Antonio Chamber of Commerce.

HEARD ABOUT THE LOWELLS AND CABOTS?

Seems that the Lowells speak only to Cabots and Cabots speak only to God. (Bostonians, you know.)

In the Twin Cities and its surrounding area KSTP-TV speaks to nearly everyone-every day. The Northwest's first TV station, KSTP-TV *sells* this important, FOUR BILLION DOLLAR market most effectively.

P.S. There are more people to speak to in the Twin Cities than there are in Boston anyhow.

KSTP-TV CHANNEL 5 MINNEAPOLIS SAINT PAUL
Basic NBC Affiliate "The Northwest's Leading Station"
Edward Petry & Company, Inc., National Representatives

TV WRITER-PRODUCER AVAILABLE

Currently, producing-writing successful TV series (aud. participation and variety), that requires only fraction of my time and potential.

You can make full use of my abilities and 13 years experience writing and producing, TV and radio shows . . . Aud. Part. — Stunts — Variety — Interviews — Comedy Programs.

Will handle all phases and take full responsibility from creation of ideas to final production. Part or full time.

Write Box V.V. 310, VARIETY
154 W. 46th St., New York 36

Harmon-Commuting
Luxurious Estate on Hudson

Perfectly maintained, Brick Southern Colonial; 12 rooms, 5 baths, 2 maids' rms. Swimming pool & cabana; bar; tennis court; 15 breath-taking acres overlooking majestic Hudson River. Will sell; or rent to right person.

LA 4-2036, Miss Schein; or your broker.

FOR SALE

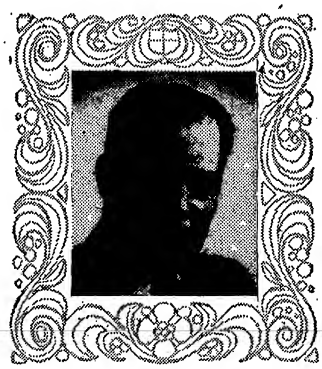
Finest section Westchester 2 acre Estate—5 bedroom 5 baths European castle—absolute privacy—3 room apt. for servants quarters over 4 car garage.

Box V 370, Variety, 154 W. 46th St., New York 36

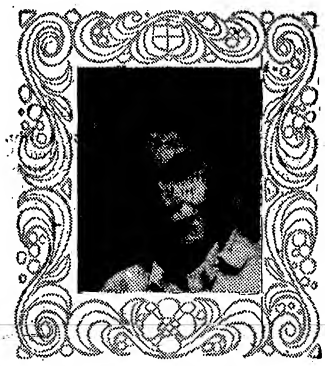
CLIP THIS
SOUTHAMPTON SUMMER RENTALS
ALSO HOMES, GUEST HOUSES, ACREAGE AND WATERFRONT FOR SALE.
EAST END REALTY
29 Main Street, Southampton, N.Y.

1000 SQ. FT. LOBBY FLOOR
High Ceiling
SUITABLE FOR COMMERCIAL PHOTOGRAPHER, RECORDING STUDIO, ART GALLERY, REHEARSAL ROOM, ETC.
HOTEL GREAT NORTHERN
118 West 57th St., New York
Call Manager CI 7-1900

Albert McLaughlin
KPTV
Portland, Oregon



Percy Hearle
WAGA-Radio-TV
Atlanta, Ga.



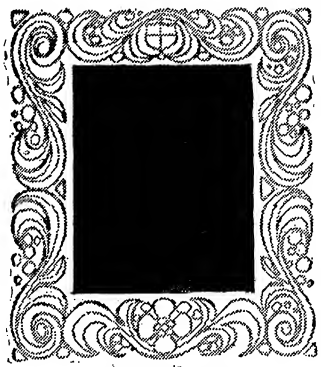
Lola Montez
WBRC-Radio-TV
Birmingham, Ala.

Don Butler
WGBS-Radio-TV
Miami, Florida

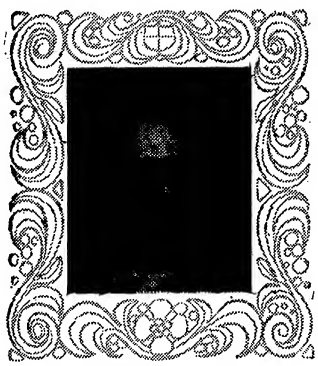
COMMUNITY PROJECTS

An integrated public service year-round activity based on specific community needs judged to be most important by the consensus of a carefully-selected cross section of local citizens

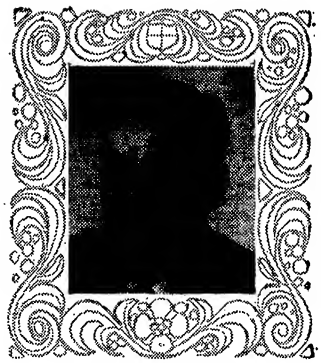
George Cushing
WJBK-Radio-TV
Detroit, Mich.



Maggi Wulff
WJW-Radio-TV
Cleveland, Ohio



Elizabeth Wagner
WSPD-Radio-TV
Toledo, Ohio



Edward W. Pollock
WWVA
Wheeling, W. Va.

Storer stations are local stations—and their public service begins at home. To make sure that each station effectively serves the particular needs of its community, the men and women shown here coordinate projects which representative religious, educational, business and civic leaders have deemed most important to the community. During the past year projects have ranged from a strong, continuing drive for highway safety to a unique "Junior Citizens" organization for young people.

The joint radio-television campaign in behalf of each project is created with the same care given commercial accounts.

STORER BROADCASTING COMPANY

WSPD-TV	WJW-TV	WJBK-TV	WAGA-TV	WBRC-TV	KPTV	WGBS-TV
Toledo, Ohio	Cleveland, Ohio	Detroit, Mich.	Atlanta, Ga,	Birmingham, Ala.	Portland, Ore.	Miami, Fla.
WSPD	**WJW**	**WJBK**	**WAGA**	**WBRC**	**WWVA**	**WGBS**
Toledo, Ohio	Cleveland, Ohio	Detroit, Mich.	Atlanta, Ga.	Birmingham, Ala.	Wheeling, W.Va.	Miami, Fla.

STORER BROADCASTING COMPANY

SALES OFFICES
NEW YORK—625 Madison Avenue, New York 22
CHICAGO—230 N. Michigan Avenue, Chicago 1, Franklin 2-6498
SAN FRANCISCO—111 Sutter Street, San Francisco, Sutter 1-8689

Jocks, Jukes and Disks

By MIKE GROSS

Lonnie Donegan: "Cumberland Gap"-"Wabash Cannonball" (Mercury). It's been almost a year since Lonnie Donegan cracked the U.S. disk market with his London slicing of "Rock Island Line." Now on Mercury, he's got an even bigger chance for a disk payoff with "Cumberland Gap." He's styled this folk piece at a frenetic pace and it should keep the deejay and jukebox turntables hopping. "Wabash Cannonball" is another good item in the folk vein but it will have trouble keeping up with "Cumberland Gap."

Tommy Leonetti: "The Other Man"-"Look At 'Er." (Vik). Recently out of the Capitol stable, Tommy Leonetti gets moving fast with his first Vik pairing. He's got a crooning savvy that shows up well on both the rockin' and the ballad groove. In this case the rockin' okay instrumental with a dominant theme that could help it catch on with the deejay programmers. North gives a slick wax reprise of the "Playhouse 90" theme that's so vivid you can almost see the spinning mobile prisms, the show's trademark.

Dick Jacobs Orch: "Rock-A-Billy Gal"-"The Two-Penny Piper" (Coral). The quality of "Green Door" and the current rockabilly touch have been put together on "Rock-A-Billy Gal." It's a good try and makes it seem worthwhile as Dick Jacobs swings it over with orch and chorus. **Jonathan Craig** has a fair version of the piece on the Flip label. On the Coral reverse, Jacobs has a likeable item that probably won't make noise but it's easy on the ear.

Ralph Young: "Look At 'Er"-"Big Hand-Little Hand" (Epic).

Best Bets

LONNIE DONEGAN (*Mercury*) ..... **CUMBERLAND GAP** *Wabash Cannonball*

TOMMY LEONETTI (*Vik*) ..... **THE OTHER MAN** *Look At 'Er*

VINCE MARTIN (*Glory*) ..... **BIG DREAMS** *Wait for Me*

JERI RENE (*Point*) ..... **WITH THIS PEN** *Go Way! Joe*

"The Other Man" shapes as the better bet for jock and juke spins. The beat is solid and catching and seems to be just what the kids are asking for today. The ballad, "Look At 'Er," out of "New Girl In Town," is substantial platter fare, too, and will appeal to many.

Vince Martin: "Big Dreams"-"Wait For Me" (Glory). Vince Martin gets another crack at the hit lists with "Big Dreams." It's a simply fashioned tune with a moderate rockin' beat and a teenager-pegged lyric. Martin makes it all believable and likeable. It's due for plenty of action on all levels. There's an easygoing folk quality to "Wait For Me" which Martin handles with an appropriate tone. Rates deejay attention.

Jeri Rene: "With This Pen"-"Go 'Way! Joe" (Point). Jeri Rene should make a name for herself with her slicing of "With This Pen." It's a plaintive country-styled ballad, the kind that usually takes hold for a long and profitable ride. Thrush gets right to the heart of the matter with a poignant and commercially effective reading. She goes calypso on the reverse. The result won't mean much for her or the tune.

Chordettes: "Like a Baby"-"Echo of Love" (Cadence). "Like a Baby" is a blues-styled number with a rockin' beat which the Chordettes sell in an infectious manner. Side is worth watching for a probable breakthrough. On "Echo of Love," the girls toy with a country-flavored ballad that has plenty of recording studio echo to suit the title.

Dick Wilson: "Bimini Run"-"One Small Voice" (Columbia). Dick Wilson has a bust-out potential and if the calypso craze can hold on for a while longer, he'll be able to do it with "Bimini Run." Tune has a lively Trinidadian lilt and Wilson gives it some of his topnotch vocalistics. He's also in good piping form on "One Small Voice," a neatly-molded religioso offering.

Martha Lou Harp: "I'm No Stranger"-"One Is a Lonely Number" (Prep). Martha Lou Harp, who's been on and off wax for the past couple of years, has a good chance for a spinning score with her first for the new Prep line. Her solid singing style is evidenced on both sides but "I'm No Stranger" is built for better commercial results. It's a blues item with a swinging beat and Miss Harp gives it the right vocal tone. Flip side is a big musical production but the melody line isn't strong enough to keep it spinning on the deejay turntables.

Charlie Applewhite: "Love Affair"-"You Can't Escape the Blues" (RKO-Unique). "Love Affair" brings Charlie Applewhite back to the disk wars after a stint with the U.S. Army. It's a simple, sentimental item with a backing set in the modern rockin' idiom. It'll get plays. He swings hard on "You Can't Escape the Blues" making it add up to an attractive slice for jock and juke play.

Alex North Orch: "Theme From 'The Bachelor Party'"-"Theme From 'Playhouse 90'" (RCA-Victor). Alex North has taken up the baton to work over the theme music from the pic, "The Bachelor Party," and the CBS-TV "Playhouse 90." "Bachelor Party" is an "Look At 'Er," from the new tuner, "New Girl in Town," gets a good ride in the hands of Ralph Young. Young has an attractive vocal style and turns the ballad into a pleasing shellac piece. "Big Hand-Little Hand," on the other hand, doesn't give him anything to get a grip on.

Bobby Short: "Last Train to San Fernando"-"Delia" (Atlantic). Bobby Short, who's been doing okay in the album field now is taking a shot at the pop singles field with a coupling of a calypso-style, "Last Train to San Fernando," and a folk-style, "Delia." It's a good shot, too, especially with "San Fernando." The number really swings and Short doesn't miss a trick in pointing up its values. He also brings out the best in "Delia."

Cecelia Batten: "My Big Brother's Friend"-"Before" (Colonial). "My Big Brother's Friend" is another in a long line of songs pegged on adolescent romance that have been creeping on to wax. Cecelia Batten gives it the proper juve approach. "Before" is a quiet ballad that sets up a pleasant mood.

Cyril Stapleton Orch: "Rock Fiddle Rock"-"The Red Balloon" (London). "Rock Fiddle Rock" is a jumping instrumental that displays a lot of fiddling zest. It could have been dubbed. "The Rockin' Canary." Interesting melodic theme

LAWRENCE WELK
and his **CHAMPAGNE MUSIC**
Coral—Thesaurus Transcriptions
95th Consecutive Week
Dodge Dance Party
ABC-TV—Sat. 9-10 P.M., E.S.T.
Sponsored by Dodge Dealers of America
Top Tunes and Talent
ABC-TV Mon. 9:30-10 p.m., E.S.T.
Sponsored by Dodge and Plymouth Dealers of America

of "Red Balloon" should help it along in the spinning parade.

Bob Temple: "Gonna See My Baby Tonight"-"I Want to Hang My Heart in Heaven" (Fraternity). The swinging beat and okay lyric of "Gonna See My Baby Tonight" should win Bob Temple a good spinning payoff. The rockabilly touch of the "steel" should give it added weight in the jukebox circles. The electric guitar is dominant in "I Want to Hang My Hat in Heaven," giving a fetching country beat which should net fair programming returns.

Betty Wells: "Sweethearts Anonymous"-"Good Time Joe" (ABC-Paramount). There's a swinging beat in "Sweethearts Anonymous" which Betty Wells brings up for lively effect. She starts rockin' and wailin' for "Good Time Joe" in a power-lunged manner that attracts notice. Both should win spins on the jock and juke levels.

Vik and Glamour Mag In Tieup on Calypso

Vik Records and Glamour mag will ride tandem next month on a calypso push.

Glamour's May issue fashion peg is on calypso highlighted by an article on a new dance, Limbo-Calypso, by Geoffrey Holder. Vic has put Holder into the groove singing a Limbo-Calypso number on one side and giving instructions on the dance on the bottom deck. The disk is being offered to Glamour readers for 50c and a coupon which is included in the mag.

Album Reviews

Liberty Records has given two of the most popular musicals of this generation, **Rodgers & Hammerstein's** "South Pacific" and **Lerner & Loewe's** "My Fair Lady," novel album twists. In the R&H takeoff, called **"Solid! South Pacific,"** the **Bobby Hammack Quintet** supplies a shifty jazz interpretation of the score. The melody is still there but those added riffs give the familiar tunes a new vigor which should please the hipsters. For the **"My Fair Lady"** treatment, the diskery has gone to the **London Festival Symphony,** conducted by **Cyril Ornadel,** for an orchestra suite version of the score. It's done in a tasty fashion but without too much imagination.

A new Rodgers & Hammerstein effort, the score for tv's **"Cinderella,"** has been given a topnotch original cast treatment by Columbia Records. The Rodgers' melodies seem to take better hold on replays and as usual the Hammerstein lyrics fit in appropriately. Among the items that grow importantly are "A Lovely Night," "In My Own Little Corner," "Impossible," "Ten Minutes Ago" and "Do I Love You." **Julie Andrews** heads up the singing cast which includes, among others, **Jon Cypher** and **Edith Adams** on the good numbers.

Lerner & Loewe, on the other hand, supplied the "inspiration" for the **Max Showalter** (music)—**William Howe** (words) parody of "My Fair Lady" on the Foremost label. Package, tagged **"My Square Laddie,"** stars **Nancy Walker, Reginald Gardiner** and **ZaSu Pitts** with musical arrangements by **Billy May** and **Eddie Dunstedder.** Showalter & Howe have built a two-minute joke to LP length and the thin spots show throughout. However, when Nancy Walker rock 'n' rolls "On the Block Where You Rock" or when Gardiner hits with "I Could Have Boozed All Night," the album has some worth.

Jackie Gleason has the mood music formula down pat. His Capitol sets over the past few years have been bestseller naturals and the current **"For the Love Hours"** should continue the pattern. The formula appears to be simple. It consists of a package of well-built standards mixed in with a dash of **Bobby Hackett's** mellow trumpeting and spiced up with a lush, romantic orchestra under Gleason's baton. It hasn't missed yet.

Columbia Records has gathered together a flock of Islanders for its **"Calypso Carnival"** set in an authentic Trinidad excursion. Among the standout calypso concoctions are **Sammy Heyward's** "Miss Emmalina," **Lord Zebedee's** "Chicken Gumbo and the Okra Water," **Irene Lusan's** "Victoria Market" and Heyward's "Honey Man."

Atlantic Records, which has been responsible for a flock of 'rock 'n' roll hit singles, has put 14 of them together in a package called **"The Greatest Rock & Roll."** Reprised are such jock and juke winners as **LaVern Baker's** "Jim Dandy," **Clyde McPhatter's** "Thirty Days," **Ivory Joe Hunter's** "Since I Met You Baby" and **Ruth Brown's** "I Want No More." *Gros.*

Longhair Reviews

Stravinsky: The Rite of Spring (RCA Victor). Brilliant, exciting performance of Stravinsky's powerful masterpiece by maestro Pierre Monteux (who introduced this work in Paris in 1913) with the Paris Conservatoire Orchestra.

Beethoven: Sonatas Nos. 14, 8, 23 (Columbia). Rudolf Serkin gives fresh, sensitive renditions of three of Beethoven's popular piano sonatas. This is one of several Serkin disks released simultaneously by Columbia.

New Directions in Music and Sound Vol. 2 (Decca). Featuring Works by contemporary German music, this "New Directions" volume contains Werner Egk's "French Suite After Rameau" and K. A. Hartman's Symphony No. 6, two vigorous compositions performed by the RIAS Symphony Orchestra under Ferenc Fricsay.

Britten: Young Person's Guide To Orchestra; Dohnanyi: Variations on Nursery Theme (Capitol). Two charming works played with style by the Concert Arts Symphony Orchestra conducted by Felix Slatkin with Victor Aller as piano soloist. Excellently recorded.

Russian Ballet (Angel). Third in a series of ballet works sparklingly performed by Igor Markevitch and the Philharmonia Orchestra, this disk contains Prokofiev's "Le Pas D'Acier," Liadov's "Kikimora" and three dances from Stravinsky's "Petrouchka."

Dukas: Variations on Theme by Rameau; Franck: Prelude, Chorale & Fugue (MGM). Young American pianist Lenore Engdahl in thoughtful executions of two interesting works from the keyboard repertory. *Herm.*

Prize-Primed Tanglewood; All Sorts of Rewards To Deserving Newcomers

Lenox, Mass., April 16.

Heifetz Prize, worth approximately $1,000 and to be awarded the outstanding violin student at the Berkshire Music Center, the Boston Symphony Orchestra's summer school at Tanglewood, tops a large number of awards at the 15th session. This is to be held here from July 1 to August 11. Jascha Heifetz established the annual scholarship in 1949.

Mrs. Albert Spalding, widow of the American violinist, has this year established a fund for an award to a promising Center instrumentalist—in the name of her husband.

Gregory Piatigorsky is donor of an award for a student cellist of exceptional merit.

The Berkshire Symphonic Festivla Scholarship Fund of $5,000 has been set up to provide a scholarship in conducting. The award is to be named for Gertrude Robinson Smith, one of the founders of the Berkshire Symphonic Festival in 1934, and long a friend of the Boston Symphony.

The Koussevitsky Music Foundation, established by Serge Koussevitsky, conductor of the Boston Symphony from 1924 to 1949 and the Center's first director, will again play its part in supporting young musicians pursuing advanced study at Tanglewood. The Foundation for five years has contributed to the maintenance of scholarship students, and also offers a composition prize. In 1956, residents of Berkhire County (which includes Tanglewood) established the Koussevitsky Memorial Scholarship for a conducting neophyte.

The National Federation of Music Clubs, the Portland, Oregon, Junior Symphony Orchestra and the St. Louis Symphony Society Women's Association are among others helping students attend the Center. Charles Munch is director of the Berkshire music school.

VARIETY 10 Best Sellers on Coin Machines

1.	**PARTY DOLL** (7)	*Buddy Knox* ..... *Roulette* *Steve Lawrence* ..... *Coral*
2.	**BUTTERFLY** (8)	*Andy Williams* ..... *Cadence* *Charlie Gracie* ..... *Cameo*
3.	**ROUND AND ROUND** (4)	*Perry Como* ..... *Victor*
4.	**ALL SHOOK UP** ((2)	*Elvis Presley* ..... *Victor*
5.	**I'M WALKIN'** (6)	*Fats Domino* ..... *Imperial*
6.	**LITTLE DARLIN'** (2)	*Diamonds* ..... *Mercury*
7.	**WHY, BABY, WHY** (3)	*Pat Boone* ..... *Dot*
8.	**MARIANNE** (10)	*Terry Gilkyson* ..... *Columbia* *Hilltoppers* ..... *Dot*
9.	**WALKING AFTER MIDNIGHT** (3)	*Patsy Cline* ..... *Decca*
10.	**YOUNG LOVE** (14)	*Tab Hunter* ..... *Dot* *Sonny James* ..... *Capitol* *Crew-Cuts* ..... *Mercury*

Second Group

GONE	*Ferlin Huskey*	*Capitol*
TEEN-AGE CRUSH	*Tommy Sands*	*Capitol*
NINETY-NINE WAYS	*Tab Hunter*	*Dot*
A POOR MAN'S ROSES	*Patti Page*	*Mercury*
DARK MOON	*Bonnie Guitar*	*Dot*
ALMOST PARADISE	*Roger Williams* *Kapp* *Norman Petty Trio* *ABC-PAR* *Lou Stein* ..... *RKO-Unique*	
DON'T FORBID ME	*Pat Boone*	*Dot*
THE BANANA BOAT SONG	*Harry Belafonte* ..... *Victor* *Tarriers* ..... *Glory* *Fontane Sisters* ..... *Dot*	
TOO MUCH	*Elvis Presley*	*Victor*
I'M SORRY	*Platters*	*Mercury*

(Figures in parentheses indicate number of weeks song has been in the Top 10)

C&W AS THE NEW-MOWN HAY

New Jukebox Bill in Senate Hopper Would Exempt Local Tavern Owners

Washington, April 16.

A new effort to place jukeboxes under the copyright laws, by exempting local tavern owners for responsibility, is being made in the Senate. The new bill, introduced by Senator Joseph C. O'Mahoney (D., Wyo.) states specifically that it is aimed at "any individual, partnership, association, or corporation exercising ownership or primary control over any such machine and having primary responsibility for the selection of the place at which such machine is operated, but does not include the proprietor of such place unless such proprietor owns or exercises primary control over such machine and has exclusive control over its placement for operation."

O'Mahoney told the Senate of the hearings his subcommittee on patents, trademarks and copyrights conducted last year, adding: "the hope was that it might result in a settlement of the controversy and in the enactment of legislation which would be helpful to those who write the songs which are sung, those who sing the songs, those who make the records, those who make and own the jukeboxes, and those in whose establishment the jukeboxes are operated. This bill is an outgrowth."

House Comm. Probing Reds Uncovers Minor Links to N.Y. AFM Local

Minor links between New York's Local 802, American Federation of Musicians, and the Communist Party were established at hearings of the House UnAmerican Activities Committee conducted in New York by Rep. Morgan M. Moulder. Of nine persons identified as Communists in Local 802 by a friendly Committee witness, Seymour Levitan, none were prominent instrumentalists or currently in the leadership of the local.

The hearings also focussed on the Metropolitan Music School in N.Y. which was tagged by Rep. Moulder as "a Communist-controlled school." Wallingford Reiger, head of the school, and a longhair composer, refused to answer questions on grounds of the First Amendment while nine other faculty members of the school used both the First and Fifth Amendments in refusing to answer Committee queries. The First Amendment safeguards freedom of speech while the Fifth is a guarantee against self-incrimination.

Also under the Committee scrutiny were some members of the Symphony of the Air. Elias Carmen, bassoon player for the Symphony, refused to say whether he knew an alleged Soviet spy, Arthur Alexandrovitch Adams, unless granted immunity from prosecution. Another witness who invoked the Fifth Amendment was composer Earl Robinson, who wrote "Ballad For Americans."

While little info on current Commie activity in Local 802 was disclosed, witnesses testified to strong Communist influence in the musicians' ranks in the late 1930s. Albert Walters, a current member of the exec board, was identified as a Communist by witness Max Marlin, but Walters, as a voluntary witness, said he had broken with the Communist Party years ago and has been fighting them actively since then.

Local 802's bylaws now call for the expulsion of any member proved to be a Communist after trial.

Werner Mack as Popster

Werner Mack, until recently a disk jockey on WVIM in Vicksburg, Miss., has joined Decca's pop roster even though he stems from the heart of the country and western music territory.

"Is It Wrong" and "Baby, Squeeze Me" will be his kickoff sides.

Como's Gold Disk (Lucky 11th) for 'Round & Round'

Perry Como is getting another gold disk from RCA Victor this week for his latest hit, "Round and Round." He's the top gold disker for Victor with 11 platters having topped the 1,000,000 marker. In the past four years, he's averaged one a year with "Wanted" in 1954, "Papa Loves Mambo" in 1955, "Hot Diggity" in 1956 and now "Round and Round." All of the last four golden circle platters were made since Joe Carlton took over as pop artists & repertoire chief for the company.

The presentation to Como is being made on his NBC-TV show this Saturday (20).

Majors Ready Summer Deals; No Price Cuts

Launching of special merchandising programs by the major companies is expected in the next month or two in the industry's effort to spark summer biz. Under the usual hot weather sales plans, dealers gets special price breaks and return privileges as a method of encouraging them to keep pitching for the consumer dollar.

In anticipation of the special summer deals, a rumor swept the disk biz last week about a projected price cut on longplay merchandise. Larry Kanaga, v.p. and general manager of the RCA Victor company, which has taken the initiative in lowering disk prices in the past, flatly denied that his company was intending any cut in the suggested list prices to dealers. "Such a move is just not in the cards in the foreseeable future," Kanaga said.

Kanaga has said in the past the disk price structure is now on a stable basis and there could be no expectation of any moves to change the list prices in the near future. That, however, does not preclude special one-shot offers on "monthly specials," samplers, etc., which have been used as sales stimulants.

Traditionally, summer has been an off-season for the disk biz with the taper starting in May and extending into August. Disk companies have found, however, that aggressive merchandising has been able to boost sales to respectable levels. It's again anticipated that the major labels will again campaign against any "defeatist" attitude on the distrib or dealer level for the next few months.

VERVE SETS 5 ALBUMS ON NEWPORT FESTIVAL

The 1957 Newport Jazz Festival will be put into the groove by Norman Granz for his Verve label. Granz already has blueprinted a five-album "Newport Jazz Festival" package for September release.

Fest will be held during the July 4 holiday weekend at Newport, R. I. Already slated to appear are Louis Armstrong, Ella Fitzgerald, Count Basie, Sarah Vaughan, Dave Brubeck, George Shearing, Roy Eldridge, Oscar Peterson, Jo Jones, Turk Murphy, Stuff Smith and Jack Teagarden. Represented from the international jazz scene will be Toshiko Akiyoshi (Japan), Rolf Kuhn (Germany), Matt Mathews (Holland) and Bernard Pfeiffer (France). Others, representing at least seven more countries, will be added in the near future.

The Crew-Cuts open a three-week one-niter trek April 20 before hitting Ben Maksik's Town & Country spot in Brooklyn May 7.

ALFALFA TUNES IN ALBUM HYPO

By MIKE GROSS

The record companies are now looking to their country & western artists for a further buildup of the packaged goods business. Considered, in the past, primarily a singles field product, the diskers have become aware of an increased album interest in the c&w yodelers and they are moving in fast to pick up sales in this comparatively new and growing package market.

It's only been in the last six or seven months that the diskery execs have noticed a marked upbeat in the album sales of their c&w product. Some diskery execs attribute the upward swing to the new three-speed phonographs that are being brought into homes in areas previously dominated by the oldfashioned one-speeder (78 rpm). Others claim that the album sales upbeat can be credited to the fact that country artists have been bridging over into the pop field (Artists like Elvis Presley, Tommy Sands, Ferlin Huskey, Tennessee Ernie Ford, etc.). All of them agree, however, that there has been a definite influx of new phono players in the parts of the country favoring the c&w beat, and that is mainly what accounts for the growing packaged goods sales of c&w artists who've not yet rubbed off on the pop market.

At RCA Victor, for example, the phenomenal record set by Elvis Presley's 2,000,000-plus album seller, "Elvis," has set the pace for

(Continued on page 48)

Tommy Dorsey's 2 Cos. on Block

The estate of late Tommy Dorsey, bandleader who died last year, has now formally put his music publishing companies on the block. Bids for Dorsey's two firms, Embassy Music and Dorsey Bros. Music, are being accepted by Philip A. Braunstein, of the accounting firm of Braustein & Chernin in New York, which handled the bandleaders' finances for years. Bids will be kept open for 60 days.

According to Braunstein, Dorsey refused an offer of $200,000 for the two firms about a year ago. The firms will be sold separately or together, depending on the offer. Embassy Music is a Broadcast Music Inc. affiliate while Dorsey Bros. is a member of ASCAP.

At the same time, 60 disk masters owned by Dorsey are being put up for sale through the late bandleader's firm, State Amusement Co. The platters masters are being sold separately from the music firms.

Braunstein has prepared a complete catalog of tunes and gross annual earnings for the Dorsey music firms. They will be made available later this week.

Lonnie Donegan Turns Up With Fastest Brit. Click In U.S. Folktune Slice

London, April 16.

Lonnie Donegan has come up with the fastest British click in "Cumberland Gap," a tune that soared to the No. 1 spot two weeks after it hit the market. Donegan, who hit initially with an American folk tune, "Rock Island Line," is again to the fore with the same kind of material. Tune was introduced on a video show and the Nixa label had an unprecedented advance order of 110,000 copies for the record.

Tune is published in England by Essex Music, operated in London by Dave Platz for U. S. publisher Howie Richmond. Richmond is due here April 19 to o.o. his Essex and Cromwell Music firms here. He also plans to set up several additional companies on the Continent.

Expect TV Bargaining Panel to Hit ASCAP With Demand for Lower Fees

Chicago, April 16.

In anticipation of a complicated and drawn out negotiating tug of war with the American Society of Composers, Authors & Publishers on a new television music licensing contract, an all-industry bargaining committee was formed by the telecasters at last week's NARTB confab here.

The 15-man group, which will serve as an interim body until formally elected by a mail vote by the industry, hopes to have its first organizational meeting within next couple of weeks to start the wheels in motion on the new ASCAP pact. Time element is being stressed because the current contracts expire Dec. 31.

According to Dwight Martin, WAFB-TV, Baton Rouge, who chaired the NARTB session, there is no inkling to date as to what demands ASCAP will lay before the industry. As an indication of the blue chips riding on the negotiations, last year the video stations and the three networks shelled out nearly $10,000,000 for use of ASCAP music. Radio paid out a like amount.

It's considered a certainty the tv bargainers will go all out in the attempt to lower their licensing costs. Under the present ASCAP arrangement, stations and networks are licensed under either a blanket or a per program agreement. The tap under the blanket deal is 2.05% of net receipts for commercial shows. Sustaining rate is equal to station's highest quarter-hour rate. Networks operate under the blank-

(Continued on page 49)

Goldsen Gets Renewal On 1929 Etting Click

Hollywood, April 16.

After two years of negotiation, Mickey Goldsen last week finally sewed up the renewal rights on "Walkin' Around In a Dream," which was a Ruth Etting hit back in 1929. It will be published by his Criterion Music and has already been cut by Marge Rayburn on Liberty as part of a new campaign on the tune.

It was written 28 years ago by Ted Lewis (who also had a strong record on it), Larry Yoell and Robert Spencer.

Balaban, Wood Lock Up Par Buyout of Dot

Ownership of Dot Records, newest of the major labels, passed to Paramount Pictures over the weekend with the signing of contracts in N.Y. between Randy Wood, Dot prexy and founder, and Barney Balaban, Par prexy. Under the terms of the deal, Wood will continue to operate the diskery, retaining the presidency of the firm and becoming a veepee of Paramount.

While actual money figures were not disclosed, it's believed the final price for the property is in the neighborhood of $2,000,000. The figure includes Paramount stock acquired by Wood under the terms of the deal. Wood acquired a considerable block of Par shares a few months ago when the contract negotiations were finalized, pending a check of the tax situation, and these shares have considerably appreciated in value in the interim.

Dot will continue to function as an independent disk firm with headquarters in the old Capitol Records homeoffice building at Sunset and Vine. As a Paramount subsidiary, however, it will now have an inside track on music used in Paramount films and will be available for the release of soundtrack packages, much in the manner of the MGM Records operation with Metro.

LIEBERSON GIVEN CBS STOCK OPTION

Goddard Lieberson, Columbia Records prexy, has been granted an option to buy 7,650 shares of Columbia Broadcasting System Class A stock at $23 per share, according to CBS proxy statement to stockholders. Other execs given CBS stock options for 7,500 shares are Merle S. Jones, prexy of CBS-TV, and Arthur L. Chapman, president of CBS-Hytron. The CBS Class A stock is currently selling at around $34.

Options were granted to Lieberson and Jones on the basis of "past services and loyalty" while the option to Chapman was for the purpose of obtaining his services.

Dicker Duke for Brit.

London, April 16.

Agent Harold Davison, who handles this side of the Anglo-U.S. band exchange deals, is negotiating with the Associated Booking Corp. for the Duke Ellington outfit to do a three-week concert tour of Britain in the fall. The British band involved in the swap would be Johnny Dankworth's.

Davison says the deal should be finalized soon. Ellington did a vaude tour of Britain in 1948 with a British combo, but his band has not been heard live here for more than 20 years.

Decca's 'Brave One' Score Adding Riches as Plot To Find Rich Thickens

The whodunit publicity over the writing credits of the film, "The Brave One," whose script copped an Academy Award a couple of weeks ago, has apparently been reacting favorably on the sales of the Decca soundtrack album of the pic score. The set was released several months ago, but sales action began perking only after the "Oscar" ceremonies and the attendant talk about the identity of the film's scripter, billed as Robert Rich, who as yet has failed to turn up in the flesh.

Score for pic was written by the late Victor Young, who also wrote the Academy Award-winning score for the film, "Around the World In 80 Days."

Caesar's 'Pledge' Music Getting Official Plug

"The Pledge of Allegiance to the Flag" has been set to music by Irving Caesar, veteran cleffer and ASCAP board member. Caesar wrote the music to the familiar lines at the request of Rep. Louis C. Rabaut of Michigan. Rabaut suggested on the floor of the House that radio and video stations broadcast the tune periodically.

ASCAP has recordings of the Pledge available with the U.S. Air Force Band under the direction of Captain Robert L. Landers with the Singing Sergeants of the Air Force on one side and another rendition on the other side by the U.S. Marine Band conducted by Albert Schoepper and featuring the Inter-service Chorus. Each member of the House is getting 50 copies of the disk while 25 copies are going to each Senator.

Decca Adds Bob Gibson

Bob Gibson, young folk singer, has been added to the Decca Records roster He'll start recording within the next few weeks.

Singer also is set for a stint at New York's Blue Angel beginning April 22.

ASCAP Downgrading P. D. Tunes

Jack Lawrence Proposes Tighter Checks in Wake Of 'Yellow Rose' Hassle

Editor, VARIETY:

New York.

Since Don George has publicly aired his unsubstantiated claims for full performance credit on "Yellow Rose of Texas" and since he has publicly impugned my integrity, I have no alternative but to make this public reply. The only reason I undertook to act as George's designated representative in the ASCAP arbitration of his claims, was because I felt at the time that ASCAP was allowing inequalities to exist in giving full credit for many adaptations of public domain works. True, many of these adaptations pre-dated ASCAP's 1953 ruling which clearly specifies the percentage of performance credit to be awarded arrangements or adaptations. However, I believed that as long as *any* adaptation was receiving full credit, no writer should be discriminated against.

During the course of the arbitration the ASCAP Classification Committee went to work and downgraded the performance credits of every adaptation of a public domain melody as it was brought to their attention. As soon as the Classification Committee took this action my views on Don George's position changed.

Based on a definite comparison with all exisiting versions and printed copies of the public domain "Yellow Rose of Texas" (and these are numerous!) we three arbitrators came to the unanimous conclusion that George's contribution was negligible. He contends that his great lyrical change was to eliminate the word "darkies" wherever it appeared in the original song. But Feist-Miller-Robbins in various folios printed within the

(Continued on page 49)

He's Vernon Duke Now To Hi, Low

Hollywood, April 16.

The most famous case of schizophrenia in showbiz has been cured; Vernon Duke has disposed of Vladimir Dukelsky.

For more than a generation, Duke has been a top "longhair" composer under his real name, Dukelsky. The Duke tag has been reserved for pop stuff, notably such standards as "April in Paris," "Autumn in New York," "Cabin in the Sky" and others.

"That's over," he says with obvious relish. "From now on, I'm just Vernon Duke, whether I'm writing pop or classical."

Abandonment of the longhair cognomen doesn't mean Duke is abandoning that field. As a matter of fact, he's working now on a "Serenade to San Francisco," instigated by (and dedicated to) San Francisco Chronicle columnist Marjorie Trumbull. Kathleen Norris is doing the continuity and it's under discussion as an NBC Spectacular. Tomorrow (17), his new C Major Quartet will be world premiered at the fourth annual Chamber Music Festival series of the celebrated Roth Quartet at UCLA.

"I ran into Johnny Mercer the other day," Duke recalls, "and he wanted to know why I haven't been writing music. I have. I'm still at work on a score for 'Time Remembered,' a Broadway musical which will star Susan Strasberg. I've written the music for an LP album based on Art Buchwald's book 'P. S. from Paris' and there are other projects in the works."

On the pop side, Duke has been solidly represented in the last year, without writing a note. Spate of recordings of his standards including "Taking a Chance on Love" and "Can't Get Started With You" swelled his coffers for the year.

"For 1956," he reports, "I had had a total of 220 recordings and 'Taking a Chance' and 'April in Paris' both wound up on the annual Peatman survey of the 35 top standards of the year."

At a rough estimate, Duke's royalty earnings for the year were in excess of $40,000 from his old material—and he no longer shares the loot with Dukelsky.

'March-Hare' Theme Cops British Pic Tune Award

London, April 16.

British music publisher Dave Toff, head of Melcher-Toff Music, has been awarded the Ivor Novello Award for the best British picture music of 1956 with the title song from the British Lion release, "The March Hare." The song was written by Philip Green.

The awards were made during a BBC sound radio broadcast last week.

Norman Kaye Soloing

Norman Kaye, older brother of Mary Kaye, who until now has worked only with the latter's trio, is making his bow as a single on disks via Decca Records. He will continue to work with the trio in both recording and personal appearances.

Initial sides for Decca are "Blue Jean Betty" and "Snake Charmer."

Pitt. Disk Hop Spot In Hot Civic Water After Juve Melee, 18 Arrests

Pittsburgh, April 16.

Disk jockey teenage dances got a black eye here last week when a riot broke out at one of them and a police call produced 18 arrests. More than 500 youngsters got into a free-for-all last weekend (6) in front of the White Oak Youth Center, which was formerly the White Elephant Night Club.

Spot was turned into a youth center with alternating deejays some months ago and has been a big source of income ever since for the platter-spinners. Porky Chedwick happened to be the one at hand at the time of the riot but the WAMO d.j. was not involved in the fracas.

One immediate consequence was a demand by White Oak citizens that Sunday hops be immediately abolished. Place has been operating nightly, and some members of the community have demanded that center be closed entirely but operators are fighting that.

Bill Butler leaves Tommy Holmes' Club One Two, Toronto, to head a seven-piece orch in Pump Room of Lord Simcoe Hotel when new hostelry opens in Toronto next month.

Inside Stuff—Music

Irving Berlin's "God Bless America," although written during World War I, waited 20 years to be published and become an "unoffcial national anthem." Now another number cleffed by Berlin during the same period is being released on records for the first time. Title is "Dream On, Little Soldier Boy," and it was sung in "Yip, Yap, Yaphank." Ditty was recorded Aug. 24, 1918, for Victor, by John McCormack, but never issued, presumably because end of war in November, 1918, killed sale of war tunes.

Now that the song is coming out 39 years later, Berlin is not likely to grow richer on royalties. It's included in a special limited edition of 18 previously unpublished 10-inch, 78rmp double-faced McCormack disks, marketed by Addison Foster of Narbeth, Pa., and restricted to members of the American Gramophone Society. Records are not sold separately and price of complete set to members is $150. The money angle aside, "it's an unusual memento to appear during Berlin's 50th anniversary as a professional tunesmith.

Roulette Records isn't letting the U.S. Army get in the way of its release schedule. With a week to go before its clicko disker, Buddy Knox, had to report for a sixmonth hitch at Fort Knox (Ky.), the diskery's artists & repertoire toppers, Hugo Peretti and Luigi Creatore, cut over 20 sides for release while Knox is away.

The sides will be split between albums and pop singles. First single, out this week, is "Rock Your Little Baby To Sleep." Knox scored for Roulette with "Party Doll."

Raymond Scott, orchestra leader-composer, has formed "The Jingle Workshop" to expand his activities in the writing of commercials for tv and radio. Among the commercials with which Scott already is associated are "Be Happy, Go Lucky" (Lucky Strike), "The Big Change" (RCA Victor), "The Taste Is Great" (Filter Tip Tareyton), "Quick-Quick" (Richard Hudnut) and "Krueger Beer Has Everything."

Decca Records, which is rolling with a hot package item in the soundtrack album of Michael Todd's pic, "Around The World In 80 Days," solidified the set's standing, public relations-wise, with a special

(Continued on page 48)

RETAIL DISK AND ALBUM BEST SELLERS

VARIETY

Survey of retail disk best sellers based on reports obtained from leading stores in 20 cities and showing comparative sales rating for this and last week.

National Rating This wk.	Last wk.	Artist, Label, Title	New York—(R. H. Macy Co.)	Long Island—(Arcade Assoc.)	Washington—(Super Music Co.)	Boston—(Mosher Music Co.)	Albany—(Van Curler Music Co.)	Philadelphia—(John Wanamaker)	Pittsburgh—(Stedeford's Music)	Miami—(Spec's Record Shops)	Dallas—(Titche-Goettinger Co.)	San Antonio—(Alamo Piano Co.)	Chicago—(Hudson-Ross Music)	Indianapolis—(Ayres Music Co.)	Minneapolis—(Don Leary Music)	Kansas City—(Katz Drug Co.)	St. Louis—(Stix, Baer & Fuller)	Cleveland—(Record Rendezvous)	Los Angeles—(Music City)	San Francisco—(Columbia Music)	Denver—(Denver Dry Goods Co.)	Seattle—(Sherman Clay Music Co.	TOTAL POINTS
1	1	**ELVIS PRESLEY** (Victor) "All Shook Up"	1	1	1	1	6	5	1	3	1	1	1	2	..	1	1	2	1	1	8	3	168
2	2	**PERRY COMO** (Victor) "Round and Round"	4	4	7	2	7	3	10	2	6	2	4	1	10	2	5	1	4	3	1	9	133
3	3	**DIAMONDS** (Mercury) "Little Darlin'"	2	2	4	3	4	7	..	4	..	3	2	..	1	4	..	4	5	5	2	2	122
4	4	**DELL-VIKINGS** (Dot) "Come, Go With Me"	7	5	3	..	1	..	..	8	..	9	6	..	8	..	3	..	2	2	..	..	67
5	13	**FERLIN HUSKEY** (Capitol) "Gone"	9	3	5	8	3	..	..	6	..	7	8	..	6	..	..	3	..	..	..	5	58
6	6	**BUDDY KNOX** (Roulette) "Party Doll"	3	10	6	5	2	..	9	1	..	5	..	..	..	..	..	..	..	..	..	1	57
7	5	**FATS DOMINO** (Imperial) "I'm Walkin'"	8	..	2	..	5	..	..	7	3	4	9	..	..	5	..	9	8	..	..	6	55
8	10	**STEVE LAWRENCE** (Coral) "Party Doll"	..	..	..	..	..	..	..	..	2	..	..	..	..	3	..	..	..	4	4	..	31
9	10	**PAT BOONE** (Dot) "Why, Baby, Why"	6	..	..	7	10	..	..	9	..	..	..	..	..	8	4	..	9	9	9	10	29
10A	8	**HARRY BELAFONTE** (Victor) "Mama, Look at Bubu"	10	7	..	..	..	10	..	..	..	10	3	..	..	..	..	7	7	7	..	..	27
10B	9	**CHARLIE GRACIE** (Cameo) "Butterfly"	5	..	9	..	..	..	..	5	5	6	..	..	..	..	7	..	..	..	..	..	27
12	7	**ANDY WILLIAMS** (Cadence) "Butterfly"	..	..	..	..	9	..	..	..	..	..	..	4	..	..	..	..	..	8	3	7	24
13A	14	**TAB HUNTER** (Dot) "Ninety-Nine Ways"	..	..	..	..	..	..	..	..	..	..	..	..	9	7	6	..	3	..	..	..	19
13B	..	**GUY MITCHELL** (Columbia) "Rock-A-Billy"	..	..	..	..	..	..	..	..	..	..	5	3	7	..	10	..	..	..	..	..	19
13C	12	**TERRY GILKYSON** (Columbia) "Marianne"	..	6	..	..	..	2	..	..	..	..	..	..	..	..	..	6	..	..	..	..	19
16	17	**CHUCK BERRY** (Chess) "School Days"	..	..	..	..	..	..	2	..	8	..	..	..	..	6	..	..	..	..	..	..	17
17	..	**FLOYD PRICE** (ABC-Par) "Just Because"	..	..	..	..	..	..	..	..	..	..	..	..	4	..	..	5	..	..	..	..	13
18A	..	**PAT BOONE** (Dot) "I'm Waiting Just For You"	..	..	..	..	..	..	..	..	..	..	..	5	5	..	..	..	..	..	..	..	12
18B	..	**KEN COPELAND** (Imperial) "Pledge of Love"	..	..	..	..	..	..	..	..	..	..	..	..	2	..	8	..	..	..	..	..	12
18C	..	**JIMMY DORSEY** (Fraternity) "So Rare"	..	..	..	..	8	..	..	..	..	..	..	..	..	..	2	..	..	..	..	..	12
21A	22	**FOUR LADS** (Columbia) "Who Needs You"	..	..	..	..	9	..	..	..	..	..	..	8	..	..	..	..	..	..	5	..	11
21B	17	**TAB HUNTER** (Dot) "Young Love"	..	..	..	..	..	5	..	..	..	..	..	7	..	..	..	..	10	..	..	..	11
23A	14	**TOMMY SANDS** (Capitol) "Teen-Age Crush"	..	..	..	..	..	..	10	..	8	..	..	6	..	..	..	..	..	10	..	..	10
23B	..	**TARRIERS** (Glory) "The Banana Boat Song"	..	..	..	..	1	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	10
25	..	**PLATTERS** (Mercury) "I'm Sorry"	..	10	..	..	..	..	..	..	..	..	..	..	3	..	..	..	..	..	..	..	9

1	2	3	4	5	6	7	8	9	10
CALYPSO	MY FAIR LADY	AN EVENING WITH BELAFONTE	LOVE IS THE THING	AROUND THE WORLD IN 80 DAYS	KING AND I	HYMNS	CLOSE TO YOU	ELVIS	OKLAHOMA!
Harry Belafonte	Broadway Cast	Harry Belafonte	Nat (King) Cole	Film Soundtrack	Film Soundtrack	Tenn. Ernie Ford	Frank Sinatra	Elvis Presley	Film Soundtrack
Victor					Capitol				Capitol
LPM 1248	Columbia	Victor	Capitol	Decca	W 740	Capitol	Capitol	Victor	SAO 595
EPA 1248	OL 5090	LPM 1402	W 824	DL 9046	EAP 740	T 756	W 789	LPM 1382	SDM 595

Gillespie's Higher-Than-Ike 'Gov't' Fee Defended, USIA Film Rapped in Hub

Boston, April 16.

The Boston Herald, which has been taking a big interest editorially in show biz matters of late, took up the cudgels in defense of Dizzy Gillespie's State Dept. tour in its Sunday (14) edition.

In an editorial titled "Dizzy's Salary," the newspaper said: "Public outrage may be expected from testimony made public by the House Appropriations Subcommittee that Dizzy Gillespie, the bandleader, for a short time received a Government-guaranteed salary higher than President Eisenhower's. Beside this 'revelation,' the further fact that the U.S. Information Agency secretly spent $100,000 subsidizing a commercial anti-Communist movie is apt to pale.

"When a public entertainer receives a gargantuan Federal salary it is popularly believed that he is morally dipping into the till. Many civilian leaders of industry, many other specialists, are entitled to practice their skills at a salary higher than the President's and no fuss is caused; but a mountebank tradition still lingers around show business.

"The State Dept. sent Gillespie and his band to promote the cause of American culture by playing jazz music in Africa and the Middle East. During this time the bandleader drew a salary commensurate to what he would have drawn for entertaining at home.

'Furtive' Anti-Red Film

"There's a difference between paying the freight for such a project and sinking $100,000 into a furtive anti-Red movie; and the difference is one between successful and unsuccessful propaganda. Testimony from observers such as Columbia University professor, Marshall Stearns, has indicated that the bandleader's tour was a whopping success—one of the most successful cultural goodwill gestures the United States has made since the war. While jazz music is not in good repute in some quarters here, away from home Gillespie was honored as a great artist and musician.

"In short, in paying for Dizzy Gillespie the country got its money's worth; for without preachment he carried the message of a vital existing American art form to people who were unaware of the significance of American jazz in world civilization. The sum spent for the movie on the other hand was obviously designed to sway public thought here. The film (the title is a secret) turned out to be a boxoffice flop. This, remarked a top official of our Information Agency, was the unfortunate history of such productions.

"Common sense, however, should tell anyone that propaganda-laden films, domestic or foreign, are not apt to be successful unless they are first of all, entertaining. Americans don't want to be brainwashed, even by their own government. The sum spent for the movie was apparently wasted; and yet, while the State Dept. has temporarily abandoned sending jazz groups overseas, the foreign language version of the film, rejected at the U.S. boxoffice, is now being readied."

Vieira, Calypso Sparkplug, Up From West Indies For Film & Music Powwows

Phil Vieira, one of the main sparkplugs of the calypso cycle, songwise and filmwise, is in New York from the West Indies for huddles with Jules Levey, producer of a calypso film due to start rolling in Trinidad in a couple of weeks.

Vieira, who sold the rights to "Mama Looka Booboo" to Lou Levy's Duchess Music firm, has worked on four pictures in the last year, chiefly as location manager. He worked on "Fire Down Below," "Heaven Knows, Mr. Allison," "Island in the Sun" and Louis de Rochement's "Cinemiracle Adventure." Vieira, a native Caribbean, is used for suggesting unusual locales, local characters for bit parts and extras.

Vieira has also been active in picking up calypso copyrights and sold a flock of them to Duchess Music in addition to the "Booboo" hit.

DOMINO UNIT FAT 18G IN RETURN TO PITT

Pittsburgh, April 16.

Second time around for the Fats Domino-Bill Doggett-Clyde McPhatter - LaVern Baker - Chuck Berry rhythm & blues show wasn't as good as the first, but two performances at the Mosque last Wednesday (10) night still did a big $18,000 gross. Package had played a 3,800-seat music hall only about six weeks ago and at that time did a blockbusting $21,000 and had to turn them away. A quick return booking was the immediate result.

For a time, it looked as if the fast repeat was a mistake and the booking might be a bust. Advance sale was very discouraging but the last-minute boxoffice line saved the day.

Central Records Bows

A new label, Central Records, has been set up in New York by Malcolm Newkirk and Aaron Thomas Jr.

First release features songstress Gloria Lynn on "Someday Somewhere" and "Just Like That."

British Disk Best Sellers

London, April 16.

1. **Cumberland Gap**..Donegan (Pye-Nixa)
2. **Young Love**.....Hunter (London)
3. **Don't Forbid Me**...Boone (London)
4. **Long Tall Sally**...Richard (London)
5. **Banana Boat**....Belafonte (HMV)
6. **Knee Deep Blues**..Mitchell (London)
7. **Rock-Me Daddy-O** Donegan (Pye-Nixa)
8. **Look Homeward Angel** Ray (Philips)
9. **Girl Can't Help It**..Richard (London)
10. **True Love** Crosby/G. Kelly (Capitol)

Brunswick Label Adds Three Indie Distribs

Brunswick Records, recently reactivated label as a Coral Records subsid, has added three additional indie distribs to handle its lines. New wholesalers are Recordit Ditributors in St. Louis, Flemington Distributors in Kansas City and Record Distributors in Pittsburgh. Brunswick now has a total of 29 distrib outlets around the country.

Norm Weinstroer, Coral-Brunswick general sales manager, has been lining up the distrib channels.

Sheet Market Solid for 'Right' Numbers; Educational Biz in 20% Annual Boosts

There's nothing wrong with the sheet music business that a good ballad won't cure, according to top jobber execs in New York. While they point out that neither rock 'n' roll nor calypso songs make good copy sellers it's pointed out that a number like "True Love," which has approached the 500,000 marker in copy sales, should be the measure of the true potential of the sheet market.

When a top disk hit sells only 50,000 sheet copies, it's the fault of the song alone, one trade exec-stated. Class material will have impact in the copy market, he said, but it first needs exposure in the disk market.

Unfortunately, he said, the top disk companies are afraid to go out on a limb with the better type of song. They prefer to stick with the cycles. If it's rock 'n' roll that's hitting, then all they do is rock 'n' roll. Same goes for calypso. The diskers tack with the prevailing winds and the publisher doesn't have enough control over his material to call the shots any more, the exec stated.

That the potential for a big sheet music is there is proved by all the statistics, the jobber stated. The piano manufacturers and other instrument makers all report booming business. That means that more people are buying sheet music than ever before, but they are brushing the pop numbers because there's nothing to them.

While the pop market is declining, the educational and standard field has emerged stronger than ever. The jobbing exec said that educational business has been building steadily with each year showing about a 20% increase over previous one. Without that market, we couldn't survive, he said.

An increasing number of pop publishers are moving into the educational field with choral and band arrangements of their standards. Firms like the Warner Bros. combine, the Big Three and Mills Music are powerhouses in this market. Recently, Shapiro-Bernstein, E. H. Morris, Bourne and Leeds Music have also been accenting their catalogs in this direction.

ASK CBS STOCK MEET TO VOTE ON ROCK 'N' ROLL

A resolution against rock 'n' roll music is due to be presented at the annual stockholders' meeting of the Columbia Broadcasting System today (Wed.) in New York by Gloria Parker. Miss Parker, a songwriter who is now involved in litigation against Broadcast Music Inc., will ask that CBS divest itself of all interest in BMI because of "moral, religious, ethical and cultural reasons." She will urge CBS to stop subsidizing the "rock 'n' roll" plague.

Miss Parker is allied with Barney Young, head of Life Music, who also is engaged in a law suit against BMI.

Guy in Hub for Laddies

Boston, April 16.

Guy Lombardo will play a one-nighter at Boston Garden Monday (22) for the annual ball of the Firemen's Relief Fund.

Lombardo, who will present his show from 8:15 to 9:15 p.m. and furnish dance music until 1 a.m., was last here for a week's stand at Blinstrub's nitery.

VARIETY Scoreboard OF TOP TALENT AND TUNES

Compiled from Statistical Reports of Distribution
Encompassing the Three Major Outlets

Coin Machines Retail Disks Retail Sheet Music

as Published in the Current Issue

NOTE: The current comparative sales strength of the Artists and Tunes listed hereunder is arrived at under a statistical system comprising each of the three major sales outlets enumerated above. These findings are correlated with data from wider sources, which are exclusive with VARIETY. The positions resulting from these findings denote the OVERALL IMPACT developed from the ratio of points scored, two ways in the case of talent (coin machines, retail disks) and three ways in the case of tunes (coin machines, retail disks and retail sheet music).

TALENT

POSITIONS This Week	POSITIONS Last Week	ARTIST AND LABEL	TUNE
1	1	**ELVIS PRESLEY** (Victor)	All Shook Up / Peace In The Valley / Too Much
2	2	**PERRY COMO** (Victor)	Round and Round
3	3	**DIAMONDS** (Mercury)	Little Darlin'
4	6	**FATS DOMINO** (Imperial)	I'm Walkin' / Blue Monday
5	10	**BUDDY KNOX** (Roulette)	Party Doll
6	7	**PAT BOONE** (Dot)	Why, Baby, Why / Don't Forbid Me / I'm Waiting Just For You
7	..	**FERLIN HUSKEY** (Capitol)	Gone
8	5	**ANDY WILLIAMS** (Cadence)	Butterfly
9	9	**DELL-VIKINGS** (Dot)	Come, Go With Me
10	8	**TAB HUNTER** (Dot)	Ninety-Nine Ways / Young Love

TUNES

(*ASCAP. †BMI)

POSITIONS This Week	POSITIONS Last Week	TUNE	PUBLISHER
1	1	†ROUND AND ROUND	Rush
2	4	†ALL SHOOK UP	Presley-Shalimar
3	5	†PARTY DOLL	Jackie
4	2	†BUTTERFLY	Hill & Range
5	3	†MARIANNE	Montclare
6	7	†LITTLE DARLIN'	Excelloric
7	9	†I'M WALKIN'	Reeve
8	6	†YOUNG LOVE	Lowery
9	10	†WHY, BABY, WHY	Winneton
10	..	†GONE	Hill & Range

Radio Europe 'Musicorama,' Paris Music Hall Angling For Top U.S. Disk Names

Paris, April 16.

Radio Europe No. 1 has now developed one of the top pop music programs "Musicorama," which is beamed from the Olympia Music Hall every Wednesday. It is an hour radio show but a two-and-a-half hour all-music entertainment for ticket buyers. Radio Europe No. 1 is the top commercial Gallic station and has inaugurated the hiring of top U. S. names for program appearances. They can pay U. S. rates and Frankie Laine recently got a big bundle for a few songs.

This attitude towards getting big U. S. pop music names before French audiences has also been taken up by Bruno Coquatrix, prexy of the Olympia Music Hall, who is now in N.Y. huddling with Judy Garland, Betty Hutton and Nat (King) Cole for future headlining at this flagship house.

Radio Europe is beamed in from the Sarre due to rules that no commercial station can emit in France proper so as not to compete with the State subsidized network. Programs are piped to Sarre for transmission. Program originator and director is L. Maurice.

Bock to Head O'Seas For Pacific Jazz Wax

Richard Bock, head of Pacific Jazz Records, a Coast label, is heading for Europe at the end of this month for several recording sessions on the Continent. Bock is accomping the Gerry Mulligan quartet on its tour from which will emerge at least one LP platter.

Bock is also set to hold a session with Gary Crosby in Frankfurt and Germany's Kurt Edelhagen orch. Bock also will tour other European countries in a buildup of the company's foreign distribution program.

Top Record Talent and Tunes

VARIETY DISK JOCKEY POLL

This compilation is designed to indicate those records rising in popularity as well as those on top. Ratings are computed on the basis of ten points for a No. 1 mention, nine for a No. 2, and so on down to one point. Wherever possible, only records with two or more mentions are listed, even though their total points are less in some cases than those which receive only one mention. Cities and jockeys will vary from week to week to present a comprehensive picture of all sectors of the country regionally.

*ASCAP †BMI

Pos. this wk.	Pos. last wk.	No. weeks in log	Artist	Label	Song	EAST: Ed Stokes—WMGM—New York	Lou Dennis—WBEZ—Waterbury	Jerry Strong—WMAL—Washington, D. C.	Bob Arnold—WCSH—Portland, Me.	Sherm Feller—WVDA—Boston	Tal Hood—WFGM—Fitchburg	Jim Stevens—WLLH—Lowell-Lawrence	Dick Smith—WORC—Worcester	Tom Durand—WTTM—Trenton	Larry Brownell—WKBW—Buffalo	Ed Meath—WHEC—Rochester	Lou Barile; WIBX—Rome-Utica	Al Meltzer—WHEN—Syracuse	Brown & Milner—WPEN—Philadelphia	Arlie S. Huff—WICE—Providence	Ed Ellis—WNIX—Springfield, Vt.	SOUTH: Bill Wright—WBRC—Birmingham	Bob N. Perry—WCKR—Miami	Don Wallace—KTUL—Tulsa	John Wrisley—WIS—Columbia	Bob Larimer—WSIX—Nashville	Chuck Blore—KELP—El Paso	Tim Nolan—KXYZ—Houston	Harvey Hudson—WLEE—Richmond	MIDWEST: Jack Karey—WCFL—Chicago	Larry Kilburn—KFBI—Wichita	Ed McKenzie—WXYZ—Detroit	Steve Cannon—WLOL—St. Paul-Mpls.	Eddie Clarke—WHB—Kansas City	Chuck Norman—KSTL—St. Louis	Bob Engel—WJW—Cleveland	Robb Thomas—WEMP—Milwaukee	FAR WEST: Frank Pollack—KRUX—Phoenix	Al Radka—KFRE—Fresno	Bill Ballance—KFWB—Los Angeles	Frank Daren—KSJO—San Jose	Len Ross—KDB—Santa Barbara	Frank Evans—KDAY—Santa Monica	Claude Brimm—KOL—Seattle	Paul Coburn—KLUB—Salt Lake City	TOTAL POINTS
1	3	4	Elvis Presley	Victor	†All Shook Up	4	..	..	1	..	6	..	1	..	3	7	1	2	1	7	..	4	3	1	..	4	2	1	..	..	1	1	3	2	1	..	..	..	1	7	7	..	1	1	213
2	1	9	Perry Como	Victor	†Round and Round	1	10	1	6	10	..	1	9	1	1	1	..	6	..	6	1	..	4	..	1	3	..	..	..	3	..	5	1	5	..	3	..	2	8	..	3	1	..	6	7	191
3	2	6	Diamonds	Mercury	†Little Darlin'	7	1	..	3	..	1	..	2	..	..	2	5	5	4	2	..	..	..	..	..	2	..	..	..	3	..	1	2	3	2	..	..	..	1	..	2	..	4	10	..	2	..	167
4	5	6	Pat Boone	Dot	†Why, Baby, Why	6	..	2	..	6	..	..	..	..	..	9	3	4	..	..	..	8	7	..	4	6	..	..	..	6	8	..	9	7	6	5	4	..	..	1	5	..	..	4	..	110
5	8	7	Ferlin Huskey	Capitol	†Gone	..	2	..	5	..	..	..	8	..	..	6	..	..	..	3	..	..	..	..	..	9	1	..	4	1	2	..	5	4	6	..	..	2	..	..	..	..	..	7	..	100
6	4	10	Andy Williams	Cadence	†Butterfly	2	..	..	..	1	..	..	7	..	4	..	7	..	..	..	..	2	..	2	2	8	..	..	..	3	..	..	..	..	..	..	..	..	7	..	1	8	..	8	9	94
7	8	8	Buddy Knox	Roulette	†Party Doll	..	..	..	9	..	..	..	4	..	..	3	9	1	..	5	..	..	..	6	6	..	..	..	3	..	..	8	6	..	2	..	..	..	..	..	..	..	10	4	78
8	..	1	Chuck Berry	Chess	†School Days	..	..	..	2	..	2	..	3	..	..	..	7	..	..	..	..	..	..	5	..	..	..	..	2	2	..	10	2	..	..	..	..	..	..	..	..	..	..	..	..	64
9	6	10	Tommy Sands	Capitol	†Teen-Age Crush	..	..	..	..	..	..	..	..	..	..	8	..	..	..	4	..	2	9	..	3	..	5	..	7	..	..	..	..	4	..	..	..	7	..	9	..	9	..	..	5	60
10	7	9	Steve Lawrence	Coral	†Party Doll	..	..	..	..	9	..	..	5	..	3	..	..	..	10	10	..	..	..	..	..	8	..	7	..	..	4	..	..	3	..	..	..	..	..	2	..	..	..	..	..	59
11	20	6	Dell-Vikings	Dot	†Come, Go With Me	..	..	..	..	..	..	..	..	..	..	..	..	3	9	..	..	..	..	4	..	..	..	..	..	..	4	..	7	..	..	7	..	..	..	8	..	..	3	2	52
12	13	8	Roger Williams	Kapp	†Almost Paradise	3	3	3	..	..	..	..	10	..	..	..	..	..	..	..	..	1	..	8	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	5	..	5	..	..	..	50
13	9	4	Tab Hunter	Dot	†Ninety-Nine Ways	..	..	..	..	..	..	..	..	5	..	10	..	..	..	..	..	..	..	5	7	..	..	9	..	6	..	..	10	..	2	..	..	..	..	8	..	2	..	..	46
14	16	4	Rosemary Clooney	Columbia	*Mangos	8	5	7	..	7	..	3	..	10	6	..	..	..	..	..	..	..	..	7	..	6	..	..	..	..	..	..	..	..	..	..	..	6	..	..	..	..	..	..	..	45
15	20	3	Guy Mitchell	Columbia	*Rock-a-Billy	..	..	..	4	..	5	..	..	..	2	..	..	9	..	..	..	..	..	..	..	9	..	..	5	..	7	6	8	..	..	..	..	..	..	..	..	..	..	..	..	44
16	28	13	Four Lads	Columbia	*Who Needs You	..	..	4	..	2	..	2	..	..	..	..	..	10	..	5	..	..	..	..	..	..	..	10	..	..	..	..	..	..	..	..	..	..	..	..	..	2	..	..	..	42
17	14	3	Ken Copeland	Imperial	†Pledge of Love	..	4	..	..	..	..	..	5	..	..	..	2	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	4	8	..	4	..	..	..	..	..	..	39
18	19	6	Harry Belafonte	Victor	†Mama, Look at Bubu	5	..	5	..	..	..	..	..	..	5	..	..	..	..	..	..	..	..	..	..	..	..	..	..	5	..	..	..	..	..	..	..	..	..	10	6	7	..	..	..	34
19	17	3	Jimmy Dorsey	Fraternity	*So. Rare	..	..	8	..	..	..	..	..	..	..	..	..	7	..	..	..	..	..	..	..	..	..	..	..	5	4	..	..	3	..	8	..	..	..	..	..	..	..	..	..	31
20	24	7	Jim Bowen	Roulette	†I'm Sticking With You	..	..	..	8	..	..	..	..	..	..	..	3	..	..	2	..	..	..	..	..	..	..	10	..	..	..	..	..	..	8	..	6	..	..	..	..	..	..	..	..	29
21	38	6	Patti Page	Mercury	*A Poor Man's Roses	..	10	..	3	..	..	..	..	..	..	..	..	..	..	..	1	5	..	..	..	9	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	27
22	12	5	Frankie Laine	Columbia	†Love Is a Golden Ring	9	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	1	..	..	..	..	..	..	..	6	..	..	3	..	..	..	..	..	..	..	..	25
23	11	7	Fats Domino	Imperial	†I'm Walkin'	..	..	..	..	..	..	..	..	..	..	..	..	8	10	..	..	..	..	8	..	..	..	8	..	..	9	..	..	1	10	..	..	..	..	..	..	..	..	..	..	23
24	41	2	Ivory Joe Hunter	Atlantic	†Empty Arms	..	..	..	..	..	..	..	..	..	..	..	4	..	..	10	3	..	..	..	..	..	..	..	..	..	10	7	..	..	..	..	..	..	..	..	..	..	..	..	..	21
25	15	9	Charlie Gracie	Cameo	†Butterfly	..	..	..	..	..	..	..	..	..	4	..	..	1	..	..	..	..	..	..	10	..	..	..	..	..	..	..	9	..	..	..	..	..	..	..	..	..	..	..	..	20
26	..	9	Dinah Shore	Victor	†Chantez, Chantez	..	..	..	..	5	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	4	..	..	5	..	..	..	19
27	45	4	Platters	Mercury	*I'm Sorry	..	..	..	..	..	..	..	7	..	..	10	..	..	2	..	..	..	..	9	..	..	..	9	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	18
28A	23	3	Johnny Desmond	Coral	*That's Where I Shine	..	..	..	..	..	..	6	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	10	..	10	..	..	..	..	1	..	..	17
28B	18	5	David Rose	MGM	*Calypso Melody	9	..	..	..	4	8	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	6	..	..	..	17
28C	24	12	Terry Gilkyson	Columbia	†Marianne	..	..	..	..	..	..	8	..	..	..	..	..	..	..	..	..	6	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	2	..	..	..	..	..	17
31A	..	1	Kay Starr	Victor	†A Little Loneliness	..	..	6	..	..	..	..	..	..	..	..	..	..	..	..	9	..	..	..	..	..	..	..	..	..	..	..	..	7	..	..	..	..	..	6	..	..	..	16
31B	..	15	Russell Arms	Era	†Cinco Robles	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	5	..	..	..	..	..	..	..	..	..	..	..	..	..	1	..	..	..	..	..	..	..	..	..	16
33	..	13	Harry Belafonte	Victor	†The Banana Boat Song	..	..	..	..	..	..	9	..	..	..	..	..	..	..	..	6	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	3	..	..	..	..	15
34	22	5	Eddie Cochran	Liberty	†Sitting in the Balcony	10	..	..	10	..	..	..	..	..	..	..	..	6	..	..	..	..	..	..	..	..	..	..	..	..	..	5	..	..	..	..	..	..	..	..	..	..	..	..	13
35A	43	2	Bonnie Guitar	Dot	†Dark Moon	..	..	..	..	..	7	..	..	..	..	8	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	6	12
35B	..	1	Johnnie Ray	Columbia	†Yes, Tonight, Josephine	..	..	..	..	..	10	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	7	4	..	..	..	..	..	..	..	..	..	12
37	..	1	Patience & Prudence	Liberty	†Dreamer's Bay	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	4	..	..	..	..	..	..	7	..	..	..	11
38A	..	1	Ella Fitzgerald	Verve	†Hotta Chocolotta	..	..	..	..	..	..	..	8	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	4	..	..	..	10
38B	..	1	Stan Freberg	Capitol	†The Banana Boat Song	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	9	..	..	..	..	..	..	..	..	..	..	3	..	..	..	10
40A	35	2	Ralph Marterie	Mercury	†Tricky	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	8	..	..	..	..	..	..	..	..	..	8	..	..	..	8	..	..	..	..	..	..	..	..	9
40B	33	7	Patsy Cline	Decca	†Walkin' After Midnight	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	10	..	..	..	..	..	..	..	..	..	..	..	3	..	..	..	..	..	..	..	..	..	..	9
40C	..	2	Little Richard	Specialty	†Lucille	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	7	..	..	..	6	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	9
43A	..	3	Johnny Dee	Colonial	†Sitting in the Balcony	..	..	..	..	..	..	..	..	..	..	..	..	..	8	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	9	..	..	..	..	..	..	9	..	7
43B	24	6	Jo Stafford	Columbia	†Wind in the Willow	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	6	..	..	..	..	..	..	..	..	..	..	..	..	9	..	..	..	7
43C	..	1	Teardrops	King	†After School	..	..	..	7	..	..	..	..	..	8	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	7

(Copyright Variety, Inc. All Rights Reserved)

Dealers -- Disc Jockeys -- Jukebox Ops!

Don't Miss the Amazing, True Life Story of One of the

GREAT PERSONALITIES OF THE POP RECORD BUSINESS

"The Gene Austin Story"

On the

Goodyear TV Playhouse

This Sunday, April 21, 9-10 P.M. (EST) NBC-TV

Produced by Philip Barry, Jr.

Directed by Herbert Hirschman

Get Ready for the Demand on

The Single **The 45 EP**

GENE AUSTIN SINGS

"THAT'S LOVE TOO LATE"
47-6880

"MUSIC FROM THE GENE AUSTIN STORY"
EPA-4057

RCA VICTOR

On The Upbeat

New York

Abbey Albert orch began a two-weeker at the Hotel Syracuse, Syracuse, yesterday (Tues.) . . . **Ray Eberle** orch current at Roseland Dance City with **Paula George** on the vocals . . . **Sidney Ascher** handling public relations for the newly formed Blue Chip Music Co. . . . **Ruth Cage** joined the **Mike Hall** publicity office . . . **Ziggy Lane** at the Golden Slipper, Glen Cove, L.I., for the next two weeks . . . **Phyllis Krahmer**, of Columbia Records publicity department, in Polyclinic Hospital for an appendectomy . . . **Joe Ziehl Trio** currently at the Vivere, eastside intimery.

Louis Brecker, owner of Roseland Dance City, on a jaunt to Haiti where he'll prowl talent and song material . . . **Tobi Reynolds** signed to a personal management pact by **Pete Kameron & Monte Kay.**

London

Colored American rockster **Little Abner** has been signed by **Bernard Delfont** for a 14-week vaude tour. He returns to New York in September after filling dates in Holland . . . Songstress **Alma Cogan** starts her own tv series April 25. . . . A new modern jazz club opened in London last week. Decor, it's claimed, cost $34,000, and it's reputed to be the most luxurious hot spot in Europe . . . Vocalist **Lee Lawrence** to make his first trip to the States in September . . . **Paul Rich**, until recently a big band vocalist, joins the staff of Kassner Associated Publishers as professional manager .

Hollywood

Louis De Rochemont has bought new calypso by **Terry Gilkyson**, "Sweet Sugar Cane," for inclusion in "Cinemiracle Adventure," currently shooting in Trinidad . . . **Billy Walters** joined Southern Music . . . Decca inked country singer **Don Woody** who debuts with "You're Barking Up the Wrong Tree" b/w "Bird Dog," both of which he co-wrote . . . RCA renewed **Randy Van Horn** . . . **Lou Chudd** opened a N.Y. office for his Imperial Records . . . **Leroy Anderson** signed a new longterm pact with Decca .

The HIT! OF THE WEEK
LEROY HOLMES
And His Orch
SOUVENIR D'ITALIE
Vocal by
ANGELA DRAKE
and
WARM AND TENDER
MGMK 12460
(45 RPM)
MGM Records

Chicago

Chuck Foster enters the Aragon Ballroom April 21 . . . **George Duckorn** added to record promotion staff of Leonard Garmissa distrib here . . . **Andy Powell** at the Martinique April 20-May 12 and at Oh Henry Ballroom May 22 for indef stay . . . **Rose Murphy Trio** set for the Preview Lounge May 22 for two sets . . . **Salty Dogs** (7) open at the Blue Note tonight (Wed.) with **Bob Scobey** (7) through April 28.

San Francisco

Erroll Garner, now at the Blackhawk, dickering for tour of Europe at year's end . . . **Al Wallace's** orch takes over in place of **Don Menary's** group at Bimbo's 365 Club May 2 . . . **Lancers** flew to Portland for a Kiwanis Youth Rally, flew back without missing a note at Fack's II . . . **Dave Brubeck** set for a jazz concert at Frisco's Palace of the Legion of Honor May 27 .

Philadelphia

Al Hibbler featured in the Mastbaum Theatre's rock 'n' roll show (17-23) . . . **Woody Herman** who played last week at Sciolla's booked into Sunnybrook Ballroom for one-nighter (20), with Guy Lombardo who played Sunnybrook (13) into the uptown spot for single stand (20) . . . **Murray Schaff & Aristocrats** booked into the Cadillac Sho-Bar for a long run . . . **Glen Derringer**, 13-year-old organist, inked five-year contract with the Presser Co. to script a music book and do their organ arrangements . . . **Cosy Morley** opens at Ciro's in Hollywood next month . . . **Harvey Husten** rounds out the April weekend bookings at his Red Hill Inn with the **"Cannonball" Adderly** and **Charley Ventura** quintets (19-21), with a second frame for Ventura plus **Beverly Kenney** (26-28)

Pittsburgh

Slim Bryant & The Wildcats and **Abbie Neal & Her Ranch Girls** signed for the outdoor show at the Allegheny County Fair this summer . . . Dore's had **Howdy Baum** cut his band from five to four men . . . **Jose Morocco** combo berthed now at the Village Barn . . . **Teddy Zupka**, organist, featured nightly at Shamrock Room on northside . . . **Ramon Radilla** twosome into Town House in Monroeville for four weeks . . . **Gloria (Sciulli) Shaw**, former band vocalist, now doing a single . . . **Joe Negri Quartet** playing Sportsmen's Music Lounge in McKees Rocks for weekends while **Dan Mastri & Deuces Wild** fill a prior commitment in Sharpsburg . . . **Marcy Lynn**, now featured thrush with **Baron Elliott** on tv, got her start with his dance band. She has since married **David Pew**, a trumpet player .

Dallas

Harry James orch's new dates are Naval Air Station April 25, Louann's April 26 and is an advance sellout at Riverlake Country Club April 27 . . . **Bob Clark** combo inked by Sky Club, new privatery . . . **Roland Drayer** band, with **Gillette & Richards**, will repeat a recent southwestern one-nighter tour for Currier & Fowler agency . . . **Euel Box** orch with the **Four Lads**, signed for May 3 date at U. of Arkansas . . . **Count Basie** band, with **Billy Eckstine, Sarah Vaughan, Chet Baker** and other acts, due May 9 at 5,700-seat Sportitorium.

BOBBY SCOTT TRIO
Currently HICKORY HOUSE, New York
ABC-PARAMOUNT RECORDS
Pers. Mgt.: DIRECTIONAL ENTERPRISES
★ ★ ★ ★
ASSOCIATED BOOKING CORPORATION
JOE GLASER Pres.
Chicago | Hollywood

Songs With Largest Radio Audience

*The top 30 songs of week (more in case of ties), based on copyrighted Audience Coverage Index & Audience Trend Index. Published by Office of Research, Inc., Dr. John Gray Peatman, Director. Alphabetically listed. *Legit musical. †Film. ††TV.*

Survey Week of April 5-11, 1957

A Face In The Crowd—†"A Face In The Crowd"	Remick
A Little Loneliness	Sunbeam
A Poor Man's Roses	Shapiro-B
Almost Paradise	Peer
Butterfly	M&P
Calypso Melody	Cromwell
Chantez, Chantez	Chantez
Do I Love You—††"Cinderella"	Williamson
Gone	H&R
Hotta Choccolatta	Beaver
I Could Have Danced All Night—*"My Fair Lady"	Chappell
In My Own Little Corner—††"Cinderella"	Williamson
It Looks Like Love—†"Hollywood Or Bust"	Paramount
Mama Guitar—†"A Face In The Crowd"	Remick
Mama Look at Bubu	Duchess
Mangos—*"Ziegfeld Follies"	Redd Evans
Marianne	Montclare
On The Street Where You Live—*"My Fair Lady"	Chappell
Only Trust Your Heart	Feist
Round and Round	Rush
Seven Days in Barcelona	Britton
So Long, My Love	Shaw
That's Where I Shine	Remick
Twelve O'Clock Tonight	Daniels
Warm And Tender	Famous
Wave To Me, My Lady	Frank
Who Needs You	Korwin
Why, Baby, Why	Winneton
Wind In The Willow	Broadcast
Young Love	H&R

Top 30 Songs on TV

(More In Case of Ties)

Butterfly	M&P
Chantez, Chantez	Chantez
Do I Love You—††"Cinderella"	Williamson
Empty Arms	Ivory
Goin' Steady	Cent. Songs
Gone	H&R
He Knows	Spina
I Could Have Danced All Night—*"My Fair Lady"	Chappell
I'm Stickin' With You	Jackie
I'm Walkin'	Reeve
Kid Stuff	Gil
Little Darlin'	Excellorec
Love Is A Child	Maurice
Love Is A Feeling	Morris
Mambo, Tango, Sambo, Calypso, Rhumba Blues	Carole
Mangos—*"Ziegfeld Follies"	Redd Evans
Marianne	Montclare
Party Doll	Jackie
Ring-A-Ding A-Ding	Dominion
Round And Round	Rush
Ship That Never Sailed	Thunderbird
Teen-Age Crush—††"The Singin' Idol"	Cent. Songs
Ten Little Trees	Rayven
Too Much	So. Belle-R
Walkin' After Midnight	Four Star
Who Needs You	Korwin
Why, Baby, Why	Winneton
Wide, Wide, World Theme	BVC
Wonderful, Wonderful	Marks
Wringle, Wrangle—†"Westward Ho, The Wagons"	Disney
Written On The Wind—†"Written On The Wind"	Northern
You Are My First Love	Rex
Young Love	Lowery

Inside Stuff—Music

Continued from page 44

screening of the film for New York disk jockeys and dealers Saturday midnight (13) at the Rivoli Theatre on Broadway. A similar screening was held for the Chicago trade a few weeks ago.

Gene Lockhart, stage and screen actor who died March 31, was also a veteran songwriter and member of the American Society of Composers, Authors and Publishers for the past 30 years. His most successful song was "The World Is Waiting For The Sunrise," written with Deems Taylor. Among his other numbers are "In Your Wedding Gown," "Love's Riddle," "Song of Love," "It's Home To Me" and numerous others.

ASCAP has been selected by the American Heritage Foundation for a major award this year because of the Society's "outstanding public service in the 1956 National Non-partisan Register, Inform Yourself and Vote Program." ASCAP issued a special bulletin last November, titled "Ballads for Ballots," which called the attention of radio and video programmers to the Heritage Foundation's campaign.

MGM Records is getting back into the soundtrack album groove with "This Could Be The Night." The package will contain songs and instrumentals from the Metro film featuring Ray Anthony's orch, Julie Wilson and Neile Adams. Capitol Records, Anthony's disk home, gave MGM an okay to use the bandleader on the soundtrack album release.

The surge of Harry Belafonte in the music biz along with the calypso cycle is reflected in the national mag play the RCA Victor singer has been getting. He's spotlighted in both the current issues of Saturday Evening Post and Coronet. The N. Y. Post is also running a serialized portrait of Belafonte this week.

Herb Moss Now Sole Owner of Gotham R.C.

Gotham Recording Corp., N. Y. recording studios, has been bought out 100% by its prexy, Herbert M. Moss. He became the sole owner of the studios with the purchase of the outstanding 50% interest held by Stephen F. Temmer, Gotham's v.p. and chief engineer since its inception in 1950.

Moss also acquired complete ownership of Memo Productions, which produces transcribed radio shows and commercial jingles. Temmer, on the other hand, acquired Moss' interest in Gotham Audio Development Corp. as well as his 50% interest in Teldon Radio & Television Productions, which produces shows for Voice of America.

C & W Hay

Continued from page 43

the rest of the c&w artists on the roster. According to Steve Sholes, who's in charge of artists & repertoire for Victor's c&w division, the Sons of the Pioneers' "Favorite Cowboy Songs" has chalked up a 50,000 album sale while "Stringing Along With Chet Atkins" and "A Session With Chet Atkins" have stacked 25,000 sales each under their belts and still are riding along strongly. A wider album sales spread also has been noted for such Victorites as Eddy Arnold, Hank Snow and Jim Reeves.

Over at Decca, an album expansion program in the c&w field already is underway for such regulars as Red Foley, Kitty Wells, Ernest Tubb, Webb Pierce, Jimmy Davis. And Decca also is planning to team up the Wilbur Bros. and Goldie Hill for the first time to take a crack at the growing c&w album market.

Columbia, too, is planning to enter the c&w album sweepstakes with such packaged first-timers as Marty Robbins and Ray Price to join the already released Carl Smith.

Col also is planning a country package push on the Chuck Wagon Gang, Joe Maphis, Flat & Scruggs and Jimmy Dickens.

Capitol is hitting with albums by Tommy Sands, Ferlin Huskey, Tennessee Ernie Ford, Gene Vincent and Sonny James.

MGM, meantime, is testing the deluxe album potential of the c&w market with a three-pocket 12-inch LP package of the late Hank Williams to be peddled at $11.95.

Inroads on the disk market being made by the c&w artists can further be spotlighted by the fact that 10% of the c&w disks are sold in the New York area and that one major company reported that one-third of its total biz was being racked up in the c&w field.

Sales of the 78 rpm singles in the c&w market have been holding up, but the record companies' sales execs have noted an increase in the sales of 45s. The ratio of sales of 45s to 78s in the c&w field is four-to-one. In the pop field, it's eight 45s to one 78.

Howard Mitchell, maestro of National Symphony Orch in Washington wound up the regular concert season past week by becoming first three-time winner of the National Music Council's "distinguished service" award.

STYNE & CAHN'S
"Saturday Night is the loneliest night of the week"
CAHN MUSIC CORP.

TRUE LOVE GONE
(Come On Home)
Sensationally Recorded by
• BETTY MADIGAN
on Coral
• THE ENCHANTERS
on Coral
MILLS MUSIC, INC.

BOY ON A DOLPHIN

Imperial's Peak $1,800,000 Qtr.

Hollywood, April 16.

Record gross of $1,800,000 was racked up by Imperial Records for first quarter of 1957. Prexy Lew Chudd attributed uppance to increase in label's album biz, which he says has almost tripled during past eight months, and to sales of Fats Domino, whose last three releases have passed the 1,000,000 mark.

Breakdown of total includes 20% LP's, 15% EP's and 65% single records. A 100% increase in EP sales over corresponding quarter of 1956 is shown, according to Chudd, who says seven pressing plants currently are being used for Imperial line.

Foldes' Maestro Bow

Bad Hamburg, April 16.

Hungarian-American concert pianist Andor Foldes, who regularly spends six months piano concertizing in America and six months on tour of Europe, scored heavily here on his first stint as conductor, leading the Hessischer Symphony Orchestra in an all-Beethoven program. Foldes conducted the "Coriolan Overture," the Seventh Symphony, and the First Piano Concerto—the latter while seated at the grand piano and playing his part in the work.

He scored outstanding reviews in the leading German newspapers.

RETAIL SHEET BEST SELLERS

VARIETY

Survey of retail sheet music best sellers based on reports obtained from leading stores in 13 cities and showing comparative sales rating for this and last week.

* ASCAP † BMI

National Rating This wk.	Last wk.	Title and Publisher	New York—(MDS)	Boston—(Mosher Music Co.)	Philadelphia—(Charles Dumont)	San Antonio—(Alamo Piano Co.)	Chicago—(Lyon-Healy Music)	Indianapolis—(Pearson Music Co.)	Detroit—(Grinnell Bros. Music)	Kansas City—(Jenkins Music Co.)	St. Louis—(St. L. Music Supply)	Cleveland—(Grossman Music Co.)	Los Angeles—(Freeman Music Co.	San Francisco—(Pac. Coast Music)	Seattle—(Capitol Music Co.)	TOTAL POINT
1	1	†**Marianne** (Montclare)	2	2	1	3	1	2	3	5	1	1	1	1	2	118
2	2	†**Round and Round** (Rush)	1	1	3	4	5	1	4	1	3	3	2	4	1	110
3A	5	†**Young Love** (Lowery)	3	3	10	2	..	6	1	6	4	4	6	9	..	67
3B	3	†**Butterfly** (Hill & Range)	4	4	..	1	7	3	5	..	2	2	4	..	..	67
5	6	†**Chantez, Chantez** (Chantez)	8	..	..	9	8	5	6	3	8	..	3	6	9	45
6	9	†**Party Doll** (Jackie)	7	5	..	7	4	9	7	4	7	6	..	..	..	44
7	4	†**Almost Paradise** (Peer)	5	9	2	6	..	10	2	..	6	..	..	7	..	41
8	8	†**Banana Boat Song** (Marks-B)	9	..	..	5	6	7	8	7	5	..	7	..	..	34
9	7	†**Why, Baby, Why** (Winneton)	..	..	4	..	..	..	..	2	10	10	..	5	6	29
10	14	†**Teen-Age Crush** (Central)	..	..	..	10	..	8	..	8	..	5	5	3	..	27
11	..	†**All Shook Up** (Presley-S)	..	..	5	..	3	..	..	..	..	9	..	2	5	26
12	10	***Who Needs You** (Korwin)	6	..	..	8	..	4	10	..	..	..	..	..	..	16
13	13	†**Don't Forbid Me** (Roosevelt)	..	6	..	..	..	..	9	10	..	..	10	..	..	9
14	15	†**Cinco Robles** (Warman)	..	7	..	..	..	..	..	..	9	..	9	..	..	8
15	11	†**Wind in the Willow** (B'cast)	..	..	8	..	..	..	..	..	..	..	..	10	8	7

ASCAP-P.D.

Continued from page 44

last 10 years also eliminated the word "darkies."

At this point I should like to refute some of George's outright misstatements. His report to the trade papers that "important ASCAP members," such as Stanley Adams, Alex Kramer and Saul Bourne, are "currently getting 100%' performance credits on public domain songs" is as erroneous as his snidely worded implication that I changed my views about his case because of the downgrading of one of my songs, "Yes My Darling Daughter," from 100% to 75%. I have no quarrel with this demotion since I feel that under the existing rules ASCAP has taken proper action.

After George learned about my change of views due to my becoming aware of the full facts, his attorney telephoned me and insisted that I had a duty to uphold his client's position; that if I could no longer do so I must call off the arbitration and allow George to designate a new representative who would fight through for Don George, right or wrong. I said that I was not a lawyer but that my understanding of an arbitration was that the arbitrators, once chosen, were supposed to review all the facts of the case and arrive at a true and impartial opinion no matter what their original views had been.

I might further add that Burton Lane and I (who were two of the three arbitrators) came to the conclusion that Don George should have designated his adaptation of "Yellow Rose" as an "arrangement" of a public domain work since that, in essence, is all it is. Lane and I are pleased that as a result of this arbitration our suggestion was adopted and that all further arbitration panels will be appointed by the American Arbitration Assn. and that the Classification Committee will hereafter downgrade all adaptations of public domain works that are brought to their attention.

Lane and I are making a further recommendation that ASCAP adopt a new ruling: that from now on it shall be the duty of all writer-publisher members when registering a new composition to designate whether it is an original work or an adaptation. If the latter, to state the source of the adaptation and to clarify the extent of the new lyrical and musical material added. Any writer-publisher member who neglects to so inform ASCAP shall suffer the penalty of having the composition downgraded to the basic minimum percentage on a retroactive basis whenever the omission comes to the attention of the Classification Committee.

Jack Lawrence.

TV-ASCAP

Continued from page 43

et setup, paying 2½% of net receipts from commercial programs and $150 yearly for each affiliate in its lineup for sustaining shows.

The fees under the per-use formula is 9% of a station's net receipts for commercial shows using ASCAP music. Sustaining rate is 3½% of the highest quarter-hour card rate.

The definition of the phrase "net receipts" has been a bone of contention between stations and the music organization ever since the current pact was finalized. And it's expected to be the prime focus of attention once the talks start on the new contracts.

Actually, any new licensing formula worked out by the bargaining group will only be in the form of a "recommended" proposal for the individual stations and networks. The newly-formed committee will function much in the same fashion as the earlier industry committee which negotiated the present contracts.

Committee members besides Martin are: Roger Clipp, Triangle Publications; Edward Thoms, WKJG-TV, Ft. Wayne; John McCoy, Storer Broadcasting; Nathan Lord, WAVE-TV, Louisville; John T. Murphy, Crosley Broadcasting; Irving Rosenhaus, WATV, Newark; Frank Fitzsimmons, North Dakota Broadcasting; Hamilton Shea, WSVA-TV, Harrisonburg, Va.; Charles Britt, WLOS-TV, Asheville, N. C.; Clair McCullough, Steinman Stations; Omar Elder, ABC; Sam Digges, WCBS-TV, New York; Lloyd Yoder, WRCV-TV, Philadelphia, and Elisha Goldfarb, RKO Teleradio.

Coral's Okla. Sides

Coral Records has bought two sides issued on the Oklahoma label with singer Jean Martin. Tunes are "Another Door Opens" and "Yum-Yum-Yummy."

Both tunes are published by Howie Richmond who put out the Oklahoma platter.

Portugal in Bid as Key Int'l Music Center With Oct. Piano Competition

Lisbon, April 16.

Portugal has decided to place itself on the map as a center of international music competitions. As everything else that is done nowaday in Portugal, the music competition will be handled in the grand manner. To begin with there will be free board and lodging for all entrants during their stay in Lisbon for the competition that will run from Oct. 14 to 21.

Competition will be for pianists of any nationality between the age of 16 and 35. The Portuguese government, which has no diplomatic relations with behind the Iron Curtain countries, will allow pianists from such countries to come to Portugal to compete.

First prize will consist of over $1,000 plus a six-month paid concert tour in Portugal and the Portuguese Empire. The money for this prize, named after the late Viana da Mota, has been put up by Portugal top pianist, Sequeira da Costa, who is also the promoter and principal organizer of the competition. The second prize, offered by the Gubelkian Foundation, includes $900 and a series of paid concerts. There will also be a third and fourth prize of £600 and £300, respectively, gold and silver medals and a souvenir for all participants.

No other music competition in Europe offers so many and valuable prizes and facilities. Up to date 15 pianists have already enrolled.

Tooters' Canadian Gala For Murdoch's 25th Anni

Toronto, April 16.

A banquet celebrating the 25th anniversary of Walter M. Murdoch as prexy of the Canadian Musicians Assn. saw some 700 delegates from all parts of Canada and the U. S. gathered in the Royal York Hotel here. Murdoch was presented with an honorary life membership in the organization, an inscribed gold watch, a framed scroll extolling his services to the musicians' union, a hi-fi console, a set of luggage and an $8,000 motorcar. His wife received roses and a silver mink. Events were carried on the network of the Canadian Broadcasting Corp.

Murdoch recited the history of the musicians' union in Canada and recalled that "the first meeting of the Toronto Orchestral Association was held over Thomas Claxton's music store on December 2, 1887," making the Toronto musicians' union 14 years older than the American Federation of Musicians. He noted that there are 32 locals in Canada of the AFM, with total membership of 12,200, and that Toronto's Local 149 has 2,409 members, followed closely by Montreal with 2,300.

ATTENTION
FACE IN THE CROWD
MAMA GUITAR
REMICK MUSIC CORP.

Fast climbing the charts . . .
DON'T CRY MY LOVE
A Great Vocal Rendition by
VERA LYNN
on London Records (#1729)
THE B. F. WOOD MUSIC CO., INC.

KAPP
HAREM DANCE
recorded by
The ARMENIAN Jazz Sextet
Kapp #181
Kapp records

Another BMI "Pin Up" Hit
TONIGHT MY HEART WILL BE (SHE IS) CRYING
RECORDED BY
EDDIE FISHER ..... Victor
SHIRLEY BASSEY ..... Columbia
EL BOY - RALPH SAYHO ..... Rama
PUBLISHED BY
KAHL MUSIC CO.

DECCA RECORDS
Best Bets

ETHEL SMITH
Current Hi-Fi vogue for organ recordings finds one of its greatest exponents—vivacious Ethel Smith—in top form here. Miss Smith combines virtuoso technique with catchy Latin rhythms for a tuneful, timely—and terrific album release.

Includes: Tico Tico • Lero Lero • Bem Te Vi Atrevido • Toca Tu Samba • Dinorah • April in Portugal • Brazil • Alla En El Rancho Grande • Las Altenitas • The Breeze and I • The Parrot • Paran Pan Pin • Cachita • Hernando's Hideaway • Cose, Cose, Cose.

DL 8457 • ED-622

JOSEPH GERSHENSON
In and out of the industry Joseph Gershenson's name is a widely respected one. His previous album (and film) credits include, "The Glenn Miller Story," "Magnificent Obsession," and "Four Girls in Town." This new release introduces him in a sensational grouping of evergreens, given typically lush and listenable Gershenson treatments. Just what the medic ordered for moments when you are in a listening mood.

Includes: The Night Is Young and You're So Beautiful • I Only Have Eyes for You • Dancing in the Dark • You Go to My Head • That Old Feeling • Temptation • All the Things You Are • Body and Soul • The Nearness of You • Take Me in Your Arms • The Way You Look Tonight • Something to Remember You By.

DL 8455

DECCA Records
a New World of Sound...

See 1-Niter Bonanza at Way Stations As Southwest Builds Large Halls; Envision Lotsa 'Booked Solid' Time

By TONY LEVADI

Chicago, April 16.

Club date production is headed for the wide open spaces. Booming convention business and convention halls mushrooming through the southwestern states means that the one-nighter business is going to swap some of its big city gadgetry for the boots and saddle outfit. That is the outlook offered by Phil Consolo, prexy of United Attractions Inc., following his junket through Texas, Oklahoma, Louisiana, Arkansas and Kansas.

Club daters ready to talk about their business are scarce. Built on personal contacts and inside information, every club date booking is a trade secret as far as the agents and producers are concerned. Consolo is making no secret of his plans to exploit the new area. In fact, he is relying on heavy publicity for his projects to put them over.

The problem with the southwest as outlined by Consolo and Jay Lurye, head of the one-nighter department, has been the travelling time involved which often made it not worthwhile for any but luxury acts to take a one-nighter in the area. United Attractions is pursuing a plan that will allow performers to be signed by the week for a series of suecessive onenight stands.

Dallas and Galveston

Civic groups in the southwest, notes Consolo, are pushing through the construction of convention halls, usually with stage facilities, in major outposts like Dallas (Dallas Memorial Auditorium seating 3,500) and Galveston (Moody Convention Center also seating 3,500).

Significantly, these new constructions involve theatre-like stages as well as auditorium facilities. Even in Chicago, world

(Continued on page 52)

Daughter's Death Cuts Crabbe's Date in N. C.

Greensboro, N. C., April 16.

Buster Crabbe, scheduled to make several appearances here at the American Auto & Appliance Show through April 11 made only one because of the unexpected death in Los Angeles of his 20-year-old daughter, Caren Lynn (Sande) Crabbe.

The actor-swimmer Crabbe appeared last Tuesday night (9) at the show at the fair grounds and learned of his daughter's death the following day when he left for Los Angeles.

Vaughan-Basie's Calypso-on-Roof At N.Y.'s Waldorf

The Waldorf-Astoria Hotel (N.Y.) roof goes calypso this summer with the June 3 opening of Sarah Vaughan, Count Basie and the Haitian Moon Dancers, a group which the hotel's veepee Claude C. Philippe is recruiting. Show stays six weeks, followed by Duke Ellington, and then returns after the latter's three-week interval.

Philippe has found that when he makes a play for the younger set he averages out above par, including the more staid spenders, such as when he booked Harry Belafonte, Lena Horne, Ella Fitzgerald, Benny Goodman, et al.

Succeeding the incumbent "April In Paris" show, with its dominantly Gallic tinge via Juliette Greco, making her U.S. debut, and Les Chanteurs de Paris (9), featuring Varel & Bailly, Johnnie Ray opens May 6 at the downstairs Empire Room. He closes the season at this spot.

Cuba Demands Native Standbys for U. S. Lines

A hitch has developed in the use of U.S.-produced lines in the Cuban casinos. The Cuban actors union is demanding that native standby girls be retained by the employer on a majority basis. Rule for girls who are not to be used is "50% plus one" or five if there is an eight-girl U.S. line; if the natives are used in the production, at least an equal number of aliens must be hired.

Situation developed with the start of a Noel Sherman-produced line at the Parisien Room of the Hotel Nacional in Havana. Cuban unon stepped in with the standby demand as a protection to its own membership.

The American Guild of Variety Artists, although admitting that its jurisdiction does not extend to Cuba, has been attempting to straighten out the situation.

Glaser Sets Fla. Branch

Associated Booking Corp. has opened its third branch office with the preem last week of a Miami Beach outlet. Office is being fully staffed with Art Frew in charge of the operation. Frew has been with ABC for about 15 years. Headoffice of the firm is in New York with Chicago and Hollywood as the other branches.

Joe Glaser, president of the outfit, was in Florida last week setting up the branch.

J. RAY PALLADIUM HIT, DITTO ROWAN-MARTIN

London, April 16.

Jonnie Ray received a socko reception in his debut at the Palladium here yesterday (Mon.) in a bill in which all the American imports registered. Comedy team of Rowan & Martin went over heavily.

Others hitting it big were Chris Cross, Frank Cook and Nita & Peppi.

N.Y. Art Students League Bal Masque Gives Nod To The Prudes Vs. the Nudes

The annual spring madness by New York's arty set got a second airing on Friday (12) with 2,000 showing up at the Roosevelt Hotel for the Art Students League annual bal masque. Actually, the soirees, once described as mad revels, are graduating to the status of innocent merriment to which it's fairly safe to take maiden aunts. Just what this will do to the future boxoffice of these events isn't known. But at present, this shindig is worth $12.50 general admission and $25 for the table seats. The benefits for the ASL scholarship funds are generally tremendous.

A pattern of bal masques is seemingly evolving. It's figured that anyone cant get attention by going to these soirees in near nudity. However, the judges and planners are trying to steer these soirees into creative channels. The first prize for this show went to a couple who came as stained glass windows. A half-woman-half-goat captured second prize. A nude figured near the end of the judgings.

This year's ASL bal was themed to medieval times, which in itself discouraged nudity since it was a period when Europe hadn't yet come out of the dark ages. Also as a discourager of excessive epidermis display, there seems to be a stricter door policy. The queen of the ball, Tina Louise, fetchingly garbed in a Miles White creation and brought in on a fancy palanquin, was a fancy modern touch to the proceedings.

A couple of episodes at the ball made it pretty evident that censors can be outwitted. During the grand parade, a femme's furs suddenly opened up and there she was in panties.

Another incident took place in a room reserved for press photogs. With skin exposure limited, a femme walked into that room garbed in evening clothes and announced that she would be cooperative. She was starting to pose nude when an ASL official broke in and ordered everybody out. In years gone by, the photogs were too busy with legitimate costumes to pay attention to requests like that except to note the name and phone number for future reference.

The bal masque seems to be in a state of flux, being torn between the rep of a few years ago and the desire by ASL officials to achieve the status of respectability so that they can return to spots such as the Waldorf-Astoria and the Plaza from which they were barred. They seem to be on the right track in this direction since it's being discovered that cleverness can be more highly regarded than nudity.

Coming within one week of the Artists Equity Ball, ASL drew excellently with Mal Braveman doing a yeoman press job. Perhaps some better spacing would insure more time to work on costumes and probably result in bigger gates. *Jose.*

1,000 at B.O. Outmatched By 2,400 Cuffo Kids

Honolulu, April 9.

Policy of admitting kids under 12 free of charge proved too generous for Nick Czar, who's promoting midget auto races in Civic Auditorium.

Last Saturday night drew fewer than 1,000 paying customers, but stands were jampacked. Reason: almost 2,400 kids walked in free of charge.

One teacher brought her entire class of 40 students. That was the last straw. From now on: 25 cents admission for small fry.

Betty Hutton has signed a personal management pact with Bill Burton. William Morris Agency will continue to book.

Plan $3,500,000 Hotel In Saratoga Springs

Saratoga Springs, N. Y., April 16.

A group headed by William MacMillen, president of Pathe Industries, is meeting with city officials here to discuss a projected hotel. Residents of this town voted favorably on a plan to lease a part of Congress Park to a private corporation for construction of a $3,500,000 inn.

This would give the Spa its first hotel within city limits. The Gideon Putnam, on the State Reservation, is outside the city limits.

Under plans being discussed, the MacMillen group would take over the lease of the hotel.

Investor Sues To Place Hacienda In Receivership

Las Vegas, April 14.

An attempt to put the Hacienda Hotel here into receivership is being made by one of the principal investors. Stanley Burke of Los Angeles, an investor in the inn and owner of Stan's Drive-In Restaurants, charged the Hacienda's general manager, Warren Bayley, with misappropriation of $260,000.

Burke's action alleges Bayley made wrongful expenditures, created unjustifiable obligations and failed to give an accounting to the investors. He asked the court to appoint a receiver, order an accounting, and terminate a lease agreement for the casino operating corporation and the hotel.

Complaint also alleges that Bayley "negligently and without cause" hired and retained entertainers for prices far in excess of that "which is reasonable." Burke also claims Bayley set up a dummy corporation as a "booking agency" and took 15% of the entertainers' gross income as an agent's fee. Expenses were charged against the casino operation, it was charged.

Burke also alleges that Bayley took the investors' money to form another corporation to provide low-cost air transportation to the hotel by way of a $16 package deal whereby a Southern California customer could stay at the hotel for the one price. Part of the costs were charged against the casino, complaint stated.

Bayley in reply stated, "These charges are ridiculous. There is no truth or foundation to any of them. The $260,000 is in the establishment. Our entertainers are booked through a reputable California agency. The casino subsidizes the plane leasing—it's good business not only for the Hacienda, but for Las Vegas. We flew 3,199 people into Las Vegas during the last two months, and I think it's one of the best advertising features that the town has."

Hildegarde's 'Can-Can' And Cleve. Symph Dates

New Orleans, April 16.

After her local Monte Leone Hotel engagement starting on Easter Sunday eve (20), Hildegarde continues her nitery dates until a reprise in "Can-Can" at the Starlight Theatre, Kansas City, July 15 for one week.

On July 24 she is also set to thrush with the Cleveland Symphony in that city.

Judy's Summer Dates

Judy Garland is to do several dates this summer. She has been set for the Fairgrounds, Dallas, June 10, and will follow with the Greek Theatre, Los Angeles, June 24. Amin Bros. will travel with this show.

Other dates may be lined up, but nothing's definite as yet.

E. M. Loew Dickers Walters' Fla. L. Q.

The Lou Walters-E. M. Loew partnership, which has split in the Florida edition of the Latin Quarter, will continue in the New York spot of that name.

Negotiations are presently on for the takeover of Walters' slice in the Florida L.Q. by Loew, a New England exhibitor who will operate the Miami spot on his own. Walters recently took over Copa City which he will operate solo. He hasn't yet christened that cafe which will shed its Copa City label.

The schism in the Loew-Walters Miami Beach setup is the latest change in the Florida nitery scene. It's expected that Ned Schuyler, who rented out the Beachcomber to the late Murray Weinger and his brother George, will operate that site himself in partnership with Benny Davis, who was in on the Cotton Club show. Latter, the smash hit of the Florida season, tenanted the Beachcomber. It's probable that the Schuyler-Davis partnership will try to take over the Cotton Club Revue in a new edition, or stage a Negro show on its own in that site.

Loot Morey Amsterdam Of 25G in St. Loo Hotel

St. Louis, April 16.

Morey Amsterdam, currently at Town and Country, a west end nitery, last week told police that a burglar picked a traveler's lock in his room and stole personal property valued at $25,000. Amsterdam said the theft occurred while he and his wife were at dinner in the Congress Hotel where the nitery is located.

The loot, according to the comedian's consisted of two mink stoles, a diamond ring, a diamond bracelet and other jewelry. Cops said there was no sign of forced entry to the room or to a clothes closet that had been secured by the lock.

Kirby Stone Quartet has signed a management deal with General Artists Corp.

Gold Record Presentation for Million Sales

CHARLIE GRACIE

Cameo Recording of "BUTTERFLY"

Featured

PAUL WINCHELL'S CIRCUS TIME

ABC-TV, Thurs., April 18th

ALAN FREED'S ROCK 'n ROLL SHOW

Brooklyn Paramount, April 19

For Available Dates Contact

Bernie Rothbard

SUEZ ROTHBARD OFFICE Theatrical Agency

250 S. Broad St., Phila. 2

Phone: Kingsley 5-1665-6-7

I'M A LITTLE BIT OF A GIRL 4' 10"—looking for a partner, or partners — male or female, for singing, comedy, or novelty act. I am an experienced single: legit, nightclubs, TV and radio... If you're looking too, let's get together. BOX V-316-57, VARIETY, 154 W. 46th St., New York 36

PROFESSIONAL COMEDY MATERIAL for all Theatricals

BILLY GLASON'S FUN-MASTER

The Original Show Biz Gag File

We Service the Stars

35 Issues $25 — First 13 for $7

Singly—$1.05 Each In Sequence

• 3 Parody Books, per Bk.....$10 •
• 3 Blackout Books, per Bk....$25 •
• Minstrel Budget.....$25 •

How to Master the Ceremonies $3 per Copy

• "The Comedian" Monthly Service • $15 per Year (12 issues)

We Also Teach M.C.ing and Comedy Let a Real Professional Train You NO C.O.D.'S

BILLY GLASON

200 W. 54th St., N.Y.C. 19, Dept. V

Circle 7-1130

"THE COMEDIAN"

The Only Real Monthly PROFESSIONAL GAG SERVICE

THE LATEST! THE GREATEST! THE MOST-UP-TO-DATEST!

Now in its 81st Issue, containing stories, one-liners, poemettes, song titles, hecklers, audience stuff, monologs, parodies, double gags, bits, ideas, intros, impressions and impersonations, political, interruptions. Thoughts of the Day, Humorous Views of the News, etc. Start with current issue, $15 yearly — 2 years $28 — 3 years $40 — NO C.O.D.'s.

BILLY GLASON

200 W. 54 St., New York 19

Just concluded sensational 16 week run at the COTTON CLUB, Miami Beach.

CAB CALLOWAY

Opening Today Apr. 17

ROYAL NEVADA, Las Vegas

RAY ROMAINE and CLAIRE

"Delightfully Different"

Now Appearing

HILTON

Istanbul, Turkey

Thanks to A. TAVEL

Paris

MALINI The MAN

With a 6th sense (NOT NONSENSE) available from May 10 to June 30

Phone Circle 5-4000

FREE AUDITIONS IN ENCORE

Mrs. Krupp Sues Vegas' New Frontier For $1,000,000 on 'Financial Plot'

Hollywood, April 16.

Vera Krupp von Bohlen, und Halbach, former wife of the German munitions maker, filed a $1,000,000 lawsuit in Superior Court against Beldon Katleman and 46 other stockholders of the New Frontier Hotel, Las Vegas, charging a complicated financial plot under which she would eventually assume all obligations of the hotel. She said the defendants "secretly withheld" coin from a planned tax trust fund to be swelled at the rate of $3,000 per day, with result that the Government is now dunning her for $166,802 in taxes.

Mrs. Krupp charges that the New Frontier corporation was formed after Nevada authorities declined a gambling permit for the last Frontier which owed $1,000,000. New corporation, she alleges, sold shares at $2,500; borrowed $15,000 from each stockholder on board of directors, same as for Last Frontier; loaned $1,000,000 to Last Frontier; turned over receipts from new corporation and paid

(Continued on page 55)

Liberace's Palace Layout

Lineup for the Liberace show opening Saturday (20) at the Palace, N. Y., on a two-a-day basis, has been completed. Set are Mitzi Green, juggler Francis Brunn, ventriloquist Eddie Garson, the Goofers and the Step Bros.

Of course, brother George will be on tap along with singer Jean Fenn who has been touring with the headliner on his recent cafe dates.

Palace has hypoed its ad-campaign in an effort to hike the disappointing advance.

Job Ain't Steady

Battle Creek, April 16.

Heber J. (Sally) Collins is presently marking his 60th anni backstage at the Bijou here. He has been head of the backstage sector at this W. S. Butterfield theatre since 1908. His first theatre job was at the old Hamblin Opera House, in 1897.

Collins marked his 77th birthday recently.

Copa Books Ella In a 'Test' Date

Jules Podell, operator of the Copacabana, N. Y., is testing for new headliners. For example, he has booked Ella Fitzgerald who will get her first major nitery showcasing in New York in many years. She'll go in June 13 on a pairing with Buddy Hackett. Singer is figured to bring in some business at this time in view of the prom season which will be in full swing at that time. At the same time, Hackett, who has done well at this spot in previous bookings, is figured to maintain the flow of normal trade.

Podell believes that he has to experiment for new faces at this spot to supplant headliners who wear out in the normal course of the years. As he's presently operating with the new faces, he pairs

(Continued on page 52)

'GUEST NIGHTS' GRIPE AGENTS

By JOE COHEN

Influx of many new performers coupled with the evaporation of many nightclubs is giving talent agencies a headache for which they haven't yet found a remedy. For the first time in many years the agencies are finding it necessary to book at scale, consent to free auditions (in public and in violation of union rules) and adopt an anything-for-a-job attitude for many performers, mainly singers.

Situation is especially fierce on the eastside of New York where many small spots have sprung up of late. The number of applicants for each job is tremendous. Even the major offices have been visiting these small spots lately in hopes of getting likely candidates a room for viewing purposes or to acquire experience.

When a performer is booked for

(Continued on page 52)

Kill N. Y. Bill Aimed At Nitery Concessions

Albany, April 16.

The Assembly Rules Committee again killed a bill by Senator Fred G. Moritt, Brooklyn Democrat, which authorized the imposition by cities of a tax of not more than 50% on rentals and other income from hatchecking facilities and concessions. The Senate had overwhelmingly approved the measure.

Moritt attributed the annual Rules Committee tomahawking to "lobbyists" for night clubs and other establishments which the bill would affect.

Satchmo to Roxy as B'way Rivalry At Easter Goes Into High Gear

The Roxy Theatre, N.Y., is attempting an experimental name policy starting Friday (19) with the Louis Armstrong engagement lasting three weeks. Aside from Armstrong, who will be the first name bandleader in that house for many years, the Roxy will also use weekly guest artists. For the first week from the opening day to April 25, Jerry Vale will be on tap. George Hamilton IV follows on April 26 and Betty Johnson goes in May 3.

Whether this policy will prevail beyond this show isn't known as yet. However, with the Roxy facing stiff opposition from surrounding houses, with Loew's State adding to the competition via a rock 'n' roll show which will be concurrent, it was felt that they had better get some attractions to appeal to the youngsters and thus augment the usual ice policy.

There will be more vaudeville in New York during the forthcoming week, with school and colleges on the Easter vacation, than in many years. Roster of spot vaude shows includes the regulars, Radio City Music Hall, Roxy and the Palace (latter on a two-a-day policy with Liberace). Spot shows will occur at Loew's State with layout headed by Jocko Henderson in a rock 'n' roller. Alan Freed will again headline at the Brooklyn Paramount in another r&r session, and Loew's Metropolitan will have a calypso soiree headed by Geoffrey Holder. Another calypso exhibit in the area will be held at the Adams Theatre, Newark, which will open with a stage policy for a three-day stand. Latter theatre was formerly occupied by Minsky's which had to abandon operations because of restrictive municipal legislation.

Kathryn Grayson Wins In Bob Wells Skirmish

Los Angeles, April 16.

Municipal Judge Gerald P. Kepple ruled that Kathryn Grayson did not have to pay writer Bob Wells $2,914.60 which he contended was still due for material he wrote for her nitery act. Singer testified she couldn't use the material because it was "too undignified."

Wells brought suit, charging he was to have been paid $5,000 plus $414.60 for the act but got only a down payment of $2,500.

Kaye's 280G in 6 Cracks Hub Mark

Danny Kaye closes the six-week run of his vaude at the Colonial Theatre Saturday (20) with an all-time record gross of near $280,000. Kaye returns to the Coast to begin work on "Merry Andrew" at Metro.

Kaye's six weeks at the Colonial broke every house record both for the theatre and for the Hub. Despite obstacles of bad weather, Lent and Passover and Holy Week holidays, tickets were at a premium for the show from opening day. Hub newsmen agreed that press coverage of the Kaye engagement surpassed attention given any other show biz name who has ever visited Boston.

In addition to his 280G at the Colonial, Kaye drew another $10,-

(Continued on page 52)

"BEST ACT TO HIT DALLAS SINCE JOE E. LEWIS!"

CHRIS ELSON: *Kings Club, Adolphus Hotel*

Dallas Times Herald, March 12th

RINGSIDE TABLE:
by DON SAFRAN

COMICS WORK VALIANTLY AT LOCAL CLUB OPENING.

JACK EAGLE and FRANK E. MAN who opened at the Kings Club, Monday night, could be the new comedy team to send the present big names scurrying for safety.

The team, which has already scored at such places as Miami's Fontainebleau and Brooklyn's Town and Country, displays a series of action that starts at frenzy and works its way up.

Sandwiched in between their playing straight man for each other is some of the top trumpeting that can be heard in front of a bandstand. Where some comics do a takeoff on Louis Armstrong just by mimicking the voice and actions, these lads use their horns.

Their exiter, "The Saints," smashed the opening night audience who were literally shouting for more.

Jack and Frank vary their shows so greatly with such a huge amount of material that the trumpets they carry under their arms might be suspected as actually being "horns of plenty."

Thanks to:

HARRY ALTMAN, GEORGE AMATO, GENE BAYLOS, TONY BENNETT, JACK BENNY, LENNY BRUCE, CEIL, ROBERT CLARY, DANNY DAVIS, DOBERMAN, HAL FIMBERG, GEORGE GILBERT, MAURICE GOODWIN, BILLY GREY, BUDDY HACKETT, BEN HECHT, ROCKY KALISH, BEA KALMUS, BEN MAKSIK, NORMA, FRANK SINATRA, HARRY WALLINS, ISY WALTERS, WALTER WILLIAMS.

Dallas Morning News, March 21st

EAGLE & MAN SCORE WELL IN BOW HERE.

by TONY ZOPPI

"JACK EAGLE and FRANK E. MAN, an up and coming comedy team which graduated from the ranks of some of America's top name bands, made their Texas debut at Kings Club, Monday night.

"The slap-happy duo kept a near capacity audience laughing for nearly an hour. In between some excellent comedy routines, which serve as the basis of the act, they played some of the hottest trumpet heard locally since Louis Armstrong played the State Fair of Texas last season.

"Man serves as straight man to Eagle, a barrel-shaped Brooklyn native who works in Bermuda Shorts. He's a mere 5 feet, 4 inches tall and tips the scale at almost 200 pounds. That in itself was enough to keep the crowd happy."

JACK EAGLE and FRANK E. MAN

Recent Engagements:

AMATO'S SUPPER CLUB, Portland
CAVE SUPPER CLUB, Vancouver
FONTAINEBLEAU, Miami Beach
SAFARI ROOM, New Orleans
TOWN CASINO, Buffalo
TOWN AND COUNTRY, Brooklyn

GAC GENERAL ARTISTS CORPORATION
NEW YORK • CHICAGO • BEVERLY HILLS • CINCINNATI • DALLAS • MIAMI BEACH • LONDON

Vaude, Cafe Dates

New York

Morgana King set for the Beau Brummel, Friday (19) . . . **Linda Lynch Trio** to the Latin Casino, Philadelphia, April 22 . . . **Roberta Sherwood** pacted for El Rancho, Las Vegas, July 17 . . . **Betty Madigan** inked for the Drake Hotel, Chicago, April 24 . . . **Cindy & Lindy** start at the Lotus Club, Washington, tomorrow (Thurs.) . . . **Martha Raye** moves to the Sahara, Las Vegas, June 18.

Jan Peerce to make another trek to the to the Desert Inn, Las Vegas, Aug. 20 for three weeks . . . **Glory Allyn** a new starter at Dore's, Pittsburgh . . . **Pat Matthews** goes into El Morocco, Montreal, April 29 . . . **Dunhills** down for the Mapes, Reno, Oct. 17 . . . **Peggy Connelly** pacted for Mr. Kelly's Chicago, May 20 . . . **Allan Drake** inked for the Fontainebleau, Miami Beach, May 7 . . . **Leo Fuld** due to open an Israeli nitery in the Westover Hotel, N.Y., shortly.

Chicago

Day, Dawn & Dusk at Springfield, Ill., Lake Club for two frames tomorrow (Thurs.) . . . **Rudy Noel Dancers** and **Dick Smith** both pacted for the B&B here May 13-18 and **Carmen Lopez** for May 20-25. . . . **Jo Ann Miller** opens at Club Crescendo, Houston, April 24, for two weeks with **Wayne Roland** also on the bill . . . **Nelson Eddy** booked for two weeks at Eddys', K.C., Nov. 1 . . . **Julius LaRosa** at the Cleveland Statler Nov. 25, for a double set . . . **Gogi Grant** goes into the Statler, L.A., June 6 for three frames . . . **Don Cornell** inked into Beverly, Hills C.C., Newport, Ky., for two weeks Sept. 27, followed by two sets at Eddys', K.C., Oct. 10 . . . **Dick Shawn** pacted for the Roosevelt, New Orleans, Aug. 15 on a four-week stay . . . **Steve Lawrence** into Eddys', K.C. July 12 for two weeks. . . . **Tony Martin** at the Chez Paree for three sets Sept. 11 . . . **Corky Shane** set for the Thunderbird, McClure, Ill., April 29, for two frames.

Hollywood

Beatrice Kraft Dancers will backstop **Donald O'Connor's** four-week stand at Sahara, Las Vegas, beginning April 23 . . . **Dom Frontiere** writing arrangements for **Chiquita & Johnson,** who open with **Tony Martin** at the refurbished Cocoanut Grove April 24 . . . **Carole Simpson** set for a three-weeker this summer at Harrah's Club, Lake Tahoe . . . **Paul Gilbert** current at Bimbo's, San Francisco . . . **Martin Denny** group had its option picked up at the Riverside, Reno, after the first show . . . Pianist **Hank Simon** holds over at the Caribbean Restaurant . . . **Lillian Roth** checks into town to prep rehearsals for her May 2 "Playhouse 90" show.

Kansas City

It will be Louisville and the Derby for **Henny Youngman** following his current stand in the Terrace Grill of Hotel Muehlebach. He is set for a week beginning April 29 at the Iroquois Club there, then at the Congress Hotel, St. Louis . . . **The Cordolins** (4) make their first stand in the Muehlebach beginning April 26 . . . Before he goes on tv's "Hit Parade" **Tommy Leonetti** will do a fortnight at the Muehlebach, his first in the Terrace Grill, in May . . . **Terri Stevens** returns to New York for recording dates, radio and tv following her stand at Eddys' Restaurant . . . "Biggest Show of Stars" plays the Municipal Auditorium April 21.

Dallas

The Sportsmen, with **Jeff Moffett** in place of **Marty Sperzel,** into the Statler-Hilton Thursday (18) for two frames. **Jose Greco** troupe follows May 2. **Myron Cohen** on May 16 and **Buddy Ebsen** May 30 . . . Colony Club has **The Doodlers** for two weeks and the **Jean Shannon** trio due April 29. Exotic **Evelyn West** added for the April 29 bill, filling in for standby **Candy Barr,** who goes to the Silver Slipper, Las Vegas . . . New Show Club, formerly the private Professional club, opens to the public Thursday (18) with three shows nightly . . . **Bonnie Baker,** femme impersonator **Mario Costello** and **Bob Rogers** trio inked for 10-night run . . . **Merry Macs** and **D'Varga Bros.** into Cipango Club April 22 . . . Pianist **Marge Ward,** out of Hotel Adolphus Century Room, due May 1 at the Flamingo, Las Vegas . . . **Eddie Barnes** stays at the King's Club until his May 8 date at Club Crescendo, Houston.

BACK FROM RECORD-BREAKING EUROPEAN TOUR

BILL HALEY and his COMETS

Stars of Columbia Pictures and Decca Records

NOW ARRANGING LIMITED

1-Nite Tour Comm. May 11

Theatres — Auditoriums

Ballrooms — Parks

FEATURED

Ed Sullivan TV Show, April 28

Ray Bolger Telecast, May 9

FOR PARTICULARS

WRITE • WIRE • PHONE

JOLLY JOYCE

Theatrical Agency

Philadelphia:

1001 Chestnut St.

Phone: WAlnut 2-4677

New York:

Hotel President (2nd Fl.)

PLaza 7-1786 & Circle 6-6800

Kaye

Continued from page 51

000 into Symphony Hall when he appeared as guest conductor of the Boston Symphony between appearances.

Appearing on the bill with Kaye are Senor Wences, the Marquis Family, and Roberto Iglesias & His Ballet Espanol.

Mrs. Kaye (Sylvia Fine) and daughter Dena came in to stay with Kaye for the final week. All will fly back to Hollywood following the clothing. Going back with Kaye also will be Herb Bonis, company manager, and Bob McElwain, Kaye's personal rep.

Copa

Continued from page 51

a newcomer with one who has proved himself in the spot. Thus, performers such as Myron Cohen and Joey Bishop are slated for headline status at the Copa.

In another experiment, Podell will depart from the usual schedule of bills which calls for a comedy act with a singing headliner and a singing act for a comedy headliner. On the Tony Martin bill, which follows the current five-week run of the Will Mastin Trio, dancer Bobby Van has been booked. It's the first time in many months that a dance turn will be in the next-to-closing slot.

The Amazing

LUCILLE AND EDDIE ROBERTS

HELD OVER THRU MAY 4TH

The COTILLION ROOM, Hotel Pierre, New York City

DIR.: M.C.A.

Prosties Give 8 Cafes In Boston a Black Mark; Ruled Off-Limits to GI's

Boston, April 16.

Prosties caused off-limits signs for eight Hub cafes for members of all branches of the military here last week after the American Hygiene Assn. told the Armed Services Disciplinary Control Board that "open and flagrant procuring and prostitution are flourishing" in the areas.

A call was sent out to owners and managers of the cafes named in the report and they freely admitted that women were accosting servicemen in their establishments. They said they could do little or nothing to put a stop to the practice.

Boston has no "red light" district, Lamar Boland, director of field services for the association, told the meeting, but he said prostitution in the city involves "a lot of money and a lot of promotion."

Capt. R. W. Luther, USN, chairman of the board, hinted that the ban, now covering the eight spots, may be extended unless conditions improve quickly. The otherwise routine meeting of the board was highlighted by revelations by the association that its undercover agents had been at work in the Washington, Boylston and Stuart St. areas for several weeks.

Present at the closed meeting of the Control Board were three attractive women agents of the State Dept. of Public Health. They testified of their undercover work in checking conditions at various night spots.

Free Auditions

Continued from page 51

scale — from $100, depending on the room — the agencies get no commission, and the booker is generally paid a flat fee by the operator. The majors, frequently do not complain about the loss of commission on a single job. However, they are beefing about the acrobatics that they must go through in order to land the job for a client.

The free audition gimmick is their major gripe. Lately, there have been a series of Sunday night showings in various spots, which the agencies say have been done gratis. Rules of the American Guild of Variety Artists, however, call for scale club date payment for these showings. Sometimes such payment is made, and sometimes the performer goes on gratis.

About 12 years ago, the union ruled out guest nights as being unfair competition for cafes that didn't hold such shindigs. These guest nights proved to be valuable showcases and helped bring to the fore many performers. Myron Cohen is conceded to be the major example, having been given a series of guest nights at the now defunct Leon & Eddie's, which ultimately led to big money engagements.

Situation is different today since there are no bigtime guest nights in which many performers came up and created quite an evening for the paying customers. Today's auditions or guest nights, according to the agencies, are exclusively for the operators' benfit. If they like the performer well enough, there may be a date at a later time in that spot. Sometimes the agency is able to get another buyer to case the turn.

Since it's been many years that scale bookings and auditions situations existed, the major offices are a little puzzled as to how to cope with the new situation. Secretly, they believe that acquiescence to this practice is essentially wrong and does the act little good. Today, they explain, the ideal audition is via a recording contract. However, lacking a wax deal, they're forced into this type of operation, much against their will because of the necessity to get these acts started.

Another aspect of the case that runs counter to the agency desires lies in the belief that a run in some of the small spots will make the singer capable of working that kind of job only. However, relief is coming shortly, they feel. With the opening of the mountains and various other resorts, there will be a wider variety of places where the newcomers can work. However, the resumption of the same kind of activity in the fall looks like a continued migraine for the percenterleys.

Inside Stuff—Vaudeville

The Blue Angel, N. Y., is getting a high IQ audience with the current engagement of Tom Lehrer, a Harvard instructor in calculus, who periodically goes into cafes to ply the singer's trade with his ballad burlesques. One of the recent visitors was a Leland Stanford Univ. prof, currently on leave for a tenure at Columbia.

Lehrer complained that would rather spend more time in the classroom, but the amount of research necessary in his present chore inhibits that end. The visiting prof in trying to woo Lehrer to California suggested he should consider Stanford.

Lehrer felt that it was a good idea. He has a date at San Francisco's hungry i and while playing it he'll case Palo Alto.

W. H. Aylett, hotelman for 45 years, retires as manager of Ottawa's famed Chateau Laurier on April 30. Known internationally through his top-rank managing of the Canadian capital's Canadian National Railway's hotel, Aylett had also been an official of Quebec's Chateau Frontenac and the Windsor and Ritz Carlton in Montreal. Succeeding him will be Arthur Mann, now manager of the Fort Garry in Winnipeg. Replacing Mann in Winnipeg will be W. Gordon Foster, manager of the Newfoundland Hotel, St. John's Nfld., where the vacancy will be filled by T. G. Van Dyke, senior assistant manager of the Macdonald Hotel in Edmonton. All are CNR spots.

Percy M. Franks, a vaude performer in his youth, has retired as Kansas City district sales manager of the P. Lorillard Co. after 39 years with the firm.

After giving up the stage as a pro, Franks continued to perform as a trick piano player contributing his take to various charities. During his vaude career, Franks toured for 50 weeks on the Pantages time with juggler Freddie James, who later became Fred Allen. When he realized he couldn't become a top performer as a single, he retired from the field.

The William Morris Agency is seeking to perpetuate the pairing of Roberta Sherwood and Myron Cohen, who have already worked together at the Chez Paree, Chicago, and who finished at the Copacabana, N. Y., last week. Office has now submitted them for the roles of parents of Marjorie Morningstar, in Warner's filming of the Irwin Shaw novel of that name.

Robert Lewis Taylor, who's had numerous circus articles in the same weekly, notably with John Ringling North as his subject, has finished a two-parter on Richard Barstow for the New Yorker mag which is expected to break before Ringling Bros., Barnum & Bailey Circus leaves N.Y. Barstow, for several years one of North's chief production lieutenants, staged this year's show with sister Edith, and also directed, with choreography by Miss Barstow as well.

Incidentally, portions of last week's review of the circus in VARIETY were attacked by gremlins. The meaning was distorted in a reference to the "Garland Entry" of way-back-when seasons which preceded North's regime; ditto the reference to the "Broadwayized" or musical comedy circus form which North developed. Worst of all was a typographical error in which reference to clowns Felix Adler and Otto Griebling as "hardy" funsters came out "hardly."

Mia Slavenska (& Johnny Brascia), ballerina now duo-terping at Royal York Hotel, Toronto, is quoted by Hugh Thomson, Toronto Star's music critic, as saying she turned to cafes because she "couldn't get a berth as a ballerina with any of the major companies, who seem to have no vacancies at present. But I so very much enjoy it!"

This came just as two Ballet Russe de Monte Carlo toppers said in Montreal they were quitting because of dissatisfaction with top brass.

1-Niter Bonanza

Continued from page 50

centre of the club-date business, there is often a lack of theatre facilities for this last surviving field for vaude acts and club dates are often forced to play in unsuitable locations. The new southwest planners are setting the pace in providing the right facilities to attract conventions.

But, says Consolo, conventions are only part of the story. United Attractions (formerly Chez Paree Artists) is making arrangements to cultivate the almost untapped field of community sponsored shows such as the winter theatre series tours and the Sammy Davis tour that the organization has made available to towns which have seen virtually no live entertainment since the rise of the film theatre.

Smalltown Klondike

According to Lurye, who books these tours for the agency, these small towns are creating new sources of work for performers. There can be as much work for performers in this field as during the heyday of hotel room entertainment.

The problems involved are twofold. First, more organization is needed among groups that will sponsor and sell these shows for the benefit of local institutions. For this reason, advertising and not secrecy is needed in the business. Second, star attractions are needed. These can be afforded if consecutive playdates are available which goes back to the first problem, i.e., more organization. As more such civic groups take an interest in the entertainment industry as a source of revenue, entertainment circuits can be built up which overlap with the convention club date bookings in the area.

Glass to Coast for WMA

Sandy Glass, longtime William Morris Agency staffer, who shifted to the Coast office Monday (15), has been given added duties in his new post.

While he'll still work the act department, Glass will also handle record dates and musical comedy assignments for the office.

'No Time for Squares' Unit

"No Time for Squares," Negro unit, has been booked for a stand at the Apollo Theatre, N.Y., starting April 26. Show recently wound up a date at the Club Elegante, Brooklyn.

BOSTON SMASH HIT

THE GLAMOROUS NEW HOTEL

AVERY

Show folks are raving about the all new Hotel Avery. All new, large, beautifully furnished deluxe rooms with private bath and television. Many Air Conditioned.

AVERY & WASHINGTON STS.

DON TANNEN

HELD OVER

The AMERICANA HOTEL

MIAMI BEACH, FLA.

MOSS MAKES 1,000,000 PHOTOS FOR ELVIS PRESLEY

PHOTOS as low as 1c each Write for samples, prices.

MOSS PHOTO SERVICE

850 W 50th St., N.Y. 19, N.Y.

PLAZA 7-3520

Since 35. Serving America's Stars

Hotel Pierre, N. Y.

Jane Morgan, Lucille & Eddie Roberts; Stanley Melba orchestra directed by Joseph Sudy; $1.50 & $2.50 cowert.

Jane Morgan, the American-in-Paris girl, until returning to her native heath, this time is on a shorter shuttle—doubling from the "Ziegfeld Follies" at the Winter Garden to this class hostel. In light of a 9:15 dinner show schedule, this makes Miss Morgan's commutation from the Broadway and 50th St. legiter to the 61st St. & 5th Ave. Cotillion Room, in the Hotel Pierre, a split-second travel problem.

For that reason she opens the show and the mindreading Roberts (Lucille & Eddie), normally the entr'acte, do the topper-offer. It's in reverse at the supper show.

Miss Morgan is an attractive blonde—incidentally now a shade too heightened a blonde—who knows her way around a pop and special song. Mostly lacking is sufficient distinction in repertoire. Prime such attempt is her French versions of Yank pops like "No Biz Like Show Biz," "Mr. Sandman," "Texas" and "Davy Crockett." The rest somehow reminds too much of her colleagues and whether intentional or not, items like "Favor of Friendship" and "It's All Right With Me" will conjure up comparisons. The latter and Lena Horne are almost synonymous, and unwittingly or otherwise Miss Morgan's delivery is in the same driving idiom.

Miss Morgan, in an arresting hout couture creation, is an eyeful throughout. She interlards her stuff with small-talk about the hillbilly babe in Paris (10,000 francs per phone call), "Spring" done in French, "Till You" from her current "Follies" (a show, incidentally, distinguished for its lack of song strength). Ernest Bragg, her pianist-arranger-conductor helming with the Joe Sudy (Stanley Melba) band, bets a special nod.

The Roberts are making a fast return, and per usual audience-pleasers. On May 6 Melba, who masterminds the Pierre's entertainment, is bringing back Celeste Holm as the closing-of-the-season entry until June 1. *Abel.*

Ritz Carlton, Montreal

Montreal, April 12.

Josephine Premice (with Shobey Bros.), Johnny Gallant, Joe Settano Trio; $2-$2.50 cover.

No matter the time of year, the annual visit of Josephine Premice to the Ritz Carlton's attractive cafe means solid biz. And current stint is no exception. With each appearance in Montreal Miss Premice manages to add a little something that boosts her performance from previous visits. This time she brings along two young drummers who have been part of the act for the past few months.

Using the bongo beat of the Shobey twosome, the pianoisms of Johnny Gallant and the bass player from the Settano trio, this coffee-colored artists socks across with a varied and lengthy songfest. Material is original, ranging from a plaintive Gallic ballad to a few innuendo-laden calypsos that draw salvos. Songwise, Miss Premice has always been a leader for the patrons of this boite and with the present calypso kick replacing the Latin splurge of the past few seasons, she is right at home.

A new collection of fashionable gowns enhance her lithe figure and general timing is sharper with added comedy bits for additional impact. Okay customer reaction together with full cooperation from maitre d'Jean and his staff, including Nicoli who handles the light cues, should assure Miss Premice of good returns for her stay. Chanteuse is in until April 30. *Newt.*

Americana, Miami B'ch

Miami Beach, April 14.

Jacqueline Francois, Ted & Phyllis Rodriquez, Don Tannen, Jackie Heller, Lee Martin Orch; $3.50-$6 minimum.

The Bal Masque of this newery is joining the other big hotel-cafes in ending out the "season" two-weeker policy with this package, an internationally flavored one that sets well with the upper-bracketeers who frequent the place. Jacqueline Francois is a new face to this sector and fills the topliner demands of the room in highly satisfying fashion.

The attractive French import is best at ballads and slow-tempo cleffings, her vocability scoring heavily when she is intoning throaty versions in Franco-English of "Autumn Leaves" or all-Gallic "September Song." Simple, direct approach and brief, effective intros of her mostly in-French catalog add to the rapport. Aided by a guitarist and her pianist-conductor, with lighting keyed to play up expressive face, the chanteuse sounds at times like a protein-strengthened Piaf albeit her tonal bent is directed toward a more fuller range and projection. Deportment is an aide, the competent, assured approach to her catalog a welcome relief from overdone delivery and fancy flourishes some of her school pile on to achieve the continental effect. Mlle. Francois achieves the latter without too-coy dressings, to hit the winning trail early, and offs to resounding plaudits.

Ted & Phyllis Rodriguez, a vet and classy pair of ballroomologists, are staples along the plush hotel-cafe circuit here, playing the top spots in frequent engagements through the year. They're a slick, handsome duo boasting a varied group of Latin-accented routines worked out in feathery, graceful manner, smooth lifts and spins sparking palm-stirrings to big payoffs.

Don Tannen hasn't been seen in these parts for several years. He's a departure from the standup and toss-'em comics who've been working in this layout and scores handily with first bit, breakdown of ventriloquists' technique; it's a clever spoof that makes a strong opener for his stint, which builds strongly to invent of a German beerhall emcee, with resultant lampoon of Nazi superman earning him a handy bowoff.

Jackie Heller, house emcee, gets matters off fast and brightly with a set of his high-ranging interps of the pops. He's a warm personality and stamps the proceedings in that vein. *Lary.*

Bimbo's, San Francisco

San Francisco, April 11.

Paul Gilbert, The Wazzans (8), Barry Ashton & Dorothy Dorben Dancers (10), Don Menary orch (8); $1-$1.50 cover.

Paul Gilbert, sort of a standup comic, seems a little weary in a typical Bimbo's show, which, otherwise, is first-rate.

Perhaps it isn't Gilbert that's weary. It could simply be his material. At any rate, he offers a mixture of old gags—especially whiskery Las Vegas gags—and at least one great routine to an audience which, on opening night, wasn't as attentive as it might have been.

The really funny routine is Gilbert's version of "Medic," which has been worked over considerably by comedians but still has big impact under Gilbert's touch. His running gag of trying to slip into rubber medical gloves fractures many customers and the overall effect is fine. Rest of the act, unfortunately, doesn't come up to this standard, though there are some funny bits.

Wazzans are a troupe of male Moroccan tumblers. They've very good, unusual in some of their strongboy aspects, and generally satisfying. Customers like them.

Dorothy Dorben line of lookers dances well, and Barry Ashton-Woody Sherwood softshoe specialty is completely charming, rating a big hand. Don Menary orch is smooth, competent and Allen Cole handles emcee chores nicely. Show runs through May 1. *Stef.*

Crescendo, Houston

Houston, April 12.

Debbie & The Diplomats (3), Jose Ortiz Orch (5); $3 minimum Sat. only.

Though new faces in Houston, Debbie & The Diplomats (3) aren't finding it hard to make friends at the Crescendo. Song & dance routine, heavily sprinkled with w.k. oldies, and delivered with easy smoothness that ringside family trade enjoys, ought to build for a happy finale to two-week stanza.

Debbie is a pleasant-voiced thrush who gives the patrons an eyeful in a revealing gown. "Old Fashioned Girl" is in for good palm-pounding. No torchantoosie, she gives her material a touch of sweet innocence. For rock-'em, sock-'em version of "Shake, Rattle, and Roll," which gets socko support from Diplomats, she does some hot terping.

With possible eye on upcoming religious holidays, quartet sang "He," a nonsectarian religioso. Howard Berkhalter, baritone, handles solo for so-so results. But big question is one of taste: "He" would be pretty sticky going in a church; it was definitely out of place in a nitery.

Foursome gives out with some sour sounds which can be mainly attributed to tenor Bert Sterling. He gives himself away in loud medley of overworked arias from operas. Act finales April 22; Jo Ann Miller, Wayne Rolard follow. *Bill.*

Copacabana, N. Y.

Jules Podell presentation with Will Mastin Trio starring Sammy Davis Jr.; Gene Baylos, Hal Loman &Playmates (3), Tom Rockford, Marilyn Cooper, Tony Starman, Frank Durso & Frank Marti bands; staging, Douglas Coudy; music & lyrics, Durso, Mel Mitchell & Marvin Kahn; costumes, Sal Anthony; $5 minimum.

The Copacabana's parade of headliners hits its spring peak with the Will Mastin Trio paired with Gene Baylos plus the Hal Loman Dancers. It's a bill with as much entertainment vitamins as this Jules Podell hostelry has produced in some time, and one that's equally loaded with boxoffice potential.

The Mastin Trio is, of course, headed by Sammy Davis Jr., a lad with one of the widest ranges in show biz. In his first N.Y. cafe date is some time because of his preoccupation with the legiter "Mr. Wonderful." Davis returns with as impressive an act as he's had in his career. He gives a virtual tour de force of the performing arts with routines encompassing song, dance impressions and comedy. In each, he achieves a mastery that gets the crowd in a frenzy.

The gifted Negro performer has come in with some new material including an opening alluding to his fling in the theatre, "Give Me a Saloon Every Time," and continues with a batch of his staples interspersed with some new tunes. However, it's his familiar pieces that bring the audience to its highest pitch—"Hey There," "Black Magic." Additions include a medley from the aforementioned musical and a Presley impression done with guitar that rocks the citizenry.

Davis is flanked by his pere and uncle for whom the act is named. They perform briefly and then become part of the background. Yet, they do contribute importantly even if only coming to the fore briefly at a time when the younger Davis needs to catch his breath. In all, there's 55 minutes of solid performance values and top entertainment.

Gene Baylos, on a return trip here, again shows that he's a talented comic, a fact brought out more forcefully by his lack of material, and reliance on infirm and decrepit lines. Yet with these, he gets the crowd rolling in short order, brings in the laughs in the right places with a superior sense of timing and a genuinely comedic mien. He hits audience approval throughout.

Completing the bill is Hal Loman & Playmates, for whom a brief is filed under New Acts. Mike Durso and the Copacaband provide first-rate backing and dansapation, and Frank Marti latunes the intermissions with floor-filling effect.

The new production gives a springlike lift to the proceedings. The Doug Coudy routines are picturesque and the costumes by Sal Anthony frame the dames excellently. Music and lyrics by Durso, Mel Mitchell & Marvin Kahn put the show up another notch. Production performers, singers Tom Rockford and Marilyn Cooper and dancer Tony Starman, perform personably and capably. *Jose.*

Hotel Radisson, Mpls.

Minneapolis, April 11.

Jackie Miles, Don McGrane Orch (8); $2.50-$3.50 minimum.

When Jackie Miles first played this swanky Flame Room two years ago, he pulled exceptionally heavy business. Although there's the handicap of Lent and income tax time currently, it's still likely he'll repeat the feat. This isn't only because he has a large local following; he also seems to be in top storytelling fettle again. Moreover, comedians of any kind, let alone top-drawer ones, are infrequent in this class bistro.

Most of Miles' stories are those that have been identified with him and are familiar. But they're so boff and so suited to his quiet, semi-sad style of delivery that after two years they bear repetition here. Ditto for the songs, vocal impressions and not so new jokes and gags. And no Miles appearance would be complete without the "Gene Autry" song. *Rees.*

Kaiulani, Honolulu

Honolulu, April 9.

Ursula Eden, Bernie Hal-Mann Quartet; $1.50 minimum.

First femme ever booked into the none-too-profitable Mauna Kea sky room, Ursula Eden opened to capacity biz. One time vocalist with Desi Arnaz and Carmen Cavallaro orchs, Miss Eden just might emerge as the type of headliner this room needs.

She's got a neat array of pops and specials, including calypso-patterned tunes, and makes a pleasing impression. She's at her best in English versions of French pops. Miss Eden is billed as "stylist of Far East songs," probably because she's recently played niteries in Japan, Singapore and Bangkok. Gal's got poise and looks and good patter.

Bernie Hal-Mann Quartet is a piano - drums - bass-guitar combo. Hotel manager Joe Filoni handled m.c. chores at premiere.

Room's running two shows nightly, 9:30 and 11:30 p.m., on a Tuesday through Sunday schedule. *Walt.*

Hotel Plaza, N. Y.

Margarita Sierra, Silva Masciarelli, Fernando Sirven, Ted Stareter Orch, Mark Monte Continentals; $2.50-$3 cover.

Margarita Sierra is of Spanish extraction but her theatrical training was mostly in South America, including Chile. She has appeared in Latin films and has been in the States a year. It was at the Viennese Lantern, where she did an eight-week stint, that MCA took her under its wing. Two weeks at New York's St. Regis, dates in Chicago, Detroit, Miami are all part of the course over which the lady has streaked.

Her playdates assume some special curiosity since the question of how she arrived so soon at so important a booking as the Persian Room arises. Her auspices may have been in rather too much of a hurry, for in the end, after a half-hour on the floor, 10 minutes in the form of an "encore," the engagements hangs by the question—*But where's the act?*

Miss Sierra is a pro. That shows. She has a good deal of verve and vitality, uses her ogling eyes and sultry smile to advantage. Working in a stunning Latin gown slashed up one side to her panties, it is a mark of her pro authority and promise that she seems always about to burst into a number which will finally wow 'em, even though that moment never comes.

She carries her own conductor (Silva Masciarelli) and her own guitarist (Fernando Sirven) and her poise is, if anything, almost too complete. The audience wants to like her and indeed does as far as her routine permits. Only a performer of much experience and command could rouse an audience to a friendly response which no song and no gag nor all of them together quite warrants.

Miss Sierra (and her advisers) are groping for a formula to exploit her struggles with English. Once or twice she starts to catch hold with her chatter but always there's the lack of payoff lines. She is facetious rather than humorous. Again there are hints of dramatic passion in her song delivery but too many of her numbers are non-descript — neither the standard Iberian items for which Americans have a taste (save only "Malaguena") nor melodic. Trouper works with plenty of props and light cues but these amount to movement rather than action.

Established troupers have faltered in the Persian Room for the same reason that flawed Miss Sierra's performance. The moral is obvious but apparently cannot be too often repeated: talent needs a vehicle. But even as a pedestrian the little lady smiles, ogles and braves her way a considerable distance. *Land.*

Hotel Muehlebach, K. C.

Kansas City, April 12.

Henny Youngman, Tommy Reed Orch, (8); $1-$1.50 cover.

The Muehlebach has gone in for comedy for the present session of the Terrace Grill and starts out the fortnight with Henny Youngman carrying the bill by himself. The vet comic is back in town after an absence of three or four years, and proves as strong as ever on the laughs.

As it works out, he is on for only 25 minutes, and the show could stand several minutes more. Youngman is the standup comic of old, full of the sly one-liners, some of them old, some new, but none blue, which is much in keeping with the atmosphere of the room. There are the cracks at hotel rooms, in-laws, psychiatrists, and a variety of subjects, plus a saw or two on the fiddle, and all of it keeping the customers laughing.

Turnouts was good opening night, proving the deluxe room can well use some of the known comics, and also indicating Henny Youngman could be a regular here. After opening night it was decided to take a two-act bill, and a femme act was due in from Chi to begin following night. That should strengthen the show, giving customers a fuller package. Quin aptly backs the layout. *Lary.*

Hotel St. Regis, N. Y.

Sheila Reynolds; Milt Shaw & Ray Bari orchs; $1.50 & $2.50 cover.

Unlike the Copa which seemingly knows no seasons and brings in heavy artillery like Sammy Davis Jr., the class hotel rooms, comes the Holy Week period, stagger bookings with short-term engagements. Theory is playing it safe but in the case of Sheila Reynolds, the St. Regis' Maisonette will very likely be the gainer. She is an effective class cafe thrush.

The green-eyed redhaired songstress' nearest New York dates were at the Elegante, Brooklyn, and Le Cupidon, Manhattan, now on a calypso kick. She has played the hotel circuit from Montreal to B.A. and Rio de Janeiro, and augurs well for the plush hotel nitery circuits on her current time out.

Miss Reynolds' background includes a couple of Broadway legits and a string of muny ops, strawhats and musical tenters, and her vocal allure attests to that. It's an authoritative, trained soprano and includes to the musicomedy and operetta excerpts, but the accent is all on the pop appeal.

"I Hear Music" is an appropriate thematic and then follow "I'll Take Romance," "At Long Last Love," "How Little We Know," a novelty done "Fair Lady" medley, "Paris Skies" (in French), "Way With Men" and a sincerely rendered "I Believe."

She utilizes a mike but indicates that in intimate boites like the Maisonette, she could dispense with it. She is smartly accoutred, in the top standard of haut couture which is as much part of the showmanship as the basic talent. Miss Reynolds essays a couple of audience-flirtation numbers, done lightly and politely, without too much intrusion. (Somehow, unless done with special skill, the ringsiding gents, on a top average, veer away from becoming unwilling foils for any chantootsie's flirtation routine, no matter how appealing).

Miss Reynolds is top-drawer in every department save, perhaps, that hair-do. It's attractive enough, even if a bit too high-titianed, but the prime captious note might be on its exaggerated coiff. Maybe it's because of the large chignon; anyway, somehow the appearance of too much hair is a dominant audience reaction. Perhaps piled higher, since she is after all of average stature and could stand it becomingly, might be a solution.

In the main, of course, Miss Reynolds makes good impact. And per always she gets capital musical backstopping from maestro-batoneer Milt Shaw who, with the alternating relief combo headed by Ray Bari, gives out beaucoup with the society dansapation. *Abel.*

Eden Roc, Miami Beach

Miami Beach, April 13.

Billy Daniels (with Penny Payne), Wiere Bros., Ricky Lane & Vevvel, Henry Tobias, Mal Malkin Orch; $3.50-$6 minimum.

Last of the Eden Roc's big-budget two-weekers for the late ending season has Billy Daniels as topliner, the longtime fave in these parts clicking on all points to reestablish hold on cafeites despite long absence from these precincts.

It's a good thing the Cafe Pompeii has Daniels on hand in this lineup, for he's the only act to grab fast attention from the showwise crowds still around.

Ricky Lane with his dialectical wooden Velvel is in a tough spot, opening the proceedings. His deliberate delivery doesn't belong in a pace-setting initialer turn, endresult being an in-and-out session of laugh returns for his language distortion involvements on which aud reaction is pegged. Shifting to middle spot would help, although the Weire Bros. fare little better with their delayed sight stuff played out to violinings. It's broadly delivered, in the British musichall style; for a Beach audience it's the stuff of which slow mounting laughs are made, warmup coming too late in the act to create solid overall enthusiasm.

Daniels takes over with confident approach that brings big-palm payoff build from opening upbeat arrangements, and sustains through his assortment of torch, ballad and standard compos. That mobile, driving delivery adds to impact. Daniels is a shrewd performer in gauging his aud-moods and working them to the intriguingly balanced book he purveys, with "Yiddishe Momma"—the big encore-builder departure from his norm—enthusiastically accepted. Bringback segment has reprise on "Old Black Magic" to kick up another request wave from the tablers. He could have stayed longer than the 40 minutes he was on. Henry Tobias emcees in glib, easy manner while Mal Malkin's musicrew aptly back the layout. *Lary.*

New Acts

NORMA DOUGLAS
Songs-Piano
30 Mins.
Monte Carlo, Miami Beach

Norma Douglas, in this first outing along the cafe circuit, impresses as a comer, albeit her current staging is one that does not sustain a consistent mood, due to uneven routining. The problem for Miss Douglas is honing down her varied talents to strongest values and concentrating on them; aud reaction is strong when she's at mike, belting away at a hillbilly lampoon to reveal flair for comedy-lined arrangements, or workover of an upbeat theme. At the Baldwin, she really belts with her imaginative—and commercial—treatments of pop and classic, boosted by breaks into vocalistics that raise up reaction in mounting palm payoff.

Currently she also includes calypso and rock 'n' roll, both not needed; injects of the arrangements only serve to break the upbeat mood established. Another facet that weakens the act at present—and easily restaged—is need for more fluid routining to work her from piano to center-stage mike for the straight thrushing.

These are minor points. Miss Douglas, as of this initial showing, looks to be ready for the bookings that will lead to the better nitery availabilities. She can handle a ballad or an upbeat vocal with skill, and plusses that vocability with a zesty, winning personality. The added values when she beats up a storm, jazz and classic, at the Baldwin aids in wrapup tone of the final mitt payoff. Once she learns or is given the trick of fluid staging that allows for movement from the keys to at-mike sessions, she'll be on her way. *Lary.*

LANE BROS. (3)
Songs Instrumental
11 Mins.
Palace, N.Y.

The Lane Bros., a vocal and instrumental trio who have been on the RCA Victor label, are good performers. Their efforts would be more suitable for younger audiences which will appreciate more readily the antics of the bassist who rides his fiddle in the rock 'n' roll sequences; and generally abuses that instrument in a manner that would make a classicist cringe. Their vocal texture is reminiscent of the Ames Bros.

Renditions are solidly worked over. They seemingly take no chances in this session. They make with r'n'r, calypso, a ballad, which gives a something-for-everybody complexion to their act. The two guitarists aid with a good background. They seem proficient from every angle. For more youthful gathering spots, they should go over excellently. *Jose.*

REG THOMPSON
Comedy
11 Mins.
Empire, Edinburgh

English comedian, shortish in height, is an agreeable entrant for the humor stakes, but will need stronger finish to his act.

He patters at a fair speed through a collection of above-average jokes, and uses a variety of dialects. Comedian also aims at local topicality, utilizing the football side of sport for one gag. Sings "Lulu's Back in Town" for comedy results, and also plays the harmonica. Bases it all round a pleasant North-of-England accent, and doesn't let up his comedy pace with pauses.

Once sharpened, and with stronger comedy fodder, seems an okay candidate for British and Commonwealth vaude dates. *Gord.*

JOE CHURCH
Comedy
16 Mins.
Empire, Glasgow

Joe Church, smiling English comedian, works at a cheery pace and draws yocks from audience in satisfying quantity.

He comes on the stage initially with large plank of wood, leans up against it, and proceeds to chatter, turning out gags new and old to noticeable results. Makes no reference to the board until he suddenly hangs his hat on nail projecting from it. He has an informal easy style that puts him on agreeable terms pronto with outfronters. Also does a comedy bit with pack of cards and musical director, which is corny but effective. Segues with some juggling, mime, and winds with song and dance.

Act is an okay bet for British and Commonwealth vauderies. *Gord.*

JULIETTE GRECO
Songs
20 Mins.
Waldorf-Astoria, N.Y.

Juliette Greco will never have to worry about one thing, i.e. to be typed as just another French chanteuse launched on the nitery circuit in the States. She's in a class by herself, combining talent with plenty of oomph and the kind of distinctive styling that sells her on merit alone.

Miss Greco, with a thin-trim figure, to-the-shoulder hair and a severe black dress, stands out on looks alone. Her voice is low and husky and carries effortlessly. It's capable of an infinite variety of nuances and she uses it with sock effect to sell her "characterizations" She's a natural for any sophisticated club. Her offbeat mannerism—she goes through most of her act without as much as cracking a smile—gives her an intriguing and highly appealing quality that certainly catches fire with the Waldorf crowd.

Question might be whether this determinedly Left Bank approach, and her total lack of patter, are going to shape as handicaps in some spots. Balanced against this is Miss Greco's serious artistry, which comes across with every number she sings, and her ability to fit into sharply contrasting moods. She's a performer who sells a distinctive personality and does so with a total lack of pretentiousness.

At the Waldorf she runs through a wide variety of numbers, from the gay to the triste: the Jacques Prevert-Joseph Kosma "Les Feuilles Mortes," Leo Ferre's "Le Guinche" and the warmly melodic 'Sans Vous Aimer" by Francoise Sagan (also known as the author of "Bonjour Tristesse," etc.).

Miss Greco has been tied to the existentialist movement and Jean-Paul Sartre wrote her first songs. She's as much an interpreter as she's a singer and her skills in both departments rank her automatically as top talent in a highly competitive field.

Without moving from her spot before the mike, she uses hands and body to put across her numbers which a great deal of distinctive charm. Some may not take to her almost detached mannerism, which conveys little warmth and may make it difficult for her to establish contact rapidly with a non-Gallic audience. Others will find her the more appealing precisely because she doesn't make any conscious effort to "play up" to the ringsiders. All in all, her act shapes as a sock entry and a real "find" for U.S. cafes regardless of its 100% French repertoire. *Hift.*

DANCING McKENNAS (3)
Dancers
7 Mins.
Empire, Glasgow

Gaily-garbed threesome, two girls and one male, do an okay job with some neat footwork, entire act being geared into the Auld Lang Syne rhythm. Bright Highland tunes give the trio an offbeat flavoring in dance slottings.

Male is dressed in tartan jacket and white trousers, but distaffers go through several quick changes and show shapely gams to advantage. One of the dances is worked out to male singing "My One and Only Highland Fling."

Trio exit to mitts, and shape as a worthwhile house addition anywhere. *Gord.*

VAREL & BAILLY
& CHANTEURS de PARIS
Songs
25 Mins.
Waldorf-Astoria, N.Y.

Cued to an informal pattern, Andre Varel & Charly Bailly and the Chanteurs de Paris shape as a Gallic act with plenty of verve and talent that's bound to click in any large room. The songs, most of them from the pens of the writing duo of Varel & Bailly, are fresh and gay, the harmonizing takes the best advantage of the nine good voices in the troupe, and the ensemble is well coordinated for maximum movement.

With Varel & Bailly joining in the fun, the body of voices is supplied by seven young men, formerly members of the Little Singers of Paris. They know how to coax some mighty rich chords out of the arrangements and some clowning is thrown in for good measure.

With Bailly at the keys, the troupe gets going strongly with an introductory "Let's Be Friends" number, which they follow up with "Toute, Ma Vie" and "The Sky." Semi-march number, with the boys using red staffs and deploying around the floor, comes off with plenty of gusto as does the Paris medley and the comic "Dance of the Wheat."

Varel, who's the lyricist (he's a dental surgeon on the side) has a good, strong voice, and Bailly supplies a few laughs. Whole package is neatly balanced with French and English lyrics and the "Fair Lady" finale gives the ringsiders a super-familiar item to latch onto.

Ensemble comes through with a disciplined performance that nevertheless has the air of informality and keeps moving most of the time. Boys live up to their vocal reputation. Act needs a big room to be effective and looks a natural for tv spots. *Hift.*

PATRICIA WILSON
Songs
30 Mins.
Statler-Hilton Hotel, Dallas

Pretty thrush has a pleasant voice, pixie face and friendly style, but she's not of headliner status. She was a last-minute replacement for Denise Lor, who cancelled, and Miss Wilson, unknown in niteries, lacks the experience to capture tablers in the posh Empire Room, which has only known "name" talent. Break-in should have been in a smaller spot.

A veteran of summer musical stock and understudy in "Pipe Dream" in N. Y. last year, she tries to please in this debut. Songs are mixed well and include current faves, standards and a brace of novelties. She pulls mitting for her smart tune choices.

With her pleasant piping, Miss Wilson could learn more show savvy—better between-tunes patter, more facile use of hands and eliminate an awkward, closing stage walkaround—and, with more supper club bookings, build to top rank as a nitery singer. *Bark.*

HAL LOMAN & PLAYMATES
Dance
9 Mins.
Copacabana, N.Y.

Hal Loman, who worked with Sammy Davis Jr. in the late legit musical, "Mr. Wonderful," has been tapped by Davis for appearance with him at the Copa. Loman, with two femmes flanking him, has devised an imaginative and highly colorful dance turn that can stand service in virtually any class nitery operation, and in video and theatre situations as well.

Loman and his blondes are excellently costumed, routined with precision, and perform spiritedly. Two major works, at show caught, are labeled "Love Story" and "Dragnet." In each, Loman gets a chance to do some good solo bits, but the latter gives him a top send-off. There are some Jack Cole influences in the choreography which seems inevitable since virtually any tense and nervous terp movements seem to automatically bear a resemblance to Cole's school. Loman group gets a deservedly strong mitt. *Jose.*

AGVA Alerts Show Biz

Continued from page 1

retinue because of the hike, will not make any difference in the convention's deliberations. Feeling of the union is that it's better to have four girls working a spot make salaries that they can live on rather than have six girls on substandard wages.

Same will apply to spots which threaten to drop talent or curtail use of acts because of hiked minimums. Bright pointed out that an act going from New York to Boston, for a $125 scale job, has to pay fares, commissions, living expenses in Boston, handle expenses of his home, plus other overhead including amortization of present material and acquisition of new material. Thus, a performer is either broke at the end of his week or loses money.

Union has always felt that the higher priced performer was better equipped to take care of himself salarywise than a beginner or one who never got very far. Minimum legislation doesn't apply to them and will have no effect on earners of larger salaries.

One of the first negotiations to take place under the new line of thought will be with Radio City Music Hall, N. Y. Last week, the New York State Labor Relations Board notified AGVA and the Music Hall that it had closed the case of the Radio City Chorus Employees Assn., a shortlived independent union which had started operations at the Hall. AGVA will shortly begin new contract negotiations with that theatre. This case will not be typical since there are 107 chorus employees in that house. However, amount of hike and minimum scales will give an inkling into the type of wage increases to be demanded by the union.

VARIETY BILLS

WEEK OF APRIL 17

Numerals in connection with bills below indicate opening day of show whether full or split week

Letter in parentheses indicates circuit: (I) Independent; (L) Loew; (M) Moss; (P) Paramount; (R) RKO; (S) Stoll; (T) Tivoli; (W) Warner

NEW YORK CITY

Music Hall (R) 18
Rockettes
Corps de Ballet
George Matson
Malta & Fernando's
Gloria Ware
Elizabeth Mannion

Palace (P) 20
Liberace
Geo. Liberace
Jean Fenn
Mitzi Green
Step Bros.
Goofers
Eddie Garson
Francis Brunn

AUSTRALIA

MELBOURNE
Tivoli (T) 22
George Wallace
Maurice Colleano Co
Jim, Gerald
Jennie Howard
Eugenie Paul
Millie Hansen
Peggy Mortimer
Bill French
Edna Busse
George Nicholls
Nanette Allan
Dawn Emms
Jack O'Dowd
Jimmy White
Noreen Carroll
Wheeler & Gloria
2 Randows
Jandy
Reg Park
Hill & Dale
Lita Martini
Bowery Piano 4
Gay Dogs
Dancing Debutantes
Toppano's Melodymen
Flat Tops
Helen Pavette

SYDNEY
Tivoli (T) 22
Richard Hearne
Julia
Nicolas Darvas
Ross & La Pierra
Lane Bros
Bob Bromley
Albins
Alwyn Leckie
Frank Ward
Daniel Davey
Lewis Jacob

PERTH
Majestyn (T) 22
Johnny Lockwood
Bobby Limb
Bobby Gonzales
Christine & Noll
Rayes & Faye
Dawn Lake
Darryl Stewart
Edith Juhasz

WELLINGTON
Grand (T) 22
K Dunham & Co.

BRITAIN

ASTON
Hippodrome (I) 15
Harry Bailey
George Meaton
Bob Grey
Joe Baldwin
2 Rexanos
Rhoda Rogers
Ron Dillon
Nat Willis

BIRMINGHAM
Hippodrome (M) 15
Lee Lawrence
Gilbert & Sylvia
Earl Wharncliffe
Les Galantas
Baker & Douglas
Rayner & Betty
Billy Burden
Gilbert

BLACKPOOL
Palace (I) 15
Calroli & Paul
Kroe's Co.
Krone's Polar Bears
Excess Baggage
Flying Marilees
5 Cristianis
Nino Rubio
Bedini Troupe
Yokoi Troupe
Aerial Chapmans
Corcaits Cristiani
Francis Duncan
Golden Linders
Little Jimmy
Our Sammy
Circusettes

BRIGHTON
Hippodrome (M) 15
Mitchell Torok
Anton & Janetta
Jimmy James & Co.
Pierre Bel
Vera Cody Co.
Roy Castle

COVENTRY
Hippodrome (I) 15
Max Bygraves
R & J Jover
Richards & Yolanda
A & V Shelley
Kaye Sis
Stan White
Elizabeth & Collins
Donald B. Stuart
3 Brittons

EDINBURGH
Empire (M) 15
Slim Whitman
Denis Bros & June
Dennison & Niblock
Billy Stutt
Max Geldray
Freddie Harrison
Sharpe & Iris
2 Balatons

FINSBURY PARK
Empire (M) 15
Ted Lune
Golding & Stuart
5 Dallas Boys
Billy Maxin

GLASGOW
Empire (M) 15
Petula Clark
5 Martinis
Kenn Dodd
Brian Landro
M & B Winters
3 Deuces
Joe Henderson

MANLEY
Royal (M) 15
Dickie Valentine
Averil & Aurel
Bill Maynard
Rosinas
Sally Barnes
Cynthia & Asst.
Mallinis
Tattersall & 'Jerry'

LEEDS
Empire (M) 15
Hylda Baker
Lane 2
Billy McCormack
Granger's puppets
Overbury & Suzette
Alexis Troupe
Brockways

LIVERPOOL
Empire (M) 15
Nat Jackley
George Lacy
Dave O'Gorman
Ken-Tones
Marianne Lincoln
Capbne De Wit
Hill & Billie
Rock 'n' Roll Girls
Curtis & Jee

LONDON
Hippodrome (M) 15
Dave King
Shani Wallis
Andrea Dancers
Jones & Arnold
Los Gatos
Jimmy Lee

Metropolitan (I) 15
Max Wall
Anne Hart
Terry Kennedy Co.
5 Speedacs
Jumpin Jax
6 Teen-Agers

Palladium (M) 15
Johnnie Ray
Rowan & Martin
Beverley Sis
Nita & Peppi
Chris Cross
Frank Cook
Skylons

MANCHESTER
Palace (M) 15
Teenagers
Elites
Albert Burdon
Kordas
Johnny Laycock
Joe Black
Silvas

NEWCASTLE
Empire (M) 15
Tex Ritter
V & L Aubrey
Hillbilly Polecats
J & S Lamonta
Alan Clive
Ladaringlos
Len Young
Morton Fraser's Co.

NORTHAMPTON
New (I) 15
Eddie Reindeer
Toni Kaye
Martine Hazelle
Tommy Loftus
Iris Blair
Pauline Mee
F & B Harman

NORWICH
Hippodrome (M) 15
Manou
Terry Cantor
Toiya Kee
Levacq & Juanita
Wanda Alpar
Red Preston

NOTTINGHAM
Empire (M) 15
Frankie Vaughan
Mayfairs
Harry Worth
Ravic & Babs
Joe Church
King Bros.
Kenways
Ossie Noble
Maurice French

PRINCE OF WALES
(M) 15
Bernard Bros.
Sabrina
Dickie Henderson
Lee Sharon
Maggy Sarragna

SHEFFIELD
Empire (M) 15
Penny Nicholls
Don Saunders
Marcellis
Nordes
Russell & 'Susie'
Idris & Belle

SOUTHSEA
King's (I) 15
Canfield Smith
Beryl Catlin
Johnny Silver
Mink Devine
2 Morlands
Noble & Denester

SOUTHAMPTON
Grand (R) 18
Jack Kirwan & Co.
Billy O'Sullivan
Val Cave
Don & Juanita
Frances Grayson

SUNDERLAND
Empire (M) 15
Freddie Sales
3 Skylarks
Les Marionettes
Continentals
Barry Anthony
Roy Lance

Cabaret Bills

NEW YORK CITY

Ben Soir
Phil Leeds
Kaye Ballard
Felicia Sanders
Jimmie Daniels
Three Flames

Bruce Kirby

Blue Angel
Tom Lehrer
Ellen Hanley
Martha Davis & Spouse
Jimmy Lyons 3 Chardas
Anny Kapitanny
Lili
Bela Babai Orc
Tibor Rakossy
Bill Yedia
Dick Marta

Chateau Madrid
Malagon Sis
Goyo Reyes
Jesus Sevilla
Curro Amaya
Olga Fernandez
Al Castellanos Orc
Luis Ortiz Orc

Copacabana
Will Mastin Trio
Gene Baylos
Hal Loman Dcrs
Tom Rockford
Marilyn Cooper
Tony Starman
Michael Durso Orc
Frank Marti Orc

Downstairs Room
Cell Cabot
Jack Fletcher
June Ericson
Gerry Matthews
Julius Monk
Daphne Heilman
Stella Brooks
Blossom Dearie

No. 1 Fifth Ave
Bob Downey
Harold Forsville

Hotel Ambassador
Chauncey Gray Orc
Jani Sarkozi
Gypsies
Quintero & Rhumbas

Hotel Pierre
Jane Morgan
L & E Roberts
Stanley Melba Orc
Alan Logan Orc
Joseph Sudy

Hotel Roosevelt
Eddie Lane Orc

Hotel Taft
Vincent Lopez Orc

Hotel St. Regis
Sheila Reynolds
Milt Shaw Orc
Ray Bari Orc
Hotel Statler
Ray McKinley Orc

Latin Quarter
Dominique
Isabel & Miguel
Georgia Reed
Kitty Dolan
Carmen Phillips
Trio Cottas
Syncopated Waters
Jo Lombardi Orc
B Harlowe Orc

Hotel Plaza
Margarita Sierra
Ted Straeter
Mark Monte

Park Sheraton
Jan August
Spark Thurman

RSVP
Don Carey
Don Evans

Town & Country
Harry Belafonte
Burnell Dancers
Ned Harvey Orc
La Playa

Two Guitars
Kostya Polianoky
Dolores Dauphine
Leonid Lugovsky
Eugena & Sonya
Andrei Hamshay

Viennese Lantern
Monica Boyar
Barbara Kirk
Ernest Schoen Orc
Harold Sandler
Paul Mann

Village Barn
Norma Smith
Ralph Michele
Danny Davis Orc
Larry McMahon
Billy Kelly
Irving Harris

Village Vanguard
Mae Barnes
Lurlene Bunnter
Charles Manna
C Williams Trio

Waldorf-Astoria
Juliette Greco
Varel & Bailly
Chanteurs De Paris
Emil Coleman Orc
Mischa Borr Orc

CHICAGO

Black Orchid
Frances Faye
Don Adams

Blue Angel
"Calypso Jubilee"
Count Tyson
Lady Sylvia Lord
Lady Venita
Calypso Trio
Al D'Lacy—Orc

Blue Note
Bob Scobey (7)
Salty Dogs (7)
Mort Sahl

Chez Paree
Jimmy Durante
Sonny King
Jackie Barnett
Muriel Landers
Cernays (2)
Chez Paree Adorables (8)
Ted Flo Rito Orc

Cloister Inn
Chubby Jackson's Rascals (5)
Ruth Olay

Conrad Hilton
"Skating Memories"
Boyers (2)
Clifford Guest
Colstons (2)
Karen
Jo Ann McGowan
Bill Christopher
Paul Gibbon
Naomi Wold
"China" Clark
Ann Cucksey
Encores (4)
Frankie Masters Orc
Boulevardiers & Dons (12)

Gate of Horn
Luc Poret
Gina Fraser
Glen Yarborough

London House
Chico Hamilton 5
Ahmad Jamal (3)

Mister Kelly's
Sarah Vaughan
Nancy Andrews
Harry Slottag (3)
Marx & Frigo
Frank D'Rone

Palmer House
Richiardi, Jr.
Dick Shawn
Giselle & Francois
Scony (2)
Charlie Fisk Orc

LOS ANGELES

Bar of Music
Fulton Burley
Jimmie Shawn
Jerry Linden Orc

Ciro's
Lord Flea
Calypso Review
Geri Galian Orc
Felix Martinique Orc

Crescendo
Mary Kaye Trio
Ray Toland Orc

Intrigue
Cal Tjader Quintet
Mocambo
Johnny Bach
Ann Mason
Paul Hebert Orc

Moulin Rouge
Kirby Stone 4

Statler Hotel
Wiere Bros. (3)
Dick Stabile Orc

Zardis Jazzland
The Trenlers (8)
Scatman Crothers
Jean Turner

LAS VEGAS

Desert Inn
McGuire Sis
Bob McFadden
Art Johnson
Donn Arden Dncrs
Carlton Hayes Orc

Dunes
Ben Blue
"Gags & Gals of '57"
Barbara Heller
Ann Mason
Bob Douglas
Haller Girl
Landre & Verna
Stuart Morgan Dcrs
Five Bocinos
Garwood Van Orc

El Cortaz
Jones Boys
Rand & Kane
Kenny Davis & Redheads
Buster Hallett Orc

El Rancho Vegas
Joe E. Lewis
Zsa Zsa Gabor
The Continentals
Renee Molnar Dcrs
Dick Rice Orch

Flamingo
Pearl Bailey
Louis Bellson 5
Flamingoettes
Lou Basil Orch

Fremont Hotel
Ish Kabibble & & Shy Guys
The Make Believes
Gayle Walton

Golden Nugget
Hank Penny & Sue Thompson
Nilsson Twins
Bob Keene
Jig Adams Dixieland Band

Hacienda
"Can Can"
Denise Darcel
Kings V

Riviera
Cow Eyes Engler
Bruce Davis
"Blackouts"
Ken Murray
Marie Wilson
Barry Gordon Dcrs
Dorothy Dorben
Dancers
Novelites
Lenny Kent
Carl Fontaine
Ray Sinatra Orch

Royal Nevada
Cab Calloway
Cotton Club Revue
Sallie Blair
Lonnie Sattin
George Kirby
Norma Miller Dncrs

Sahara
Lillian Roth
Jose Greco
Cee Davidson Orc
Mary Kaye Trio
Saharem Dancers

Sands
Nat King Cole
Sue Carson
Copa Girls
Antonio Morelli Orc

Showboat
Roy Aubrey
Jill Adams
Tatty O'Neil
Gary Nelson
Showboat Girls
Mike Werner Orch

Silver Slipper
Hank Henry
Peep-ets
Bouhouka
Jessica James
Barbary Coast Boys
Jimmy Cavanaugh
Sparky Kaye
Mac Dennison
Slipperettes
Geo. Redman Orch

Thunderbird
Beatrice Kay
Frantics
Rudenko Bros.
Barney Rawlings
Thunderbird Dncrs
Al Jahns Orch

Tropicana
Eddie Fisher
Elaine Dunn
Jack Costanza
Tybea Afra
Cheerleaders
Ben Dova
Ken Reese
Jody Logan
Nat Brandywynne

(Continued on page 63)

Palace, N. Y.

Duncan Sisters (2), Joan Weber, Lane Bros. (3), Mac & Lorraine, Jay Jayson, Jank Sieman & Archie, Myron Roman House Orch; "River's Edge" (20th), reviewed in VARIETY *March 27, '57.*

The Palace, in a temporary finale to four-a-day with the Liberace engagement starting Saturday (20) has come up with a bill which pairs the Duncan Sisters, a holdover from the halcyon days of vaudeville, and singer Joan Weber, a product of the electronic days who hit the bigtime suddenly with her Columbia waxing of "Let Me Go Lover" and hasn't come up with an equally potent bit of wax since.

In the case of the Duncan Sisters, now of indefinite age, showmanly ability is, with them even after many years on the boards. They're the "Topsy & Eva" twain, a delight of former generations of theatregoers, who still punch out like they never heard of a calendar. Of course, there are many oldfashioned passages to their numbers. Their recollections of Spain are a good example of old vaude routines. They took on some bright numbers of former years, "Smiles," "I'm Following You" and a few others that had a lilt and lift. There was quite a collection of oldsters in this audience that gave them a resounding mitt.

Miss Weber, who first came to attention as a star with her big waxing, seems to be getting to be a performer. In the case of the Duncan girls, it was more logically a process of becoming performers before they became stars. The latter way is much more difficult as far as the personal appearance technique is concerned. A singer gets to be a star before she can capitalize on nitery work, and unless there's an immediate followup of hit records, many become lost.

Miss Weber now handles herself well. She has voice and movement and puts over a good effect. However, it's unfortunate that, aside from "Lover," she doesn't select numbers representing her time and era. Each tune she does is a couple of decades old. It may have been a concession to the oldsters congregating here, but it didn't express herself. Nonetheless, she exhibits the earmarks of a strong singer capable of working a wide variety of situations.

Bill openers are Mac & Lorraine, a pleasant terp twain who bat out a personable set of tap routines. Youngsters have a pleasing style and a good quality that brings on good mitts. Ventriloquist Hank Sieman works with a pair of dummies and gets either musicians or audience volunteers to work with him in simultaneous conversations. It's a fairly good trick, although difficult to follow. The writing that precedes this bit has a smalltimey flavor and can stand a major overhaul. Comedian Jay Jason has some good material, but at airing caught couldn't get started.

The New Act on this bill is the Lane Bros. (3), Myron Roman showbacks capably. *Jose.*

Bobino, Paris

Paris, April 9.

Marjane, Garcons De La Rue (4), Ballets 631 Mary Jo Weldon (8), Eddie Vitch (3), Silvan, Robert Ripa, Earls (2), Helmut Gunther, Maurice Horgues; $1.75 top.

Marjane brings her big, belting voice back to the Parisian house boards for the first time in six years. Her U.S. sojourn shows up in her more measured piping of her torchy songs. Neatly gowned in red, and smartly groomed, she gives the lament proceedings a big boost with her large larynxing, but relies too much at times on mannered glissandos to exploit rather than enhance the song content with her interpretations. However, the voice, poise and professional assurance are there and it will be a matter of finding the medium between the more straightforward Gallic song slamming and the U.S. punch & moan aspects. She scores well and looks to slip back into the French groove as one of the more showmanly large-voiced staples here.

Garcons De La Rue (4), dressed in black striped turtleneck jerseys and bowler hats, bowl over the audience with their well mounted numbers dealing with lowlife street scenes. Wellfused quartet benefit from excellent songs and fine production work, blending this into a nifty, offbeat choral group that are now definitely worth U.S. interest for special bolte and video usage.

Ballets 631 Mary Jo Weldon are a mixed octet in a series of well-conceived short ballets which fuse the ideas and execution neatly for a good house entry. Modernistic, acrobatic and easy on the eyes, they are a good addition to the usaully puerile pop dance groups here, and should find a place the boite picture here. A U.S. choreographer, Miss Weldon has done a good job in easing these French dancers into more dynamic activity than is usual here.

Eddie Vitch (3) does a panto bit of a maladroit character eating his first meal in a posh restaurant. Aided by a snobbish waiter and a looker hatcheck girl, he makes a yockful stint out of this. Silvan is a slick magico who does a series of familiar material bits with style and showmanship to make this a fine filler. Earls (2) do their perfect and agile hand-to-handing and then segue into a fiercely stylized fight segment to make this in for mighty mitts and peg them one of the most graceful and forceful hand-to-hand acro duos extant.

Helmut Gunther is a fast and nimble juggler who winds with upping seven bowls atop his head with each joined by sausage-like holders between them. It is a good filler. Maurice Horgues gives out with some funny patter and Robert Ripa is a welcome troubador who backs himself with a guitar to some well-selected songs. Dynamic and sincere, he makes an impression, though voice is standard. He looks to emerge a regular in the supporting singer corps here. Show is a well-planned affair and should have a good run through late April. *Mosk.*

Opera Theatre, B. A.

Buenos Aires, April 8.

Edith Piaf, directed by Robert Chauvigny; with Jacques Leibrard, Marc Bonel, Chorus (5) $1.20 (54.44 pesos plus 5.45 peso tax).

Preceded by the French "Folies Bergere" (Orbe Films) in spectacular color, this is a fine start to the series of attractions which the Lococo circuit plans presenting this year in its major Opera Theatre showcase.

Customers give a startled gasp of disappointment when, following the film, a spot picks out the tiny figure of Edith Piaf on the huge stage, wearing a rusty little black dress and sandals. The big voice they are familiar with from disks had given them an impression of a big, slinky-type vamp. Seconds later, disappointment vanishes under a spell cast by this actress in song who holds them for an hour or more, without any props, backed only by the swaying curtain.

She creates a whole atmosphere around each song, from that of Paris in "C'est pour ca," or the Hamburg dockside and a departing ship in "C'est a Hambourg," and the dusty roads and an obsessed motorcyclist in "L'Homme a la Moto." She sings as one possessed by the content of the song, which she projects to her audience, whether or not it understands the French words. Some songs she sings in Spanish and announces the explanation of what they are about in painstakingly learned Spanish which proves her to have a fine memory. In each song or role she goes through a sort of transfiguration.

She did eight numbers opening night, plus encores. There was some initial microphone trouble, but these are contretemps accepted and usual in this not very technical country. "C'est pour ca" and "Je t'ai dans la peau" are well-known here, but "Padam," the typical Parisian waltz carried to excess and reverberating with dramatic effect, is a novelty. Then "C'est a Hambourg" and "L'Homme a la Moto." Thereafter the program develops dramatic intensity with "Hymne a l'Amour" and "Bravo pour les clowns," and as encores, "La Goulante du Pauvre Jean" (known here as "La Cancion del Pobre Juan") every newsboy's whistling song. She winds up with "La Vie en Rose" to a deafening wall of applause and innumerable curtain calls.

(In addition to the Opera performances, Miss Piaf is booked for six Mundo web broadcasts, sponsored by Grimoldi footwear, but though Paul Kutscher of the Embassy nitery signed her for the Lococo circuit, she is not here for any nitery work; Kutscher's big new club on Calle Suipacha not being ready yet for opening).

The 60-peso admission scale is high for B.Aires at this time of crumbling economy. Advance sales were on the slow side and have not continued too brisk. The marquee trade which can shrug its shoulders at this price has already heard Miss Piaf often abroad; the lavish-spending labor classes don't go for Gallic chansons, and the middle classes who would flock in at a cheaper scale simply can't afford this price. *Nid.*

Palace, London

London, April 10.

Victor Borge's "Comedy in Music"; $2.80 top.

Victor Borge, an unknown quantity to British audiences until he did his one-man show on BBC-TV last summer to unanimous acclaim, has now brought his "Comedy in Music" to the West End. And there can be no doubt as to the financial outcome. This can safely be predicted as a b.o. smash. There had been a substantial advance in the kitty before opening night and word of mouth will more than take care of any available seats.

The star introduced the show as the 1,348th performance—a striking comment on the success he had previously achieved in New York. And from then on, apart from a few serious interludes on the piano, he has his audience convulsed with his non-stop flow of dry humor. He's a master at stating the obvious in simplified terms and making it sound ridiculously funny; much of his humor derives from the adroit use of that technique.

Borge makes several thrusts at the expense of another pianist-entertainer who had recently played in London. He scores his first jibe by announcing that his Steinway was modelled on a certain well-known swimming pool and, later in the program, does a cruel, but hilariously amusing takeoff. "I want you to know that I wrote and asked Liberace for his permission before I did this. Unfortunately, I have not had a reply."

Among the highlights of a program of exceptional quality are the integration of a number of "requests" into a medley, and a demonstration of his phonetic punctuation trademark. As a comedian, he's quite unique. But he's also an accomplished musician and, in the rare moments when he does play it straight, he reveals a flair and feeling for good music. The combination of these two talents adds up to a boff entertainment.

The program is in for a limited season only of seven weeks, but could easily hold up for a much longer span. *Myro.*

Empire, Glasgow

Glasgow, April 9.

Bernard Delfont presents Frankie Vaughan (with Raymond Long, Murray Campbell), Harry Worth, King Bros. (3), Skylons (2), Joe Church, Billy Dainty, Keefe Bros. (2) & Annette, Dancing McKennas (3), Billy Dowds orch.

Frankie Vaughan is nearest British reply to American singers who have the teenage girls a-sighing. With black shock of hair, good-looks, a showmanship style and lotsa attack, singer (looking like a younger and more handsome Victor Mature) ranges through current pops and introduces such of his latest disclicks as "Garden of Eden" and "Green Door."

Singer has catchy and infectious chuckle in his delivery of tunes like "Give Me the Moonlight" and "You Left Me Lonely." Also gabs re his new pic "Dangerous Years," singing "Cold Cold Shower" from same. Switches to his earlier tunes with a medley that includes "Hey Jo," "Look at that Girl" and "Seventeen." At one point in act he descends into front of auditorium and serenades femme customers to good results.

Vaughan has a new pianist in Raymond Long, who handles the ivories capably, and also his own trumpet man in Murray Campbell. On this showing he's a surefire fave with the younger set, and has potential to attract U.S. interest, being less reserved in style than normal run of quieter English warblers.

Rest of layout is solid, acts all being strong in entertainment value. The Skylons, two males, offer aerial thrills with dental spins and trapeze work. One members slngs as he swings aloft, spicing audience gasps with yocks for this. The other, Charles Skylon, gets a burst of applause for his 30 one-arm planges, an acro chore demanding skill and strength. The three King Bros., teenage rhythm group, score in "Honey Hair," "Oh Priscilla" and calypso "Marianne."

Keefe Bros. (2) & Annette segue standard balancing with some neat comedy by their own brown poodle pooch, which joins in acro-balancing and garners heavy mitting for cuteness. Harry Worth adopts a forced timidity via nervous laugh and half-frightened style of delivery to win palming before winding with his ventriloquial bit and a song.

Joe Church, a happy-looking comedian, Billy Dainty, talented mimeing comedian, and the trio of the Dancing McKennas are all under New Acts. Bobby Dowds' resident orch showbacks capably. *Gord.*

Palisades Park, N. J., Springs 17-Day Pop-Price Tenter Vs. Ringling's $6.50

By LEONARD TRAUBE

George A. Hamid, the outdoor impresario, and his cohorts have been heckling the Ringling circus as to the latter's jettisoning of its historic tented setup. Although New Yorkers are accustomed to getting the Big Show under a roof at Madison Square Garden, it's been Hamid & Co.'s contention that Gothamites want the canvas style.

The newspapers have gone hook, line and adjective for a mess of allegations, all calculated to shower attention upon the Hamid-Morton Circus combined with that of Hunt Bros. to make up a three-ringer for a 17-day run in the opening stretches of Palisades Park across the Hudson in New Jersey.

Hunt Bros. is an authentic name in the world of sawdust & spangles; the octogenarian Charlie Hunt is the doyen of circusers, with some 60 years on the road. Hamid-Morton (the late Bob Morton) is basically an indoor enterprise, nearly a quarter-century old and the very kind that RBB&B boss John Ringling North will be challenging on his tour of arenas.

The ballyhoo aspect is arresting. The garguantuan Ringling show settles for three pressagents, the master veteran Frank Braden paired with "newcomers" A. J. Clarke and Howard Y. Bary. Hamid-Morton & Hunt are, strangely, better fortified as to numbers, with Richmond Cox working directly for the show and the park enlisting its longtime ballyman, Bert Nevins (22d season), and with Sol Abrams and Max Rosey as his corps. In addition, Hamid has his own pressagent on tap. Ringling, of course, bedecks the metropolis with posters; but Palisades was never one to stint on such 24-sheeting, either.

A highpoint in the name-calling was reached last week, a couple of days before the Friday (12) Palisades fandango, when Hamid submitted to "tough" Mike Wallace, the "Night Beater" of tv station WABD. Hamid stood his ground much of the way, meanwhile getting over half a dozen plugs for his show (with Wallace chiding him on that). Wallace, quoting Ringling-Barnum's Harry Dube, asked Hamid for his reaction on Dube's statement that the park circus was "second-rate." Hamid seemed to bristle, said that, after all, Dube wasn't a showman but a program man—meaning publisher of the printed program. But as to quality, he offered to have 10 of his acts pitted against a like number of RBB&B turns for a charity jackpot with the public as the judge.

Such comparisons are odious. The Palisades spread has half a dozen very good acts, comparing favorably with some of the best of The Greatest Show on Earth. The latter could remove 10 acts and not feel it; Hamid-Morton & Hunt would be left with a honky-tonk if 10 turns were drafted for such a mythical challenge match.

Wallace also asked the 64G question: Are you going to tour the combined circus after the Palisades gun? Hamid had to confess that no such plan was in the works. Dube, who some time ago appeared on Wallace's program and downgraded the importance of Emmett Kelly, the tramp clown, was also quoted as characterizing the Zacchini cannon projectile act at the park as a "cliche" attraction. There was opportunity here to say that the Zacchini catapult headlined the Ringling show for several years over a generation ago, but Hamid ignored this phase of Dube's attack. (Hamid's office booked acts with Ringling during the Sam Gumpert regime ending season of 1937; North did not continue this.)

The boxoffice competition between the two circuses is considered to be negligible; RBB&B is in town and a traditional lure while the park tenter is in the suburban country beyond river and tunnel; Big Bertha has a $6.50 top against Palisades' "movie" prices, with a 75c general admission for children and $1.50 for adults, inclusive of park admission and parking.

By a technique of solo acts also familiar to the Ringling show, the park's three-ringer is able to count 22 displays, including concert overture, grand entry and exit march, plus a few clown walkarounds and stops. Nevertheless, there are several highpoints. Where RBB&B trumpets a novel combination of camel, zebra and llama, Hamid-Morton & Hunt goes a couple better via Jack Joyce's merger of camels (3), llamas (2), a zebra and a pony. There's a first-rate flying-return act in the Malkos, and ditto an elephant display with a dozen pachyderms capering.

More spectacular than Ringling's is the Jersey spot's wild animal aggregation fronting Pat Anthony in a joust with a dozen lions. Anthony is touted as the GI trainer, having been tutored in the craft under the GI Bill of Rights. Other prime acts are those of Bob Atterbury's wire, the Fennis Ferroni twosome's roly-poly aloft, Mlle. Delilah (of the Zacchini family) on single trapeze, more Liberty horses than Ringling boasts, and, of course, the thunderous Zacchini ender-upper, still a cook act after all these years. There is also an aerial ballet wtih the girls posturing above the narrow track and billed as Hawaiians, which they're not. The clown numbers are routine with the possible exception of Wiswell's ancient trick Ford. Capacity of the tent is near 3,000.

The park itself, which also was opened Friday under the banner of Jack & Irving Rosenthal, is a tip-top amusement expanse. There was a bit of surprise when it was discovered that the circus egress led to the sideshow and parking lots, instead of allowing the tan-bark customers to exit into the park at the other end. Rosenthal said he would reverse the procedure at the risk of leading the crowd through a network of stakes and ropes that secure the canvas.

Among the new attractions are Wild Mouse, a kind of Virginia Reel device, and Earth Satellite. Latter is pegged on the scenic design of Howard Bay's for "Night of the Auk," Arch Oboler's Broadway turkey of a few months ago. The park bought the set for maybe $15,000, although it's ballyhooed as a $250,000 design and setting. The miniature golf course, longtime attraction, has been expanded. Veteran showman Lou Dufour is presenting his age-old "Life" show. Executives back at their posts are Joe McKee, the superintendent, and Anna Halpin, the manager—fixtures, like the Palisades cliffs. Lotsa television tieups opening week and later, including "Let's Take a Trip," "Tonight," "Home" and "What's My Line."

Hamid-Morton & Hunt Bros.

COMBINED CIRCUS

Bob Atterbury & Co., Great Monoz, Pat Anthony's Beasts, Slim Collins, Ferroni Duo, Penny & Trudy, Costine's Chimps, Aerial Ballet, Mlle. Delilah, Hunt's Elephants & Liberty Horses, Vidbels Ponies & Elephant, Hunt's High School Horses, Jack Joyce's Camels, Trudy Wilson, Silvana Trio, Symphonettes (6), Flying Malkos (4), Zacchini, Dime Wilson, Wiswell's Funny Ford, Rudy Dockey, Micky Sullivan Band (Joe Basile, director); George A. Hamid Sr., general director; Charles Basile, equestrian director-personnel mgr.; at Palisades (N.J.) Amusement Park, April 12-28, '57.

New Frontier Suit

Continued from page 51

monthly rental of $87,500 which later was raised to $100,000.

New Frontier had a deficit of $660,000 at end of the first year despite loans from stockholders totaling $1,139,681. In November, 1955, the board decided to sell more stock, issued a financial statement which overvalued assets and underestimated liabilities.

Mrs. Krupp said she was drawn into the corporation through her trusted advised Louis Manchon, whom board gave the title of acting president and a substantial salary to "flatter" him to induce her to invest. She claims she was promised an annual profit of $17,500 per share. Also charges she advanced $185,000 and was preparing to advance more when she found herself a target for 33 lawsuits from creditors. It is alleged there was a plan to have her advance $250,000, then another $250,000, with stockholders eventually turning in their shares so she would be running the company. She asks $375,000 exemplary damages, return of her investment and costs of defending creditors' lawsuits.

Shows on Broadway

Shinbone Alley

Peter Lawrence production of musical in two acts (20 scenes), based on Don Marquis' "archy and mehitabel" stories, with book by Joe Darion and Mel Brooks, lyrics by Darion and music by George Kleinsinger. Dances and musical numbers staged by Rod Alexander; music and choral direction, Maurice Levine; sets, Eldon Elder; costumes, Motley; lighting, Tharon Musser; orchestrations, Kleinsinger; additional orchestrations, Irwin Kostal; additional musical routines, John Morris. Production associate, Jerry Leider. Stars Eartha Kitt and Eddie Bracken. At Broadway Theatre, April 13, '57; $7.50 top ($9.20 opening).

Voice of Newspaperman ..... Julian Barry
archy ..... Eddie Bracken
mehitabel ..... Eartha Kitt
Phyllis ..... Beri Grist
Mother ..... Lillian Hayman
Ricky ..... Dorothy Aull
Copper ..... James Marley
Buzz ..... Howard Roberts
Butch ..... Moses LaMarr
Rusty ..... Cathryn Damon
Big Bill ..... George S. Irving
Broadway ..... Ross Martin
Edie ..... Gwen Harmon
Blackie ..... Larry Montaigne
Gladys ..... Carmen Gutierrez
Frankie ..... Jacques D'Amboise
Tyrone T. Tattersail ..... Erik Rhodes
Shorty ..... David Hurst
Harry ..... Jack Eddleman
Lady Bugs ..... Dorothy Aull, Gwen Harmon
Harmon ..... Buzz Halliday
Bartender ..... Bruce MacKay
Penny ..... Allegra Kent

Offhand, you might think it would be just about impossible to do a good musical show about a cockroach and an alley cat. How right you'd be!

The cockroach and the cat are, of course, the main characters of "archy and mehitabel," the lowercase whimsy fables written by the late Don Marquis for the old N.Y. Sun and the N.Y. Tribune. They were celebrated figures back in the 1930's and after being put into a Columbia record album a couple of years ago, they've now been done as a stage musical.

The show is titled "Shinbone Alley," costarring Eartha Kitt and Eddie Bracken, and it's not long for this world. Even supposing it had deserved and gotten rave notices, how in the name of J. J. Shubert could the general public be cajoled into paying a $7.50 top (plus broker's fee) to see a musical about a cockroach and an alley cat? This project was virtually a sure dodo in advance.

As it is, however, here's a book show practically devoid of book, a musical with no whistlable melodies and a production lacking form, routining, pace or the ordinary ingredients of the professional musical theatre. It's agonizingly long, with woefully few bright moments but a number of embarrassingly bad ones.

Undeniably, "Shinbone Alley" is novel and imaginative, occasionally succeeds in giving the illusion of a disreputable world of rebellious insects and savagely undomesticated animals. It has a few striking dance numbers and is vividly costumed, although only Miss Kitt has any changes of duds (which may be a reflection of budget limitations, if grapevine reports of the show's financial status are reliable).

Miss Kitt has an intriguingly feline quality, with a taut sort of vibrance and a striking personality, all quite uniquely right for the role of the guileful, amoral alley cat, mehitabel. But as a performer she's limited to the by-now familiar sing-song style of vocalizing and reading lines, the slinky brand of dancing and a half-dozen or so actress' tricks (notably a way of suddenly staring, wide-openeyed). So after the first couple of appearances, she has no surprises.

Bracken is quite good in the first few scenes as the plaintive, incurably guillible archy, the pixie cockroach who immortalizes his adored mehitabel in lower-case verse. But after the scene-setting opener in which he hops back and forth on the keys of a mammoth typewriter in the deserted newspaper office in the wee hours, the authors leave him with nothing much to do except narration. He's finally handed the assignment of an interminable drunk act in the dismal manner of innumerable nitery comics.

There are two notable dancers in the show, Jacques D'Amboise and Allegra Kent, both from the N. Y. City Center Ballet and, especially in the case of the former, a prospect to become a name in the terp field. His elevation, grave, ease, strength and virility get rousing response from the audience.

The only others who emerge are Erik Rhodes as a bohemian tomcat who tutors mehitabel in dramatic acting according to "the method," but in amusing jive tempo, and George S. Irving as the gallivanting tomcat boss of Shinbone Alley.

Except for a few strident, kinetic production numbers, most of the songs are solos presented on a full, empty stage, with no apparent awareness of routining, pacing or staging flexibility. The music is "interesting" and generally unmelodic. The only song with any likelihood of becoming a pop is "Flotsam and Jetsam," a mutual-devotion duet by the stars, with moderately amusing lyrics and a saving touch of physical movement in the staging (not in memory has such encore-milking been seen as at the premiere).

The scenery is unevenly effective, including fairly atmospheric sets representing the newspaper office and the alley, but an unnecessarily large residence interior, an unexplained barroom and a flimsy-drape locale that's frankly incomprehensible. Miss Kitt's costumes all accent her legs and figure, in several cases decoratively.

Norman Lloyd, who directed the show through rehearsals, withdrew a couple of weeks ago (immediately after the first run-through) after what was announced as a disagreement with the authors, had his name removed from the program. He is to get royalties (whatever they amount to), but no one is billed as director.

"Shinbone Alley" may be a milestone in one impressive regard. If offhand memory is correct, it's the first Broadway musical to use a Negro-white cast indiscriminately. Since it involves only insects and animals, who haven't been "educated" about skin pigmentation, the show's racial mixture is quite logical. The fact that it seems just a matter of course would, natch, give a Dixiecrat apoplexy. *Hobe.*

Hotel Paradiso

Richard Myers & Julius Fleischmann and Charles Bowden, Richard Barr & H. Bridgely Bullock Jr., by arrangement with Hardy W. Smith & H. M. Tennent Ltd. (associate producer, Will Lister Productions) presentation of three-act farce by Georges Feydeau and Maurice Desvallieres, adapted and staged by Peter Glenville. Stars Bert Lahr, Angela Lansbury, John Emery, Vera Pearce, Douglas Byng; features Varleton Carpenter, Sondra Lee, Ronald Radd. Settings and costumes, Osbert Lancaster, supervised by Charles Lisanby. At Henry Miller Theatre, N. Y., April 11, '57; $6.90 top ($8.05 opening).

Boniface ..... Bert Lahr
His Wife ..... Vera Pearce
Mme. Cot ..... Angela Lansbury
Cot ..... John Emery
Maxime ..... Carleton Carpenter
Victoire ..... Sondra Lee
Martin ..... Douglas Byng
Porters ..... Neil Laurence, Mark Lang, Fred Baker, Roy Johnson
Martin's Daughters ..... Joan-Ellen Caine, Nancy Devlin, Patricia Fay, Helen Guarriello
Hotel Manager ..... Ronald Radd
Hotel Page ..... James Bernard
Lady ..... Lucille Benson
Duke ..... Horace Cooper
Tabu ..... James Greene
Police Inspector ..... George Tyne
Policemen ..... Roy Johnson, Fred Baker, Neil Laurence

Presumably the production of "Hotel Paradiso" was inspired by the success of "The Matchmaker." Like the Thornton Wilder rumpus, it's adapted from an almost forgotten Continental farce, has been given a highly stylized presentation and arrives on Broadway by way of London.

But if this Peter Glenville treatment of the French original by Georges Feydeau and Maurice Desvalliers owes its reincarnation to "The Matchmaker" it can also blame its probably lesser impact on the latter show. For "Hotel Paradiso" seems just a little anticlimactic after the Wilder play. We've all been here before, and it isn't quite as funny the second time.

In London, where audiences are perhaps a bit more patient and tolerant than here, "Hotel Paradiso" romped to a boxoffice cleanup with a cast headed by Alec Guinness, Irene Worth and Martita Hunt. In this edition, with Bert Lahr, Angela Lansbury, John Emery, Vera Pearce and Douglas Byng (the latter repeating his West End role) rampaging all over and around the stage, the comedy seems to become a bit forced and the mirth tapers off.

The first act is a riot as Lahr, playing a henpecked Parisian builder, arranges to spend an illicit night with the ample, neglected wife of his architect-friend. But practically everyone imaginable turns up at the busy, seedy fleabag and a frantically complicated, expertly timed uproar of slamming doors, frenzied entrances and exits and general hysteria keeps the audience in stitches.

Virtually every antic known to slapstick is used, but by the end of the second act the hubbub gets diminishing response and the final act is a letdown. Maybe they all work too hard. Or perhaps it only demonstrates anew the familiar maxim that the basic premise of a farce must be believable or the whole thing won't add up. Whatever the explanation, "Hotel Paradiso" is a borderline case of a comedy with an abundance of laughs but lacking a satisfying after-feeling.

Probably it will be around for a good enough run. It deserves to be, for any show that can make an audience laugh as often and as hard as that is a welcome commodity. But, perhaps partly because of the inevitable, unfortunate comparison with "The Matchmaker," the new entry may not have the stamina of a major hit.

British director Glenville, who also adapted the piece, has staged an elaborately, deliciously artificial performance, with deft timing and a nice sense of the ridiculous-by-contrast, and the settings and costumes by Osbert Lancaster, presumably copies of the ones used in London, are admirably exaggerated.

Lahr is, of course, an accomplished buffoon in the disappearing tradition of the old burlesque comics. Looking somethiny like an astonished hippopotamus, he has a low-comedy field day as the bulldozed but irrepressibly amourous hero who teeters between delightedly guilty philandering and domestic disaster. The performance is a new peak in the career of a veteran clown who was forced into the rewarding straight-play field by the disappearance of revues.

Miss Lansbury is amusingly intense and harried as his panicky imanorata, while Emery plays it agreeably deadpan as her indifferent husband (he's made up with a divertingly large Bay window). Miss Pearce is convincingly domineering as the hero's harridan-wife, and Byng is plausibly earnest as a provincial widower with a bevy of squealing daughters. There are also competent assists from such supporting mountebanks as Ronald Radd (another draftee from the original London troupe), Carleton Carpenter, Sondra Lee and James Bernard.

With judicious rewriting, there might even be a picture in this Mack Sennett-style skylark. *Hobe.*

The Merry Widow

N. Y. City Center Light Opera Co. (Jean Dalrymple, director) revival of operetta in three acts, with music by Franz Lehar; lyrics, Adrian Ross, book, Sidney Sheldon and Ben Roberts, based upon original by Victor Leon and Leo Stein. Stars Jan Kiepura, Marta Eggerth; features Melville Cooper, Monique Van Vooren, Mary Ellen Moylan, Michael Maule, Helena Scott, Jim Hawthorne, George Lipton, Paula Lloyd, Norman Budd. Staged by Felix Brentano; original choreography, George Balanchine; dance direction, Edward Brinkman; musical director, Michael Kuttner; scenery, George Jenkins; costumes, Paul duPont; lighting, Peggy Clark; assistant producer, Alan Green. At City Center, N. Y., April 10, '57; $3.80 top.

King ..... Jose Duval
Popoff ..... Melville Cooper
Cascada ..... Alex Alexander
Natalie ..... Helena Scott
Khadja ..... C. K. Alexander
Olga Bardini ..... Lucy Hillary
Gen. Bardini ..... George Lipton
Novakovich ..... Lewis Brooks
Jolidon ..... Jim Hawthorne
Guests ..... Sonja Savig, Casper Roos
Nish ..... Norman Budd
Sonia ..... Marta Eggerth
St. Brioche ..... Warde Donovan
Danilo ..... Jan Kiepura
Clo-Clo ..... Monique Van Vooren
Gaston ..... Jose Duval
Premiere Danseuse ..... Mary Ellen Moylan
Premiere Danseur ..... Michael Maule
Ballerina ..... Paula Lloyd

Singers: Jeanne Anderson, Josephine Annunciata, Carol O'Day, June House, Claudine Manson, Sonja Savig, Jan Speares, Barbara Saxby, Yolanda Vasquez, Charles O. Aschmann Jr., Alan Cole, Wendell Frey, David London, Jack McMinn, Mitchell May, Casper Roos, David Smith, Marvin Solley.

Dancers: Ann Barry, Marilyn d'Honau, Ruby Herndon, Joan Kruger, Eloise Milton, Charlotte Rae, John Grigas, Scott Hunter, William Inglis, Bill Miller, Richard Monahan, Bob St. Clair.

Lackeys: Bruce Bivine, James Feeney, Eben Snow.

Well, at least the music is lovely. Also, the choreography is enjoyable and the costumes generally sumptuous. On that basis, this third item of the N. Y. City Center's spring musical season should hold the franchise.

There's likely enough public for this schmaltzy classic to support the scheduled two-week run. But only the dedicated Viennese operetta fans are likely to lap up such an antique, even with the beautiful Lehar melodies, the dancing and such an antique, even with the beautiful Lehar melodies, the dancing and the visual splendor. For if the "Merry Widow" score impresses anew with each hearing, the 1907 book becomes progressively incredible, despite the touted "modernization" for this revival.

That leaves the performance to be considered. The present edition costars Jan Kiepura and Marta Eggerth, who have made something of an international career out of the old piece for the last decade or so. They had a season's run in it on Broadway some years ago, and then a season on tour.

Although he's no great shakes as an actor, Kiepura was a fine tenor and can still warble the Lehar numbers, subject to considerably greater effort. Miss Eggerth, still a handsome woman, has a charming personality and a pleasant, if small, voice. The couple have performed the show long enough to do it in their sleep (in several languages), but manage to give the impression of enthusiasm, if not spontaneity.

Of the supporting troupe, Mary Ellen Moylan and Michael Maule, on a loan-out from the Metopera, are outstanding as ballet leads, veteran Melville Cooper is expert

(Continued on page 60)

Shows Abroad

Zuleika

London, April 12.

Donald Albery presentation of a musical comedy in two acts (13 scenes), based on Max Beerbohm's novel, "Zuleika Dobson." Book and lyrics, James Ferman; music, Peter Tranchell. Features Mildred Mayne, Peter Woodthorpe. Staged by Peter Powell and Eleanor Fazan; decor, Osbert Lancaster. At Saville Theatre, London, April 11, '57; $3 top.

Parker ..... David Ayliff
Katie Batch ..... Patricia Stark
Noaks ..... Peter Woodthorpe
Lord Sayes ..... Roderick Cook
Hon. Charles Trent-Garby ..... Clive Exton
Sir John Marraby ..... Philip Bond
Oover ..... Michael O'Connor
Duke of Dorset ..... David Morton
Macquern ..... John Gower
A Don ..... Richard Hart
Townsend ..... Leighton Camden
Craddock ..... Clive Exton
Mackenzie ..... Raymond Cooke
Thistlethwaite ..... Gordon Cornish
Mears ..... Christopher Bamford
Abbott ..... David Oddie
Crabtree ..... Peter Murray
Willoughby ..... David Spurling
Smythe ..... Geoffrey Underwood
Jessie ..... Patricia Rowlands
Penelope ..... Delia Corrie
Margaret ..... Anne Hyde
Violet ..... Yvonne Marlow
Olive ..... Wendy McClure
Lady Folly Bridge ..... Elizabeth Osborn
Gwendolyn ..... Judith Whitaker
May ..... Susan Wren
Warden of Judas ..... Daniel Thorndike
Zuleika ..... Mildred Mayne
Melisande ..... Hermione Harvey
Paddock ..... Richard Hart
Barrett ..... David Ayliff
Aunt Mabel ..... Patricia Routledge
Old Judasians ..... Richard Hart, David Oddie
Boatman ..... David Ayliff

A genteel musical, with a colorless book and pedestrian score, "Zuleika" has eventually reached the West End after numerous difficulties on the road. The original femme lead, Diane Cilento, withdrew and there was also trouble over the staging, involving a couple of changes of directors.

Under the circumstances, the production is in better shape than might have been anticipated, but it will need a drastic overhaul if the proposal to present it on Broadway materializes. Local patriotism, probably more than any other single factor, may help it along in London for a moderate run.

"Zuleika" is, of course, an adaptation of Max Beerbohm's satirical novel of an international beauty (who was also an indifferent conjuror) who drove an entire college to a watery grave. The adaptation keeps to the fundamental plot, but a happy ending has been tagged on in a pleasantly acceptable manner.

The Edwardian costumes and sets designed by Osbert Lancaster are fascinating to look at, but the decorative standard is far ahead of the actual production. The book is weak on characterization and there's little sparkle in the dialog.

Peter Tranchell's music makes little impact, but there are two or three mildly melodious numbers. The staging by Peter Powell and Eleanor Fazan is without distinction, relying almost exclusively on old-fashioned conventional formats.

Zuleika is a contrary gal. She is so tired of being admired that she can fall in love only with a man who ignores her. That happens at her first meeting in Oxford with the Duke of Dorset, but at the second meeting his indifference turns to love and she, in consequence, rejects him. The Duke, who sets the fashion at Oxford, announces his intention of drowning himself in the river and all his fellow students—with only one exception—follow suit.

For this to be believable, the girl must be overwhelmingly beautiful and fascinating. But Mildred Mayne, who took over the lead at short notice, doesn't convey that impression, although she's a gallant tryer. She's quite attractive but no stunner, and her voice is not yet good enough to sustain a West End leading role.

The only personal hit is scored by Peter Woodthorpe as the odd man out in the drowning stakes, the one worthwhile comedy part. He's a natural funnyman and puts quite a zing into his song and dance numbers, which prove to be the mainstay of the show.

David Morton smoothly suggests the elegant and fashionable Duke and carries his colorful Garter Robes remarkably well. Patricia Stark, the servant in the house where the Duke has his lodgings, is a bright and vivacious girl, and her duet with Peter Woodthrope is one of the major chicks.

Daniel Thorndike, the college warden and grandfather of Zuleika, has limited chances, but Hermione Harvey stands out in a minor bit as Zuleika's maid. On opening night Robert Bishop (as one of the students) was out of the cast owing to illness, and his place was taken by Clive Exton. Michael O'Connor plays a Yank student in an exaggerated way. Despite the big cast, the other roles are mainly of a minor character. *Myro.*

Camino Real

London, April 9.

International Playwrights' Theatre presentation of a drama in two acts, by Tennessee Williams. Stars Diana Wynyard, Harry Andrews, Denholm Elliott, Freda Jackson, Elizabeth Seal. Staged by Peter Hall; decor, Audrey Cruddas. At Phoenix Theatre, London, April 8, '57; $2.80 top.

Don Quixote ..... John Wood
Sancho Panza ..... Ronald Barker
Gutman ..... Harold Kasket
Guards ..... Keefe West, Edward Argent
Streetwalkers ..... Bandana Das Gupta, Sheila Chong
Vendors ..... Sheila Clarke, Annette Green
Beggar Girl ..... Audrey Mendes
Prudence ..... Hazel Hughes
Casanova ..... Harry Andrews
Olympe ..... Isla Cameron
Survivor ..... Alan Edwards
Rosita ..... Golda Casimir
Dreamer ..... Leslie Bravery
La Madreoita ..... Eileen Way
Gypsy ..... Freda Jackson
Abdullah ..... James Bree
Kilroy ..... Denholm Elliott
Nurse ..... Ronald Barker
Streetcleaners ..... Jess Byron, Igonzi, Elroy Josephs
A. Ratt ..... Gordon Gostelow
Baron de Charlus ..... Martin Miller
Lobo ..... Garry Watson
Loan Shark ..... Gertan Klauber
Bum ..... Ronald Barker
Esmeralda ..... Elizabeth Seal
Lord Mulligan ..... John Nettleton
Lady Mulligan ..... Lally Bowers
Marguerite Gautier ..... Diana Wynyard
Waiter ..... Gertan Klauber
Byron ..... Robert Hardy
Pilot ..... Alan Edwards
Eva ..... Maxine Holden
Bubu de Montparnasse ..... Alan Edwards
Medical Instructor ..... Martin Miller

Tennessee Williams' obscure but colorful fantasy is an odd choice for the launching of a new international managerial enterprise, which, according to a program note, is intended as a commercial operation. It seems doubtful if this production will advance the project, even though there is a consistent London public for vague and obscure drama.

The author has said that the current presentation is substantially different from the original that falled on Broadway some four years ago. Whatever the objective of the rewrite may have been, it can hardly have been to give the play commercial boxoffice appeal. Yet, despite all the obscurities, there is a strangely compelling theatrical atmosphere, which excites interest and demands attention.

It is anybody's guess what the author is driving at, but perhaps the plaza on the Camino Real suggests a frontier post between decadence and despair on the one side and hope and freedom on the other. Williams never attempts to use conventional theatrical form. His method is symbolism, and very irritating that can be.

Peter Hall, who is on the board of the management company and is its artistic director, has shown considerable enterprise and ingenuity in trying to give dramatic shape to this very difficult play.

His bold and courageous staging, full or vigor and color, is a notable achievement. He handles his big cast with considerable skill, and the crowd scenes are staged with unusual force.

There is some very good acting, too, particularly by Diana Wynyard as the faded Lady of the Camellias; Harry Andrews as a tired Casanova, Denholm Elliott as the expugilist and Freda Jackson as the gypsy mother. Elizabeth Seal, who came to attention as the featured comedienne-dancer in the London edition of "Pajama Game," plays her first straight role as the gypsy daughter on a pleasing note of naive sensuousness.

The main set is colorful, but untidy. On the one side is the smart hotel and on the other the flophouse. In the foreground, occasionally in view, are the frontier posts and in the background, a stairway leading to undefined limbo. *Myro.*

Legit Followup

Middle of the Night

(ANTA THEATRE, N. Y.)

"Middle of the Night" has undergone a few cast changes since preeming 54 weeks ago at the ANTA Theatre, N. Y. In its present state, it rates as a topnotch entry. Paddy Chayefsky's deftness in detailing everyday situations and dialog provides the play with a sock combination of pathos and humor.

The performances effectively underscore the realistic qualities of the script. Edward G. Robinson's starring portrayal is warm, intelligent, expert and vividly projected, while Gena Rowlands is satisfactory as his young vis-a-vis. Patricia Benoit and Gene Saks as Robinson's daughter and son-in-law and Marilyn Clark as a young woman resigned to routine living are fine replacements.

June Walker, Joan Chambers, Nancy R. Pollock, Betty Walker, Effie Afton and Lee Philips, all with the show since its opening, continue to project solid slice-of-life characterizations. *Jess.*

ANTA: SUGAR AND SPICE AND...

Kabuki Actors Shatter Tradition; Organize Tokyo Performer Group

By DAVID M. JAMPEL

Toyko, April 9.

Kabuki actors, who traditionally remain aloof from mundane matters in Japanese life, are making a bid in the employee-management field. They met recently with other Toyko dramatic stage performers to organize and appoint officers to deal with the Shochiku Co., a large employer in stage talent. Kabuki actor Ennosuke was named chairman.

Feeling among the 350 actors is that since the death last January of Toho leader Ichizo Kobayashi, the Shochiku firm has a clearer field in classic drama. The performers fear that monopolistic conditions would curtail their already limited opportunities for dealing with the management.

According to Kabuki actor and board member Onoe Koroemon, the organization is still too weak to present effective opposition. Many of the demands raised at the initial meeting were individual and not likely to benefit the group.

Koroemon reported, however, that it was decided to seek adequate security for old age retire-

(Continued on page 61)

Mony Dalmes Will Make U. S. Debut in English In 'Dazzling' Strawhat Tour

Mony Dalmes, of the Comedie Francaise, will make her American debut in English this summer in a five-week strawhat tour under the management of Gilbert Miller. She will star in "The Dazzling Hour," an adaptation from the original Italian of Anna Bonacci. Robert Preston is being sought for the male lead.

The French actress is the wife of Waldorf-Astoria Hotel (N. Y.) veepee Claude C. Philippe and looks to the summer tour as a professional break-in for U.S. legit, with an eye to being able to spend more time in this country. As it is, they probably air-commute the Atlantic six or eight times a year (between them) for major holidays, vacations, etc.

Miss Dalmes planed into New York yesterday (Tues.) to sign the Miller contract, and flies back to Paris next Saturday (20), in time for a Comedie performance Easter Sunday night. Thus, she'll have to miss Philippe's inaugural Easter Sunday benefit brunch, under Damon Runyon Cancer Fund auspices, in memory of Humphrey Bogart.

Since Miller has had an option on the U.S. rights to "Dazzling Hour" for several years, his sponsorship of the barn tour indicates he may figure on presenting it on Broadway next season, presumably with Miss Dalmes. He was partnered with Jose Ferrer in a tryout of the comedy in July, 1953, at the La Jolla (Cal.) Playhouse, with the actor co-starred with Olivia De-Havilland.

That version of the play was adapted by Ketti Frings and Ferrer, with the latter also directing. The cast included Kent Smith, Alan Hale Jr., Mary Lawrence, Dolores Mann, Jacques Aubuchon, John Emery, Mary Sinclair and Whit Bissell. A farce about morals, it was reviewed unfavorably in VARIETY in the issue of Aug. 5, '53.

Plan Summer Musicals At Dade Co. Aud., Miami

Miami, April 23.

Summer stock will be offered this summer in the 2,500-seat Dade County Auditorium here. Sam Hirsch, who has had straight-play ventures locally in the past, will present the new setup, to be called the Musicomedy Festival and have a $3 top. It will have an Equity company, with guest stars.

The Auditorium, which occasionally plays touring Broadway shows, has a turntable stage and ample backstage facilities, plus a modern air-conditioning plant.

To Open Tent Theatre July 1 at Oakland, Cal.

Oakland, Cal., April 23.

A new 2,000-seat tent theatre is scheduled to open here around July 1. The operation, which will be tagged the Walnut Creek Tent Theatre, will be operated by David Huenergardt.

Madison Myers is being brought in from New York as general manager.

Option Italian Tuner for B'way

An Italian musical has been optioned for possible Broadway production. It's believed to be the first such deal in many years.

The tuner, styled along American lines, is "Buona Notte, Bettina" ("Good Night, Bettina"), which opened in Rome last Jan. 30. The rights to the property have been acquired by New York music publisher Tommy Valando.

Besides optioning the property for two years, Valando has also placed two of the three writers on the show under contract for a similar period. They are Pietro Garinei, who collaborated on the book and lyrics, and composer Gorni Kramer. The pair were in New York recently.

If "Bettina" gets to Broadway, it's figured likely that Walter Chiari will be imported from Rome to repeat his costarring assignment. He also produced the show there.

PLAN 3-TENT CIRCUIT TO ROTATE MUSICALS

A trio of jointly-operated tents will comprise a private touring circuit this summer. Companies at each of the canvastops will mount a designated number of productions for rotating presentation at the Westbury (L. I.) Musical Tent, the Camden County (N. J.) Music Fair and the Valley Forge (Pa) Music Fair.

A total of eight productions will be done by the three tents, operated by Lee Gruber, Frank Ford and Shelly Gross. The company at one teepee will originate "Silk Stockings," "Can-Can" and "Mr. Wonderful," while "Pajama Game," "Show Boat" and "Plain and Fancy" will be launched at a second spot.

The third tent will be responsible for only two entries, "Fanny" and "South Pacific." An outside package of "Boy Friend" will also be booked for the three-way ride, bringing the total number of shows slated for each spot to nine. The offerings will play a maximum of three weeks at each tent.

Philly's Park Playhouse Eyes 3-4 Local Preems

Philadelphia, April 16.

Playhouse in the Park, Philly's municipally-operated tent theatre on Belmont Plateau in West Fairmont Park, will open its sixth season June 10 and play 13 weeks through Sept. 7. The schedule will include three or four shows not previously seen locally, including "Tiger at the Gates," "Witness for the Prosecution" and the Noel Coward oldie, "Fallen Angels."

Other possible bookings are "Desk Set," "Hatful of Rain" and "Reluctant Debutante." According to custom, the Playhouse will also present a G. B. Shaw work, possibly "Androcles and the Lion." The staff will probably be the same as last year, including S. M. Handelsman, managing director; Ethelyn Thrasher, house manager; Harry Silver and Barney Abrahams in the boxoffice, Charles Evans designer and Thomas J. Labrum publicity rep.

HINT DILETTANTE RULE HAS PASSED

A quiet "revolution" has been effected in the power politics behind scenes in the American National Theatre & Academy hierarchy. News of the change began to leak along Broadway on Monday (15) with the net implication variously described as "a laying down of protocol" and as "a laying aside of the dilettantes."

The significant fact is this: Mrs. T. Alywn Inness-Brown has been cast into duress sterile as third vice-chairman of a new committee. She was lately the non-professional unofficial queen of the supposedly professional ANTA setup. Repeatedly singled out for name mention in ANTA programs and by ANTA spokesmen, Mrs. Inness-Brown evoked the puzzlement of both lay and trade publics who kept asking, who is she and why does she rate such buildup?

Authentic inside stuff on ANTA is never easily come by and Mrs.

(Continued on page 62)

Roger Stevens: The Benefits Of Higher Learning

What the Broadway theatre needs is more producers with daughters at Cambridge U. More simply, what the theatre needs is more Roger L. Stevenses.

On a recent visit to England with Mrs. Stevens to spend the Easter vacation with their Cambridge co-ed daughter, the producer-realtor acquired three British shows for presentation on Broadway, and lined up a major star for an already-scheduled production. He returned to the U. S. last weekend, but planes to Paris tomorrow (Thurs.) to meet his wife and daughter for the balance of the school vacation.

The three West End shows picked up by Stevens are the new musical, "Zuleika," based on the Max Beerbohm satirical novel, "Zuleika Dobson"; "The Power and the Glory," a Graham Greene drama to be staged by Peter Brook with Paul Schofield repeating his original starring role, and "Family Reunion," a comedy by T. S. Eliot, possibly with Sibyl Thorndike in her original starring part.

In addition, Vivien Leigh has been set for one of the two femme leads (she could play either, but hasn't decided which) in "So Like Lucrece," Christopher Fry's adaptation of the French of Jean Giraudoux. This will be done in London late this summer by H. M. Tennent Ltd., with Stevens as partner, and subsequently on Broadway by Stevens and Tennent.

Despite his trans-Atlantic producing activity, Stevens has continued his realty business, primarily by telephone. Among his deals of recent weeks have been the sale of the Squibb Building, N.Y., purchase of two large office buildings in Milwaukee, a slum-clearance building project in Washington and a major apartment construction venture in New Haven.

Arthur Miller to Trial May 13 on Contempt Rap

Washington, April 16.

Arthur Miller is scheduled to go on trial here May 13 on a charge of contempt of Congress. That was decided last Friday (12), when a U. S. District Court here dismissed a move to quash the indictment against the Pulitzer Prize playwright.

Appearing before the House Un-American Activities Committee last June, Miller declined, on grounds of conscience, to divulge the names of other writers with whom he had attended meetings of Communist groups about nine years earlier. The contempt citation was subsequently voted by the House of Representatives.

Star-Policy Barns Unite Against Upped Rates for Names and Shows

Ragotzy Skeds 'States' For His Barn and B'way

"States with Pretty Names," a comedy by Elliott Baker, has been optioned by strawhat producer-director Jack P. Ragotzy for tryout this summer at his Barn Theatre, Augusta, Mich., and presentation on Broadway next season. The play is said to contrast the ideas and morals of a successful psychoanalyst and an unsuccessful poet.

The author is a television writer.

2d Williams Nix Kills Triple-Bill

A project to bring a Washington stock triple-bill of Shaw-O'Casey-Williams to Broadway for a late spring-summer run has fallen through because the Tennessee Williams play couldn't be cleared. Audrey Wood, who represents the author for Music Corp. of America, wouldn't okay a second Williams play on Broadway concurrently with "Orpheus Descending," which is in fifth week at the Martin Beck Theatre, N.Y.

Abel Enklewitz, general manager of the Playhouse, N.Y., proposed to present the triple-bill, which recently drew enthusiastic reviews (including a rave from Brooks Atkinson, in the N. Y. Times) at the Arena Theatre, a stock operation in Washington. The same casts would have been used, with the Playhouse bankrolling the new physical production.

The three playlets involved are G. B. Shaw's "Man of Destiny," Sean O'Casey's "Bedtime Story" and Williams' "Portrait of a Madonna." The Shaw piece, incidentally, is in the public domain, since the Irish dramatist apparently either neglected to renew his original copyright or, since it was one of his early works, the extended copyright may have expired.

2 SHOWS SELLING TIX VIA TRAVEL AGENCIES

Broadway legit has come up with a new system of selling tickets through out-of-town travel agents. At present, two productions are involved, "Tunnel of Love" and "Holiday for Lovers."

The shows are using different pitches, however. The Theatre Guild, producer of "Tunnel," is offering ducats to the trip bookers at regular b.o. prices, but on a "priority" mail order basis. Shepard Traube, producer-director of "Lovers," is using the commission approach by giving 15% reduction on tickets purchased by the agents in blocs of 25 or more.

In a letter sent recently to out-of-town travel bureaus, the Guild noted it had set up a special department to handle their ticket orders or supply information about the Joseph Fields-Peter de Vries comedy, currently in its 10th week at the Royale Theatre. A "priority" mail order blank for the Tom Ewell starrer was enclosed with the letter. Travel agents are also invited to see the play on a cuffo basis.

The new Guild department is headed by Philip Langner, son of Guild co-director Lawrence Langner. The firm's other current production, "Bells Are Ringing," at the Shubert, N. Y., is an advance sellout, so seats are not available at present for travel agency handling.

"Lovers," written by Ronald Alexander and starring Don Ameche, is in its 10th week at the Longacre Theatre.

William Pitkin will design the single Connecticut farm set for upcoming Broadway production of "A Moon for the Misbegotten," with **Ruth Morley** doing the costumes and **Lee Watson** the lighting for the **Eugene O'Neill** play.

Strawhat managers, whose attempts at unity have generally failed in the past, appear likely to have a tough time in a new co-operation policy this year. Now that contracts have been negotiated with Actors Equity, the next step planned is to resist rising star demands and play royalties.

The Council of Stock Theatres, representing star operations, has set a maximum on weekly salaries and percentages of the gross for top performers. They've also agreed to a limit of 5%, 6% and 7% of the gross on play royalties. These steps followed a COST poll of its 25-30 members, which divulged that 70% lost money last season.

The salary limit is understood to be about $2,500. That's about half the amount paid out in the past to some of the bigger names. Regarding the royalty restriction, Michael Ellis, operator of the Bucks County Playhouse, New Hope, Pa., recently cancelled scheduled productions of "Janus" and "Will Success Spoil Rock Hunter" because of upped percentage terms.

COST members who pay out more than the stipulated maximums will be dropped from organization and the remaining members will be required to forego any business dealings with them. In that respect, packages sent out by COST producers will not be booked into barns run by defaulting managers.

It's figured with the formation of COST and other stock organizations, the strawhat managers may finally take a unified stand as opposed to previous years, when such measures were suggested, but never carried out. A factor in such past failure was supposed to have been the reluctance to risk restraint-of-trade legal action.

Shuberts Fail in Bid To Buy Shubert, Detroit; Nederlanders Get Lease

Detroit, April 16.

After an unsuccessful attempt to buy out the Nederlander interests, with whom they were associated in the project, the Shuberts have cancelled their lease on the 2,050-seat Shubert Theatre, it has been learned. The move is in line with the divestment decree settling the Government's anti-trust suit against them several months ago. The Shuberts retain their interests in the 1,482-seat Cass Theatre.

David Nederlander who, with his sons, James and Joseph, has managed the Shubert for many years, will continue to operate the theatre under a revised lease agreement worked out with owners of the property. The Nederlanders also manage the Riviera, a 2,700-seat nabe house, well-suited for musical productions. Dramatic shows will be presented at the Shubert.

'Small War' Large Flop With Loss of $140,372

"Small War on Murray Hill" was a major conflict for the Playwrights Co. The firm's posthumous presentation of Robert E. Sherwood's play earlier this season was a $140,372 flop.

The production, which played 12 performances on Broadway, was capitalized at $100,000, so the Playwrights had to shell out $40,372 of its own funds to cover the additional loss. Office expense, royalties and the general manager's salary were waived on the only full Broadway week played.

Details from an accounting on the venture, which costarred Jan Sterling and Leo Genn, follows:

Production cost, $103,326.

Loss on three-week tryout tour, $16,415.

Pre-New York opening expenses, $7,843.

Cost to open on Broadway, $127,584.

Loss on Broadway, $12,740.

Closing expenses, $48.

B'way Down; 'Paradiso' $19,600 in 6, 'Abner' $57,200, 'Brigadoon' $21,400, 'Planet' $24,900, 'Toreadors' $20,200

Business continued downbeat for most Broadway shows last week. Receipts are expected to pick up this frame, and should be better next week.

The only shows to hit capacity last week were "Auntie Mame," "Bells Are Ringing" and "My Fair Lady."

Estimates for Last Week

Keys: C (Comedy), D (Drama), CD (Comedy-Drama), R (Revue), MC (Musical-Comedy), MD (Musical-Drama), O (Opera), OP (Operetta).

Other parenthetic designations refer, respectively, to weeks played, number of performances through last Saturday, top prices, number of seats, capacity gross and stars. Price includes 10% Federal and 5% City tax, but grosses are net; i.e., exclusive of taxes.

Auntie Mame, Broadhurst (C) (24th wk; 189; $6.90-$5.75; 1,182; $43,000) (Rosalind Russell). As always, $43,600. Comedy is laying off this week as stipulated in Miss Russell's contract.

Bells Are Ringing, Shubert (MC) (20th wk; 156; $8.05; 1,453; $58,101) (Judy Holliday). Previous week, $58,726; last week, over $58,700.

Brigadoon, Adelphi (MD) (3d wk; 23; $5.50-$4.85; 1,434; $45,000) (David Atkinson, Virginia Oswald, Helen Gallagher, Scott McKay, Robert Rounseville). Previous week, $60,700 at the City Center; last week, almost $21,400 at the Adelphi were it moved last Tuesday (9).

Damn Yankees, 46th St. (MC) (102d wk; 812; $8.05; 1,297; $50,573). Has to vacate theatre May 4. Previous week, $29,600; last week, over $26,700.

Diary of Anne Frank, Ambassador (D) (80th wk; 637; $5.75; 1,155; $35,000) (Joseph Schildkraut). Previous week, $17,900 on twofers; last week, almost $17,000 on twofers.

Happiest Millionaire, Lyceum (C) (21st wk; 167; $5.75; 995; $26,000) (Walter Pidgeon). Previous week, $18,700; last week, over $17,200.

Happy Hunting, Majestic (MC) (19th wk; 148; $8.05; 1,625; $69,989) (Ethel Merman). Previous week, $59,700; last week, over $60,400.

Hole in the Head, Plymouth (CD) (7th wk; 52; $6.25-$5.75; 1,062; $36,625) (Paul Douglas). Previous week, $31,600; last week, almost $30,500.

Holiday for Lovers, Longacre (C) (9th wk; 68; $5.75; 1,101; $29,378). (Don Ameche). Previous week, $16,600; last week, over $16,700.

Hotel Paradiso, Miller (C) (1st wk; 4; $6.90; 946; $34,000) (Bert Lahr, Angela Lansbury, John Emery, Vera Pearce, Douglas Byng). Opened last Thursday (11) to unanimously affirmative reviews (Atkinson, Times; Chapman, News; Coleman, Mirror; Donnelly, World-Telegram; Kerr, Herald Tribune; McClain, Journal-American; Watts, Post); almost $19,600 for first tour performances and two previews.

Inherit the Wind, National (D) (91st wk; 726; $5.75-$4.60; 1,162; $32,003) (Paul Muni). Previous week, underquoted, was over $20,900; last week, over $19,800.

Li'l Abner, St. James (MC) (22d wk; 172; $8.05; 1,028; $58,100). Previous week, $58,200; last week, nearly $57,200.

Long Day's Journey Into Night, Helen Hayes (D) (23d wk; 138; $6.90; 1,039; $30,000) (Fredric March, Florence Eldridge). Previous week, $26,200; last week, over $25,800.

Major Barbara, Morosco (C) (24th wk; 191; $6.90; 946; $37,500) (Charles Laughton, Burgess Meredith, Eli Wallach, Cornelia Otis Skinner). Closes May 18. Previous week, $20,000; last week, over $20,600.

Merry Widow, City Center (OP) (1st wk; 7; $3.80; 3,090; $68,812) (Jan Kiepura, Marta Eggerth). Opened last Wednesday (11) to three affirmative reviews (Atkinson, Times; Chapman, News; Coleman, Mirror), two negative (Donnelly, World-Telegram; Kerr, Herald Tribune), one so-so (McClain, Journal-American) and one yes-no (Watts, Post); nearly $46,300 for first seven performances and one preview.

Middle of the Night, ANTA (D) (54th wk; 429; 1,185; $39,116) (Edward G. Robinson). Previous week, $22,000; last week, almost $19,200.

Most Happy Fella, Imperial (MD) (50th wk; 396; $7.50; 1,427; $57,875). Previous week, $41,900; last week, nearly $36,100.

My Fair Lady, Hellinger (MC) (57th wk; 451; $6.90; 1,551; $67,696) (Rex Harrison, Julie Andrews). As always, $68,700.

No Time for Sergeants, Alvin (C) (78th wk; 620; $5.75-$4.60; 1,331; $38,500). Previous week, $24,700; last week, over $21,400.

Orpheus Descending, Beck (D) (4th wk; 28; $6.90; 1,280; $41,500). Moves May 20 to the Morosco. Previous week, $26,200; last week, over $21,300.

Potting Shed, Bijou (D) (11th wk; 87; $5.75-$5.25; 603; $20,400) (Sybil Thorndike, Robert Flemyng, Leueen McGrath). Moves April 22 to the Golden. Previous week, $17,600; last week, almost $16,800.

Separate Tables, Music Box (D) (25th wk; 196; $5.75; 1,010; $31,021) (Eric Portman, Margaret Leighton). Previous week, $23,100; last week, nearly $23,600.

Shinbone Alley, Broadway (MC) ($7.50; 1,900; $74,297) (Eartha Kitt, Eddie Bracken). Opened last Saturday (13) to two affirmative reviews (Chapman, News; Coleman, Mirror) and five negative (Atkinson, Times; Donnelly, World-Telegram; Kerr, Herald Tribune; McClain, Journal-American; Watts, Post); nearly $11,200 for first performance, with press allotment cutting into the take.

Tunnel of Love, Royale (C) (9th wk; 69; $5.75; 994; $34,000) (Tom Ewell). Previous week, $33,200; last week, over $31,800.

Uncle Willie, Golden (C) (17th wk; 132; $5.75; 800; $24,000) (Menasha Skulnik). Closes nevt Saturday (20). Previous week, $11,000; last week, almost $10,000.

Visit to a Small Planet, Booth (C) (10th wk; 76; $6.90-$5.75; 766; $27,300) (Cyril Ritchard). Previous week, $26,900; last week, nearly $24,900.

Waltz of the Toreadors, Coronet (CD) (13th wk; 100; $6.90; 1,001; $35,040) (Ralph Richardson). Previous week, $23,300; last week, over $20,200, with Richardson out for the Saturday (13) matinee. Chris Gampel subbed.

Ziegfield Follies, Winter Garden (R) (7th wk; 51; $8.05; $8.05; 1,404; $63,000) (Beatrice Lillie). Previous week, $53,900; last week, nearly $50,100.

OFF-BROADWAY

Box of Water Colors, B'way Cong. Church (2-17-57); closes next Sunday (21).

Dr. Faustus & Parade at the Devil's Bridge, Blackfriars' (2-18-57).

Giraudoux Twin Bill, Carnegie Hall Playhouse (4-9-57).

Iceman Cometh, Circle-in-Square (5-8-56).

In Good King Charles' Golden Days, Downtown (1-24-57).

Land Beyond the River, Greenwich Mews (3-28-57).

Oscar Wilde, 41st St. (4-16-57).

Purple Dust, Cherry Lane (12-27-56).

Salvage, Actors Playhouse (4-9-57).

Synge Trilogy, Theatre East (3-6-57).

Take a Giant Step, Jan Hus (9-22-56); closes May 19.

Threepenny Opera, de Lys (9-20-56).

Trolan Trilogy, Theatre Marquee (3-18-57).

Volpone, Rooftop (1-7-57); closes April 28.

Closed Last Week

Exiles, Renata (3-12-57).

Touring Shows

(*April* 15-28)

Apple Cart (Maurice Evans)—Hanna, Cleve (15-20); Shubert, Cincy (22-27).

Cat on a Hot Tin Roof (Thomas Gomez, Marjorie Steele, Alex Nicol)—Lyceum, Mpls. (17-21); Pabst, M'wkee (23-27).

Damn Yankees (2d Co.) (Ray Walston)—Riviera, Det. (15-27).

Desk Set (Shirley Booth)—Harris, Chi (15-27).

Fanny (Italo Tajo, Billy Gilbert)—National, Wash. (15-27).

First Gentleman (tryout) (Walter Slezak)—Plymouth, Boston (15-20) (Reviewed in VARIETY, March 27, '57).

Greatest Man Alive (tryout) (Dennis King)—Shubert, New Haven (17-20); Forrest, Philly (22-27).

Hatful of Rain (Vivian Blaine, Ben Gazzara)—Walnut, Philly (15-20); Plymouth, Boston (22-27).

Matchmaker (Ruth Gordon, Loring Smith, Patricia Cutts)—Blackstone, Chi (15-27).

My Fair Lady (2d Co.) (Brian Aherne, Anne Rogers)—Music Hall, K.C. (15-25).

New Girl in Town (tryout) (Gwen Verdon, Thelma Ritter)—Shubert, Boston (17-27) (Reviewed in VARIETY, April 10, '57).

No Time for Sergeants (2d Co.)—Erlanger, Chi (15-27).

Ossie Davis has succeeded **Elwood Smith** as the Lieutenant in the Broadway production of "No Time for Sergeants," with **Bernie Harrison** taking over Davis' prior assignment as the production's assistant stage manager.

'Apple Cart' Sad $13,700 Holdover Week, Toronto

Toronto, April 16.

Continuing its mild pace, "Apple Cart" grossed a poor $13,700 last week at the 1,525-seat Royal Alexandra Theatre, at a $4.40 top, with a potential of $33,000 capacity. Shaw revival stars Maurice Evans, Cedric Hardwicke, Irene Hasso, top-featured. First week did $13,500.

Shaw revival is current at the Hanna, Cleveland.

'Girl' $57,500, N.H.; Ballet Revisions; Defer N.Y. Preem

New Haven, April 16.

"New Girl In Town" had 'em hanging from the rafters for all nine performances of its breakin April 6 through last Saturday (13) at the 1,650-seat Shubert Theatre here. The musical version of "Anna Christie" was almost a sell-out in advance, and favorable word-of-mouth completed the demand. At $6 top, gross hit a house record breaking $57,500.

Show underwent important changing during its stopover and left town with two new songs, two new scenes and radical revision of the controversial "Red Light Ballet," which may even have to be dropped entirely. The changes have necessitated moving back the Broadway premiere a week to May 16.

Season does a folderoo this week with the breakin of "Greatest Man Alive" opening tonight (Wed.) and playing through next Saturday (20) for five performances at the Shubert.

SLEZAK NICE $24,400 ON SUBSCRIPTION, HUB

Boston, April 16.

Local legit is humming this week with three shows on the boards. "First Gentleman" opened last Tuesday (9) to good reviews all around. Because of omission of the Monday night (8) performance, a doubleheader was staged Friday (12) with performances at 6 and 9 p.m.

"New Girl In Town" opens at the Shubert tomorrow (Wed.) for two and one-half weeks before Broadway. Danny Kaye and his variety package exits the Colonial Saturday (20) after six weeks. The touring "Hatful of Rain" arrives at the Plymouth next Monday (22).

Estimates for Last Week

First Gentleman, Plymouth (CD) (1st wk) ($4.40-$3.85; 1,241; $33,100) (Walter Slezak). British import nabbed a fine set of reviews, one rave (Norton, Record) and five affirmatives (Adams, Globe; Doyle, American; Hughes, Herald; Maloney, Traveler; Melvin, Monitor). The tryout grossed almost $24,400; continues this week.

British Shows

(Figures denote opening dates)

LONDON

At Drop of Hat, Fortune (1-24-57).
Boy Friend, Wyndham's (12-1-53).
Bride & Bachelor, Duchess (12-19-56).
Camino Real, Phoenix (4-8-57).
Chalk Garden, Haymarket (4-11-56).
Damn Yankees, Coliseum (3-28-57).
Dry Rot, Whitehall (6-31-54).
Ewige Feuilliere Co., Palace (3-4-57).
Fanny, Drury Lane (11-15-56).
For Amusement Only, Apollo (6-5-56).
Grab Me a Gondola, Lyric (12-26-56).
Hatful of Rain, Princess (3-7-57).
House by Lake, York's (3-9-56).
Iron Duchess, Cambridge (3-14-57).
Mousetrap, Ambassadors (11-25-52).
New Crazy Gang, Vic. Pal. (12-18-56).
No Time Sgts., Her Maj. (8-23-56).
Nude With Violin, Globe (11-7-56).
Plaintiff in Hat, St. Mart. (10-11-56).
Plume de ma Tante, Garrick (11-3-55).
Polish Theatre, Wint. Gard. (3-25-57).
Repertory, Old Vic (9-7-55).
Sailor Beware, Strand (2-16-55).
Salad Days, Vaudeville (6-5-54).
Subway in Sky, Savoy (2-27).
Under Milk Wood, New (9-20-56).
View From Bridge, Comedy (10-11-56).
Waltz of Toreadors, Criterion (3-27-56).
Wit to Woo, Arts (3-12-57).
Zuleika, Saville (4-11-57).

Scheduled Openings

Harmony Close, Lyric Hamm. (4-17-57).
Plaisirs De Paris, Wales (4-20-57).
Lovebirds, Adelphi (4-20-57).
Balcony, Arts (4-22-57).
Tropical Heat, New Lind. (4-23-57).
Tea & Sympathy, Comedy (4-25-57).
Glass Cage, Piccadilly (4-26-57).
Summer of 17th, New (4-30-57).

Closed Last Week

Double Image, St. James (11-14-56).
Romanoff & Juliet, Piccadilly (5-17-56).

On Tour

Bed
Caine Mutiny Court Martial
Doctor in the House
D'Oyly Carte Opera
Free As Air
Janus
Kismet
Lie Detector
Look Back in Anger
Month of Sundays
My Wife's Uncle
Pajama Game
Reluctant Debutante
Silver Wedding
Spider's Web

Show Finances

HAPPIEST MILLIONAIRE
(As of March 30, 1957)
(19th Week)

Original investment	$99,000
Production cost	94,344
Operating profit, seven-week tryout tour	15,409
Pre-N. Y. opening expenses	6,377
Total cost to open on B'way	85,311
Capital available to date (including $8,000 advance royalty on sale of amateur rights)	57,529
Unrecouped costs	41,471
Capital returned to backers, thus far	27,000
Undistributable items (bonds and deposits)	13,594
Balance available for sinking fund	16,935
Weekly Operaing Budget	
Theatre share of gross	30%
Cast payroll (including straight $2,000 weekly to star Walter Pidgeon)	5,130
Company crew	825
Stage managers	300
Company & general managers	350
Pressagent	275
Wardrobe & dressers	312
Extra stagehands	151
Author royalty . . . 5% of first $5,000 gross, 7½% of next $2,000 and 10% of the balance.	
Director royalty (for Guthrie's McClintic who exited as stager during the show's out-of-town tryout)	1½%
Designer	100
Ad-publicity (approx.)	1,900
Departmental & rentals (approx.)	300
Office charge	300
Gross necessary to break even (approx.)	18,000

The Howard Erskine-Joseph Hayes production opened last Nov. 20 at the Lyceum Theatre, N. Y. The producers are getting 1½% of the gross on profitable stanzas as an advance against net profits, for a total of $7,686 as of March 30.

Chi Uneven, But 'Sergeants' $21,400, 'Desk' $20,000, 'Matchmaker' $17,600

Chicago, April 16.

Legit attendance in the Loop was spotty last week. "Desk Set" and "No Time for Sergeants" reversed the traditional Lenten downtrend.

Upcoming shows are "Cat on a Hot Tin Roof," Erlanger, April 30, for a run on subscription, and "Apple Cart," Blackstone, May 6, for two weeks.

Estimates for Last Week

Desk Set, Harris (C) (2d wk) ($5; 1,000; $29,600) (Shirley Booth). Nearly $20,000; previous week, $17,500; resumes tour May 4.

Matchmaker, Blackstone (C) (6th wk) ($5; 1,450; $33,000) (Ruth Gordon, Loring Smith, Patricia Cutts). Dipped to $17,600; previous week, $21,500; departs April 27 to resume tour.

No Time for Sergeants, Erlanger (C) (31st wk) ($5; 1,335; $34,495). Over $21,400; previous week, $21,200; continues tour April 27.

Miscellaneous

Guardsman, Studebaker. Surrent stock revivial ends Sunday (21).

'Yankees' So-So $30,900 In Solo Week, Montreal

Montreal, April 16.

"Damn Yankees," starring Ray Walston, grossed a moderate $30,900 at Her Majesty's Theatre here last week.

The musical is current at the Riviera Theatre, Detroit.

'Lady' in $102,915 Record, Detroit

Detroit, April 16.

Third and final week of the touring "My Fair Lady," grossed an SRO $102,915 to establish a new local legit record. The 2,700-seat newly-converted-to-legit nabe house was scaled at $5 weeknights and $6 weekend nights.

Current at the Riviera is "Damn Yankees," in for three weeks. Musical has a $130,000 advance. The downtown Shubert and Cass Theatres remain dark.

Advance Sellout, K.C.

Kansas City, April 16.

"My Fair Lady" is an advance boxoffice avalanche for its engagement opening last night (Mon.) at the Music Hall. The touring musical is playing at a $5.60 top, a record local high.

The 1,900-seat is a virtual sellout for the run through April 25, and can do $150,000 in the run, also believed to be an unprecedented local mark. The run has been cut a couple of days to permit the company to jump to the Coast, where it begins its run April 29 in Los Angeles.

'Fanny' Laggard $28,000 On Opening Wash. Stand

Washington, April 16.

First week of four at the National Theatre yielded "Fanny" a modest $28,000 gross last week. Although greeted tepidly by local reviewers, all of whom saw the musical during its run on Broadway, "Fanny" may do better this week and improve still further for the post-Lenten fortnight.

House is scaled to a top of $6.05 weekdays and $6.60 for weekend nights. Capacity for the 1,650-seater at these prices would bring slightly under $52,000. Billy Gilbert and Italo Tajo are starring.

Casting

Broadway

Moon for the Misbegotten: William Woodson, Glenn Cannon.
First Gentleman: Isobel Elson (succeeding Maria Fein).
Happiest Millionaire: Arch Johnson (succeeding Lou Nova).
Ziegfeld Follies: Ann Lorain.

Off-Broadway

Wayside: Gregory Robins.

London

Happiest Millionaire: Wilfrid Hyde White.

'CAT' SLIPS TO $24,000, 'TOPS' ONLY $6,700, L.A.

Los Angeles, April 16.

Lenten season caught up with local legit last week, cutting into both local offerings. Current frame also is expected to be on the downgrade and next week, following departure Saturday (20) of "Cat on a Hot Tin Roof," there'll be only one legiter in town, "Pajama Tops."

Estimates for Last Week

Cat on a Hot Tin Roof, Huntington Hartford (4th wk) ($4.95; 1,024) (Marjorie Steele, Thomas Gomez, Alex Nicol). Off to around $24,000, after $28,100 previous week; closes next Saturday (20).

Pajama Tops, Forum (C) (25th wk) ($3.30; 1,740). Down to $6,700. Overquoted last week, actual figure was $7,400.

'Hatful' Fairish $15,700 In Return Week, Philly

Philadelphia, April 16.

"Hatful of Rain," on its return stand at the Walnut, drew sock notices from the crix and garnered good word of mouth to take it off the First-Nighters cut-rate list on the second day here. All three first-stringers turned out, Murdock (Inquirer); Gaghan (News) and Sensederfer (Bulletin), to welcome back the production.

Last booking of the season, skedded for the Forrest next Monday (22), will bring in Dennis King in a tryout of "Greatest Man Alive."

Estimate for Last Week

Hatful of Rain, Walnut (D) (1st wk) ($4.80, 1,340; $30,000) (Vivian Blaine, Ben Gazzara). Narcotics melodrama is profiting by having the field to itself; nabbed a mild $15,700; continues this week.

Jay Robinson

STILL STARRING IN

"BUY ME BLUE RIBBONS"

Theatre, NEW YORK - 1957

"Memo to ... come again another day"
Whitney Bolton, NY Morning Telegraph

"At the moment, h... suffering from delusions of adequacy."
Walter Kerr, NY Herald Tribune

Biltmore Playhouse, MIAMI - 1954

Broke Box Office Records

"I enjoyed Jay Robinson in 'Buy Me Blue Ribbons,' more than any legitimate stage offering in a long time. I laughed as I have laughed in years. We know that Jay is a ... actor, for his two recent portrayals in 'The ... and 'Demetrius and the Gladiators' ... this ... and to be willing and able to ... vehicle which pokes fun at him for ... establishes for all time that he is a ... the old school although still in his early ...
... Miami Beach Sun

"Jay Robinson and Buy Me Blue Ribbons are a real hit. Under Robinson's knowing and deliberate delivery, the lines have terrific impact on an audience. They are lines that fit the actor like his very skin."
George Bourke, Miami Herald

"It's a new Jay Robinson who essays the fat role in the current production of Buy Me Blue Ribbons. He scored a success at the Biltmore from the first. His characterization is clear, precise and uncompromising."
Ft. Lauderdale Daily News

Currently Players Ring, HOLLYWOOD - 1957

Breaking All Box Office Records

"Jay Robinson's comedy betters own record. Much to laugh at in Buy Me Blue Ribbons. Robinson is excellent ... very adroit in the part he originally created on Broadway."
Edwin Schallert, LA Times

"Buy Me Blue Ribbons a hit! Jay Robinson has a definite flair for comedy. His talent in psychotic roles has already been established, but he is equally at home in this comedy. A witty fast-paced show certain to meet success."
Harold Hildebrand, LA Examiner

"Jay Robinson tops in Buy Me Blue Ribbons."
Margaret Hartford, LA Mirror-News

"Buy Me Blue Ribbons has rich and sparkling dialogue. Jay Robinson has the role down pat, delivers the witty lines with punch and zest. The play has a great deal of humor."
George H. Jackson, LA Herald-Express

"Rapid-fire farce comedy. Good, if not precisely clean, fun. Jay Robinson fits the mannered role of the affected, posturing ham to perfection."
Kove, Daily Variety

"In the pivotal role of Buy Me Blue Ribbons, Jay Robinson proves again that he is one of the few young actors today who thoroughly understands light comedy. He has an engaging manner of throwing a line away in order to get his laugh, and his timing is perfect."
Ed Rees, Valley Times

With Time-Out To Co-Star In

THE ROBE — 20th Century-Fox
DEMETRIUS and THE GLADIATORS — 20th Century-Fox
THE VIRGIN QUEEN — 20th Century-Fox
THE WILD PARTY — U.A.
MY MAN GODFREY — U.I.

Represented by LESTER SALKOW

Press Relations BEV BARNETT

Ted Shawn's Crowded 25th Anni

Off to Europe to Complete Bookings—Heavily Scheduled Ballet Season Includes Esoteric Ethnic Items

Lee, Mass., April 16.

Jacob's Pillow Dance Festival, a top summer event, will observe its Silver Jubilee with a season of nine weeks, opening July 1 and closing Aug. 31. Some 54 performances will be given under the direction of Ted Shawn, the founder.

Shawn left Saturday (12) by air for Europe on a contract mission for soloists and companies to complete his programs. Already engaged are: Maria Tallchief and Andre Eglevsky; eight soloists from Royal Danish Ballet, and the Canadian National Ballet.

The opening week will have the Mary Anthony Dance Theatre, whose repertoire includes the group work "Threnody," seen in New York the past season.

Barton Mumaw, currently appearing in "My Fair Lady" and a member of Shawn's male troupe on every program for the first seven years at Jacob's Pillow, will offer modern solos.

Myra Kinch Co., with Shawn as King Lear, will repeat "Sundered Majesty" and "The Bajour," premiered here last season. New works by Miss Kinch will also be presented.

Among the ethnic terpsichoreans will be: Tom Arrows, American Aidnan, who recently completed his second Asiatic tour under the auspices of the State Dept., Bruce McClure, star of The Celtic Ballet of Scotland; Jean Leone Destine and his Haitian company, back from a trek through Europe; Antonia Morales, with dances from rarely-seen Estremadure and Salamanaca, as well as the classics and Flamencists; Carlos Antonio Fernandez, the first native-born-and-trained Peruvisn to be seen in this country.

Ruth St. Denis, Shawn's wife, will return to the Pillow this summer, as will Iva Kitchell, who did a one-woman show on Broadway the past season.

SCHEDULED N. Y. OPENINGS

(Theatres indicated if set)

South Pacific, City Center (4-24).
First Gentleman, Belasco (4-25).
Moon for Misbegotten, Bijou (5-2).
Greatest Man Alive, Barrymore (5-8).
Pajama Game, City Center (5-15).
New Girl in Town, 46th St. (5-16).

OFF-BROADWAY

Wayside, Barbizon Plaza (4-17).
It's An Ill Wind, Royal (4-23).
G & S Repertory, St. Ignatius (4-23).
Livin' the Life, Phoenix (4-27).
Career, 7th Ave. South (4-30-57).
Run Thief Run, Chanin (5-2-57).
Magic Carpet, Jan Hus (5-27).

DIANA BARRYMORE'S BIG CONFESSIONAL

By ROBERT DOWNING

"Too Much, Too Soon," by Diana Barrymore and Gerold Frank (Holt; $3.95), is fourth in a series of "autobiographies" released by members of the Royal Family of the American stage. Mrs. John Drew Sr., grandmother of Ethel, Lionel and John Barrymore, predated the later spate of personal recollections with her own "Autobiographical Sketch" (Scribners; 1899).

With or without "ghost" help, the Barrymores have produced these memoirs: "Confessions of an Actor" by John Barrymore (Bobbs-Merrill; 1926), "We Barrymores" by Lionel Barrymore and Cameron Shipp (Appleton-Century-Crofts; 1951), and "Memories" by Ethel Barrymore (Harper; 1955). Diana Barrymore's mother, Blanche Oelrichs of Newport, known professionally as Michael Strange, also wrote her life story: "Who Tells Me True" (Scribners; 1940), and John Barrymore illustrated a book of his wife's poetry, "Resurrecting Life" (Knopf; 1921). Two bios, "John Barrymore" by Alma Power-Waters (Messner; 1941), and "Good Night, Sweet Prince," by Gene Fowler (Viking; 1944), have treated the saga of Diana's father. Fowler also made Barrymore an integral part of another book, "Minutes of the Last Meeting" (Viking; 1954).

With this publishing record, it would seem that not much remains to be written about John Barrymore. Yet the fact that she is Barrymore's daughter is the basic reason for printing Diana's book. By her own admission, she scarcely knew her father, and never was able to understand his tragedy. "Too Much, Too Soon" suggests that the definitive Barrymore recap will have to be written by someone outside the clan; for despite colorful self-revelation found in the volume listed above, the Royal Family has not yet been placed in proper perspective in the library.

Diana Barrymore's book is the frank account of a girl, born to a great heritage, who failed the promise she was expected to fulfill. Given a wretched childhood by her mother, Diana's impressions of her father were hazy (he was then

(Continued on page 61)

THE JAMES DEAN MEMORIAL FOUNDATION
announces the inauguration of
THE JAMES DEAN THEATRE SCHOOL
a college accredited summer course
to be conducted in Fairmount, Indiana by
EARLHAM COLLEGE OF RICHMOND, INDIANA
in consultation with
THE NEIGHBORHOOD PLAYHOUSE SCHOOL
OF THE THEATRE, NEW YORK CITY
and the first annual
JAMES DEAN SCHOLARSHIP AWARDS
Those desiring information should write to:
SCHOLARSHIPS
JAMES DEAN MEMORIAL FOUNDATION
Fairmount, Indiana

NAME NON-FACTIONAL EQUITY COUNCIL SLATE

A non-factional slate has been selected by the Actors Equity nominating committee for election as councilors at the union's upcoming June election. The lack of any political affiliations among the candidates is figured likely to preclude the entry of an opposition ticket.

The card comprises an unusually high number of members who have been active on various committees and does not take in any stars. This has been interpreted as a move by the nominating committee to get those members who have the time and inclination for the job in the governing body. None of the 13 incumbent councilors, whose terms are expiring, was renominated.

The ticket lists 15 candidates, two as replacements for Dick Moore and Stanley Moore, who resigned from their three-year term posts. The lineup is as follows:

Principals for five-year terms: Royal Beal, Kendall Clark, John Cornell, Staats Cotsworth, Ruth Gillette, Carl Harms, Hurd Hatfield, Jean Sincere, Margo Stevenson and Stanley Tackney.

Chorus for five-year terms: Jack Leigh, Howard Roberts, Mary Roache.

Principal for three-year term: Gordon Dilworth.

Chorus for three-year term: Ralph Lowe.

Hot Time in Montreal Over Premature Curtain At Ballet Russe Preem

Montreal, April 16.

Accusations, countercharges and artistic temperament flared throughout the Ballet Russe de Monte Carlo's stay at the St. Denis Theatre here last week. Things started to pop on the opening night when the curtain came down just as the "Beau Danube" ballet got underway.

Director Sergi Denham made a curtain speech apologizing for the cut, explaining that the scenery had arrived late from Boston and local stagehands couldn't cope with the complicated set of a previous ballet and that contract terms forbid the dancers working after 11:30 p.m.

Two days later, in a front-page Gazette story, Igor Youskevitch, premier danseur of the company, blamed Denham for the "horrible" and "amateurish tactics" of the early curtain. He asserted that he stopped the ballet because "Mr. Denham didn't want to pay the dancers overtime."

Youskevitch claimed that the same sort of thing had happened in other towns throughout the U.S. on the present tour. He also declared that discontent was rife among the 45 dancers in the hard-working company.

Denham countered the accusations by saying that Youskevitch had never made a serious complaint to him about the company's operation, nor had any other dancer. However, it's reported that Alicia Alonso, a "prestige" guest artist for the past two seasons, will leave the company "for good" when her contract expires May 6, and Youskevitch said he will quit when his contract expires in October.

The company did fair biz in Montreal despite competition from "Damn Yankees" at Her Majesty's Theatre and the playoff games of the National Hockey League. Reviews were generally lukewarm, with a few raves. Audience reaction, as usual, was solid for such standards as "Giselle" and "Swan Lake," with attendance off when a new ballet was listed.

Mrs. Robert Flemyng, whose husband is currently costarring in the Broadway production of "Potting Shed," is in New York from England with their seven-year old daughter for the Easter holiday.

Off-Broadway Shows

Apollo

Leo Shull (in association with Mary Learsoft and Anne Elsen) production of two one-act comedies, "The Virtuous Island" and "The Apollo of Bellac," by Jean Giraudoux, as adapted by Maurice Valency. Stars Martyn Green. Staged by Sherwood Arthur; settings, Charles Rosen; costumes, Pat Zipprodt; choreography, Talley Beatty. At Carnegie Hall Playhouse, N. Y., April 9, '57; $3.90 top ($6.90 opening).

Cast for "Island": Al Dolan, Frank Melfo, Albert Ottenheimer, Arthur Malet, Martyn Green, Staats Cotsworth, Paul Carr, Brave Bird Navarro, William Marshall, Leslie Reed, Sara Aman, Raimonda Orselli, Edward Rose, Helen Shields, Robert Marius, Phyllis Hoenig, Jerry Moriarty, Joanne Steuer, Joel Martin.

Cast for "Bellac": Arthur Malet, Pippa Scott, Helen Shields, Martyn Green, Albert Ottenheimer, Bernard Reed, Al Dolan, Edmund Rose, Frank Melfo, Staats Cotsworth, Carole Couche, Randolph Echols.

The modicum of fun is confined to the latter part of the evening in this twin bill of Jean Giraudoux one-act plays at the Carnegie Hall Playhouse. It's difficult to credit that the curtain raiser, "The Virtuous Island," and its afterpiece, "The Apollo of Bellac" involve the same author, same director, and almost same cast, so widely divergent are they as entertainment.

A travesty on British missionary work in the South Pacific, "Island" is a thoroughly glum proceeding. Despite desperate efforts by such cast stalwarts as Martyn Green, Staats Cotsworth, William Marshall, Helen Shields and Raimonda Orselli, not only is virtue made to seem singularly unattractive, but lack of virtue is made dismally unappealing, too.

Maybe "Bellac" seems more sprightly and gay by contrast. It's a slenderly charming whimsy of how a girl is told by a stranger that the way to get a job, a man, or even only a husband, is merely to murmur to the peacock of the human species, "How handsome you are." She finds that it works beautifully.

The simplicity of the observation is its brilliance, and Giraudoux exploits it to a fare-thee-well. Clerk, vice-president, president, members and chairman of the board all succumb. That the lady is rather delightful in her own right is a point the author doesn't and needn't belabor.

Whereas the nimble Martyn Green can bestir nary a smirk in "Island," his evocation of the man from Bellac is fondly droll. As the wondering girl, Pippa Scott, an ingratiating auburn-haired young actress, has poised delicacy and presence. Good assists are rendered by Arthur Malet as the crotchety clerk, Albert Ottenheimer as the vice-president, Staats Cotsworth as president, and Helen Shields as the prexy's peremptory wife.

It would appear to be a split decision for stager Sherwood Arthur, but Charles Rosen's settings get right at the atmosphere and mood of each play. Opening night tab was an off-Broadway steepish $6.90. *Geor.*

Point of No Return

Equity Library Theatre revival of comedy-drama in two acts by Paul Osborn, adapted from the novel of John P. Marquand. Staged and directed by Jack P. Ragotzy. At Lenox Hill Playhouse, N. Y., April 3, '57; admission by contribution.

Cast: Louis Girard, Deneen Gabler, Betty Ebert, Bobby Alford, John Newton, Alfred Hinckley, Louis Cutell, George Wasko, Gary Caine, Royal Eckert, Muriel Turk, Virginia Ann Carroll, Helen-Jean Arthur, Carol Scott, Stan Watt, John Armstrong, Bill Culpepper, Jane McArthur, Alex Reed, Tom Gorman, Betty Caine, Elizabeth Hargan, Dona Cauthen.

Possibly trying to lick the problem of ELT's limited budget, Jack P. Ragotzy has staged "Point of No Return" a la "Our Town." Plain tables and chairs are the only furniture, and there are no props, the actors being required to use pantomime. Additional lines have been written for the play's anthropologist, who becomes a sort of Wilderian stage manager.

Because Ragotzy has recruited a good company, and because his staging is consciously precise, "Return" emerges as one of ELT's better 1956-57 evenings. This is in spite of the economy design, as Paul Osborn's adaptation of the John P. Marquand novel isn't ideally suited to the "now-here's-a-house-and-this-is-a-doorway" approach.

Louis Girard doubles as the anthropologist and pseudo-stage manager, managing both chores with beaming heartiness. John Newton, as the assistant bank veepee who is torn between a comfortable status quo and the drawbacks of advancement, has a relaxed attack that serves him best in the flash-back scenes to youthful days.

As the two women in the young businessman's life, Betty Ebert and Jane McArthur are both excellent. Miss Ebert is so right as the earnestly anxious wife and mother as to seem almost the prototype of exurbian housewifery. Miss McArthur plays the boy's hometown first love, and her torment at being torn between her father's strictures and her normal desires has rare feeling.

Reversing its usual procedures, ELT took "Return" to the boroughs as part of its Community Series prior to the Lenox Hill stand, the scheduled "Another Language" having been found wanting in rehearsal. *Geor.*

N.Y. Commissioner Moses Cited Over Park Deal

N. Y. City Park Commissioner Robert Moses has been hit with a show-cause order over his leasing of the Wollman Skating Rink in Central Park for musical productions this summer.

The action was filed Monday (15) in N. Y. Supreme Court by tent operator St. John Terrell, who's protesting the methods used by Moses in giving Michael P. Grace and Chris G. Anderson the right to present a tuner series on the property.

The summons is returnable April 26, at a hearing before Justice Thomas A. Aurelio.

Shows on B'way

Continued from page 56

The Merry Widow

as the comedy lead, and Monique Van Vooren is decorative and, despite seeming inexperience in legit, quite poised and personable.

Lesser players Helena Scott, Jim Hawthorne, George Lipton, Paula Lloyd and Norman Budd sing the Lehar music acceptably and speak the preposterous lines as best they can. Felix Brentano has provided the traditional staging, with Edward Brinkman staging the original George Balanchine choreography, and Michael Kuttner conducting the large pit orchestra.

The settings are by George Jenkins, the decorative (except for some cold-blue officers' coats) costumes are by Paul duPont and the lighting is by Peggy Clark. *Hobe.*

"Show Boat" goes into its second season June 27 at the Jones Beach (N. Y.) Marine Theatre.

Audition For
- Dancers - Singers
WESTBURY, VALLEY FORGE and CAMDEN MUSIC FAIRS
Thursday, April 18, at Nola Studios in Steinway Hall, Rm. 619. Dancers from 10-1 p.m., and singers from 2-5 p.m.
$85 per week - 19 weeks
EXTRA FOR PARTS
UNDERSTUDIES
Director: Richard Barstow

Standard Legit Theatrical Forms and Reports
All forms $1.00 per 100
Send for Your FREE Sample Set TODAY
American Legitimate Theatre Service
6000 Sunset Blvd.
Hollywood 28, California

PUBLICITY DIRECTOR
FOR SUMMER THEATRE
AVAILABLE IMMEDIATELY
EXPERIENCED STAR—RESIDENT HOUSES
Resume Sent on Request
WRITE BOX V-415-57
Variety, 154 W. 46th St., New York 36

ROBERT LEWIS TAYLOR "Profiles" RICHARD BARSTOW in the NEW YORKER Magazine
NOW ON THE NEWSSTANDS
April 17th

Literati

British Year Book

The British Film & Television Year Book 1956-57 (Gordon White; London; $5) in its sixth edition, is a fully comprehensive guide to both the British picture and tv industries. Edited by Peter Noble, the 428-page volume is a valuable reference book, containing a 327-page Who's Who feature.

The book is in two parts. The first deals with the picture industry and contains info of releases and previews during the year, along with cast lists, technical credits, etc. The second section is devoted to tv.

'Etude' Halts Publication

The Etude, monthly music mag, published by the Theodore Presser Co., Bryn Mawr, since 1883, ceases publication after the May-June number. Circulation, once around 250,000 had dropped to a little over 50,000. Known as "The Bible of the Musical Home," at one time it was the most widely read musical publication in the world.

The mag was founded by Theodore Presser, former music teacher, with an initial investment of $250. The Etude was largely responsible for the international scope of his publishing company.

Lessened interest in piano playing at home, is given by the Presser Co. as reason for the publication's demise.

H. Allen Smith's New One

After three months in Mexico, humorist H. Allen Smith is back at his Mount Kisco, N. Y., home trying to put his new book on the country into shape for Little, Brown. Its title will be "The Pig in the Barber Shop."

As result of the south-of-the-border trip also, Smith has a film original cooking.

Herb Caen's Frisco Guide

One of the most extensive city-wide book promotions in many years is underway currently in San Francisco, where Herb Caen's "Guide to San Francisco," published by Doubleday, is featured in store windows and displays and plugged by hotel and cafe owners. Despite the fact that this Baedeker of Baghdad on the Bay pulls no punches in its descriptive material copies are enthusiastically passed out to tourists, prospective visitors and diners.

Refreshingly written this "Guide" makes good reading whether or not you're planning a visit to the city or are a long-time resident. Vanessi's, for example, is described as "A North Beach landmark, presided over by Joe Vanessi, a man who goes way back, knows almost everybody in show business and treats them all with a charmingly brash disrespect). (He once saw Marlene Dietrich seated at the counter and announced loudly: 'It cost me 50 dolla' to see you in Las Vegas. Now you come here and see me for a 40c hamburger!) The paragraph on Romanoff's carries this tag: "There is also an entree enticingly titled 'Breast of Young Capon Beverly Hills' which somehow sounds like the last sad fate of a Baby Wampus Star, but perhaps I'm being overly sensitive."

Jap Pub In Trouble

One of Japan's oldest publishing companies, Kawade Shobo, is facing financial collapse. The firm is reported to have outstanding liabilities amounting to about $1,111,111. Poor sales in magazines published by the company and heavy expenses were blamed for the financial reverses.

At a meeting of the company employees, president Takao Kawade called for their cooperation in retrenching company finances. He said that company assets were valued at $1,666,666.

Boston Press Club's 7th Anni

Heywood Hale Broun, son of the late columnist Heywood Brown and Niemann Fellow William Worthy, who defied the State Dept.'s ban on travel to Red China, will be speakers at the seventh annual dinner of the Boston Press Club Monday (22) at the Sheraton Plaza. Steve Allen and Jayne Meadows also will be guests.

Fete will feature presentation of the Amasa Howe news writing prize in honor of the late Boston Globe reporter Amasa Howe and the award will be announced during the evening.

Cliff Hanley's Book

Clifford Hanley, Scot scribe, songwriter and broadcaster, is readying a semi-autobiographical tome, "Dancing in the Streets," skedded for publication by Hutchinson, London, in the fall. Book will cover show biz types, both British and American, as well as customs, manners, niteries, eating and drinking habits, newspapers, etc. It will be priced at $3.

Hanley is feature scribe and diarist of the Glasgow Daily Record.

'10 Talents' In Theatre

"Ten Talents in the American Theatre," edited by David H. Stevens (U. of Okla. Press; $4), contains contributions by Paul Green, Alan Schneider, Gilmor Brown, Robert Gard, Frederic McConnell, Barclay Leathem, and the late Margo Jones, among others. Intro by the editor offers Maxwell Anderson's poetic eulogy to Robert E. Sherwood to show Sherwood's effect on "national" theatre. Book is dedicated to the late Barrett H. Clark.

Tome's theme is definitely "west of Broadway," stressing grassroots stage activities. Alan Schneider contributes an account of his work both on Broadway and in the theatres of Washington, D.C. Margo Jones' entry develops the story of her famous Dallas arena. Paul Green, recently absorbed with outdoor specs, writes on "The Symphonic Drama."

Book presents a quick study of regional theatre minds at work, but fails to show that among these leaders, or, indeed, in any theatrical organization, a plan for national theatre that is universally acceptable. Indeed, volume demonstrates that most admirable characteristic of America's theatrical outposts is still the individuality of leaders and programs. *Down.*

'Contemporary Theatre'

"Contemporary Theatre" by Audrey Williamson (Macmillan; $5), is a British import covering English theatre, 1953-6. Author, known for her writings on ballet, surveys theatres away from London as well as in West End, concentrating on Bristol Old Vic and Birmingham Rep. Author has chosen 46 excellent illustrations.

Americans enjoy their innings, particularly Arthur Miller ("a dramatist who at one blow, in 'Death of a Salesman,' can jerk attention to the newest contemporary outlook"). Writer concludes there is greater hope for the English theatre now, and for new playwrights, than in '53. *Rob.*

CHATTER

James J. Packman, former m.e. of the Milwaukee Sentinel and the S.F. Call-Bulletin, now associate editor of the Newark Star-Ledger.

Time staffers (in the N.Y. office) Joan de Got Washburn and Eugene Francis Coyle engaged to wed in June.

Virginia Tomlinson has taken leave of absence from King Features to write a book about San Francisco.

Herman G. Weinberg, publicist and freelance writer, named motion picture editor of Playboy mag. He starts with the July issue.

A new men's mag, Suave is in the blueprint stage. Jack Tell, ex N. Y. Times staffer, will be managing ed. Ben Jay will publish.

Fan Magazines Inc. has been authorized to conduct a printing and publishing business in New York, with capital stock of 200 shares.

Best Books Inc. and Best Publication Inc. authorized to conduct publishing businesses at 10 East 40 St., New York. Whitehorn & Cowin, 225 Broadway, N. Y., filing attorneys.

Bill Ornstein, Metro trade contact whose short story, "The New Suit," appears in the current American Jewish Times Outlook, also sold the monthly publication another yarn, "Good Luck Money."

N. Y. Herald Trib's film columnist William Zinsser's "Any Old Place With You," a real-life travelog with his wife, Caroline, just published by Simon & Schuster. Rod Serling's "Patterns" and other tv plays into book form publication, also via S&S, in June.

Bill Barker, amusements editor of The Oak Cliff Tribune (and VARIETY correspondent), Dallas, is new nitery columnist for the monthly motel magazine, Prevue of Dallas. His semi-weekly Tribune amusements columns are also being used by the semi-weekly Grand Prairie Banner, a Tribune affiliate.

On April 25, Random House is publishing "Six Plays by Henrik Ibsen" ($1.65), in Modern Library hard-cover edition, newly translated by Eva Le Gallienne, who has also supplied an introduction. Included are: "Doll's House," "Ghosts," "An Enemy of the People," "Rosmersholm," "Hedda Gabler" and "The Master Builder."

As result of organization reshuffles in the radio-tv beat, first on the Columbus Dispatch and soon thereafter on that sheet's companion paper, the Ohio State Journal, Robert Connors is deserting that town for a spot in the ad-pub department of Hart, Schaffner & Marx in Chicago. Connors had been also Columbus correspondent for VARIETY.

Geneviève

NEWSWEEK, April 15th, '57
"Geneviève is a husky-toned Personality Kid from the Left Bank."

BARRON POLAN LTD. PL 9-4727
252 East 49th St., New York 17, N. Y.

Kabuki Actors

Continued from page 57

ment and sick leave instead of the token sum now paid. The top Kabuki actors now work 11 months a year. Their vacations are unsalaried and invariably they must supplement their income by working in other media.

Koroemon, a noted figure whose late father was a molder of modern Kabuki, would like to forbid patrons from entering theatres during performances. Members of the audience now walk in and out at will.

The actor would also like to end the practice of using the theatre proper as a picnic ground. Kabuki theatres have adjoining restaurants and Koroemon believes that should be sufficient. As it is, however, actors and other patrons must watch and listen to the peeling of tangerines and the munching of dried squid while the drama is being played. Koroemon says, also, that the loud and frequent backstage hammering by stagehands during performances could be greatly reduced.

A seventh-generation Kabuki actor, Koroemon is considered one of the most outspoken of his tight and unworldly profession. He spent two years in the U.S. from March, 1951, studying at the Pasadena Playhouse under a scholarship and then going east and attending a number of Broadway shows.

During his New York visit, he gave a demonstration of Kabuki makeup and costumes, the basic movements and a performance of a play excerpt at the Actors Studio. Afterwards, he recalls, he and several of the more enthusiastic members of the Studio went to Lindy's restaurant. Koroemon figures he must be the only Kabuki actor who ever tasted lox at the celebrated Broadway eatery.

Diana Barrymore

Continued from page 60

married to Dolores Costello). Father and daughter saw more of one another when Diana tried her wings in Hollywood. By then, as her Uncle Lionel put it at John Barrymore's funeral, "Miss Barrie (Elaine Jacobs, John's fourth wife) knew him better."

Neither Lionel nor Ethel extended a helping hand to Diana. She found her way through alcohol and romantic attachments, including three marriages (Bramwell Fletcher, John Howard and Robert Wilcox) to failure after failure in her profession. Once, in despair, she asked her Aunt Ethel for a loan of $300. It was granted. The situation reminded Ethel Barrymore of her brother Jack and his financial plights.

Gerold Frank, who did yeoman service with Mike Connolly in producing the Lillian Roth story, "I'll Cry Tomorrow" (Fell; 1954), strives valiantly and with considerable skill to bring hard-cover importance to Diana Barrymore's fuzzy recollections. The book has been serialized in Look Magazine, and sold to Warner Bros. for a reputed $150,000. First printing calls for 50,000 copies; and an eventual successful paperbacked edition is indicated.

SCULLY'S SCRAPBOOK

By Frank Scully

Not since a dispute developed as to whether Daisy Ashford had actually written "The Young Visitors" has the identity of an author become such a matter of public interest as to who wrote "The Brave One," Oscar winner for the best original motion picture story in 1957. Even among best sellers it is hard for those readers who actually buy books to find out who wrote them, and for the news services to pick up a trade item on screen authorship and send the mystery spinning around the world is heartening as well as hilarious.

Fred Zinnemann, Dalton Trumbo and in fact everybody but Mike Todd has put in his guess as to the likely author.

Mike, who moved from total war to total peace with the right of writers to settle screen credits in their own way, took four pages in the trades to distribute added credits in 8-point type for "Around The World in 80 Days." Altogether he tossed in 1,500 names, including three Lewins—Albert, Albert E. and Robert C.—but not Johnny Farrow, Robert Rich or me.

The Robert Barons

He did, however, include a partner of Robert C. Lewin's named Leonard B. Kaufman. I have a letter from Suspect Kaufman that could lead Jack Webb into a couple of monosyllabic questions which would raise a lot of doubt about his innocence in this Credit Conspiracy.

"Dear Sir Francis," he wrote as recently as Jan. 2 of this year, "I am sure you can appreciate with what trepidation I take typewriter in hand. You see, I've searched all books of etiquette and taste to discover just HOW to write to a human being in your exalted position but nowhere can I find a clearcut 'how to' description. You see, it is not just the knighthood that concerns me but how does one address a personage who is not only knight but is famous for so many conflicting views on so many different issues. This calls for the wisdom of a Solomon—Siegal, that is!

— "At any rate, Sir Francis, I want to thank you for providing me and Peon Lewis Blumberg with a most enjoyable morning at your winter retreat. (And it was good of you to leave the moat down, to make our travels so much easier.)

"And, so, fondest regards to Lady Alice and the—I want to say 'children' but somehow that seems much too common. What does one call the children of a 'Sir' and a 'Lady'?"

It is easy for any private eye to see the gilt-by-association between these two glamor boys hiding their writing talents under a billing of public relations. Under the circumstances I don't intend to remain a shrinking violet down a mossy dell. I'm advancing that Robert Lewin, a Yalie, wrote it. He actually has confessed to writing "The Bold and The Brave," which was considered a surefire winner for the best original story and screenplay until a stampede of ballots in the direction of a carmine-tinted balloon gave the statuette to some alien named Albert Lamorisse.

Gilt By Association

The reason I suspect Lewin is that some months ago I ran into him in Milton Kreis' drugstore in Beverly Hills (the Schwabadero of the more solvent set). There Lewin introduced me to one of the King brothers and immediately began plugging for "The Brave One," a King picture.

"Why should a guy," I thought at the time, "who has an original story of his own in the Oscar hopper go around pitching for somebody else's product unless Robert Lewin and Robert Rich are the same Cock Robin?"

So many firms set up their own competition these days that it would be proof they weren't quite bright if writers didn't do the same. In fact, Patrick Dennis has been making a lot of copy publicizing the various nom de plumes he used to keep his identity a well-publicized secret.

Two-horse parlays are a common form of gambling among Hollywood people and even their kids are encouraged to send in as many answers, accompanied by as many boxtops as they can get their hands on, in the hope that one of them will bring home more baubles to clutter up the livingroom.

If this interest in writers keeps up, who wrote Cock Robin may become more important than who killed him. Dalton Trumbo by not denying that he wrote "The Brave One," and even further tossing around the suspicion that Mike Wilson might have done it to cover himself from being heaved out of the credits on "Friendly Persuasion" didn't do much to settle the dust. It's true he didn't take the Fifth on this one, but since he wasn't under oath why should he?

CPA—Certified Public Author?

Frank King's explanation was about the lamest of all. Why should it be ruled out that a nephew who worked for an accounting firm and had the name of Robert Rich couldn't have been the author of a six-page story dealing with a small boy and a bull in Mexico? King said the actual author was a photographer now abroad. Why a photographer? Are these people supposed to be more literate than accountants? Many accountants are certified. As far as I know no photographer and certainly no writer has ever been tested by any state board to come up with similar credentials.

Indeed many of them, and with reason, have hidden their identity to such an extent that they frequently have, like the present Robert Rich, made it difficult for them to get either cash or credit. There was a poet named Collingbourne who wrote:

The Cat, the Rat and Lovell the Dog,
Rules all England under the Hog.

It was thought that all he intended was to add to the fund of simple nursery rhymes, but Francis, Lord Lovell, one of Richard the Third's mob, was sure that the dog referred to him. Everybody was sure that Humpty Dumpty referred to Richard the Third and Lovell pointed out to His Majesty that in Collingbourne's couplet the Hog referred to as ruling all England could not be anyone than Ricardo himself.

"Let's give this character some more rope," Lovell suggested.

"Yes," said the king, "enough to hang himself."

And that was the end of Collingbourne. It taught a lot of others that anonymity was the best cloak for a poet to wear in those days. Thus Anon became the most quoted poet in the language. It took Hollywood producers to top the gag by seeing that the cloaks were lined with mink and stripped of all identifying labels.

Fred Zinnemann's tossing of the laurel wreath to the late Robert J. Flaherty was nice, but it proved nothing since the man of Aran is no longer among us to corroborate the suspicion. The most believable part of Zinnemann's story is that he says Flaherty wrote the story of a boy and a bull in Santa Fe, New Mexico, as long ago as 1928. Bob called it "Benito and the Bull."

Knowing how hard and how long has been the path of good stories in getting to the screen, one might well believe Zinnemann's tale. But it is equally likely that when Flaherty was writing about Benito and the Bull he was writing about an Italian dictator who in those days was something of a bullthrower worthy of a major release.

This business of trying to find the author even antedated Collingbourne. There's a story that the author of

If a juvenile frolic he cannot forgive,
We'll sing lousey Lucey as long as we live

was none other than W. Shakespeare, a Stratford juve delink who was charged with poaching for rabbits on Lord Lucey's estate. Juve tried to pass it off as a boyish prank. That failing, he took it out on His Lordship in some scurrilous verse.

As a final clue, I found a guy around Palm Springs who ran for Congress last year. His name was Reich. But he insisted it be pronounced Rich.

It's all yours, Friday.

Broadway

Jack Archer, who recently resigned from Shaw Artists Corp., has opened his own agency.

Hollywood publicist Dave Epstein in and out of town on a quickie; back to the Coast this weekend.

Robert Taylor and his actress-wife Ursula Thiess back from Europe yesterday (Tues.) on the Queen Elizabeth.

Frank Merkling replaces Mrs. John DeWitt Peltz, after 22 years, in editorship of house organ of the Metropolitan Opera Guild.

Comedian Joe E. Brown slated for two Interfaith Awards, the first in Washington on May 14 and another in Baltimore on May 18.

Seymour Brond, manager of Loew's National in Bronx, and Howard Levy, manager of Loew's Mt. Vernon, have switched posts.

Music publisher Jack Mills taking his business manager, Mack Stark, abroad April 27 on some overseas deals that must be ironed out.

David Garney's one-man show at Provincetown Playhouse May 8 under auspices of Art Associates. Program will comprise mimicry and music.

Janet Carlson who was assistant to the director of the National Council (of Met Opera) made her concert debut as a soprano Sunday (14) matinee at Town Hall.

Conrad Ludlow, dancer for the San Francisco Ballet and San Francisco Opera, has severed ties with both organizations and arrived in New York to study with Anatole Vilzak.

A double unveiling for Arthur Bronson, late concert - opera VARIETY editor who died last April 21, and his father, who died shortly afterward, to be held at Montefiore Cemetery, Philadelphia, May 5.

Hal Kanter in to visit with his father and back to the Coast by train tomorrow (Thurs.), working on the script of "Once Upon A Horse" which he is also producing and directing for Universal, as comedians Dan Rowan & Dick Martin's debut pic.

Duke & Duchess of Windsor holding a press conference today (Wed.) at the Waldorf Towers to announce this year's recipients of the Windsors Awards to American artists as tipped off by them some months ago on their "Person to Person" video guester.

Jack Forrester, former Broadway and Paris musical comedy dancer now with World Commerce and engaged in international industry from the French capital, which has long been his home, undergoing a checkup at New York's Roosevelt Hospital for a week or 10 days.

Singer Morton Downey, who is already on several industries' boards, has become a director of the Federation Bank & Trust Co., as announced by Thomas J. Shanahan, president. Downey is prez of the Coca-Cola Bottling Co. of New Haven, a director of the Chi bottling company of Coke, and a director of American News Co.

Dore Schary was honored for his services to the American Jewish community at a luncheon last week at the Stephen Wise Congress House, N. Y. Event was conducted under the joint sponsorship of two American Jewish Congress groups, the New Jersey State Region and the Business and Professional Associates Division. Edward G. Robinson was on hand to pay tribute to Schary for his "creative American spirit." Schary will visit Israel soon.

San Francisco

By Bill Steif

UA's Robert S. Benjamin and Arthur B. Krim swung up from Los Angeles on nationwide trip to push new UA stock issue.

Clifton Webb made a rare personal appearance at the Fox to plug "Boy on a Dolphin." Director Samuel Engel, Robert Wagner, Barbara Rush, Dorothy Johnson also junketed north from Hollywood for the opening.

Stuart Millar, "Young Stranger" producer, visited Frisco with his bride to give film a kickoff at Golden Gate. Millar had just returned from Las Vegas, where he subbed for dad Mack Millar, the p.a., in opening Tropicana. Father's bedded down with ulcers.

Memphis

By Matty Bresela

Russ Carlyle to Peabody's Skyway for two weeks.

Joe Jaffee, restaurant impresario here, now skippering Memphis Press club.

Chicago Opera Ballet to Auditorium April 9 under promotion push of Ike Meyers.

Danny Thomas due to check in here soon to hypo his coming benefit stint for St. Jude hospital.

Elvis Presley, who shuns planes, trained out of here for two weeks of one-nighters in major spots.

Met's "La Traviata" and "La Perichole" skedded for Auditorium on May 8-9, an Ike Meyers' booking.

Bob Gray, Commercial Appeal's former amuse editor, and Press-Scimitar's Van Pritchard to Columbia University Press Seminar.

Jay Black, WHHM sports chief, back from sojourn to baseball training camps and readying his tonsils to recreate major league games of Yankees, Giants, Dodgers and White Sox during coming campaign.

Miami Beach

By Lary Solloway

(1755 Calais Dr.; Union 5-5389)

Carl Brisson and his wife at the Sans Souci.

Jimmy Dorsey recouping at Bal Harbour Hotel.

Di Lido Hotel mulling installation of an "exotics" revue in its Moulin Rouge.

Hugh (Wyatt Earp) O'Brien in town for a suncation at the Biltmore Terrace.

Cotton Club and Alan Gale's shuttered until next season, leaving only Vagabonds and Murray Franklin's as competition for the hotel-cafes.

Lou Walters finished out his last season as producer-partner on Palm Island Latin Quarter; he'll have Copa City (under another label) next year.

Thomas Mitchell in for week of personals to help intro his new video series based on the O. Henry yarns. WTVJ carries it locally.

Gabby Hayes, on local-tv with his own afternooner for the youngsters all winter, heading back west to his ranch; his wife is ailing.

Biz around the cafe-circuit, offish—to put it mildly—in past two weeks, picked up with influx of holidayers for Easter-Passover period.

Joe Reichman left for home in Texas, with Lee Martin, who'd been show-conducting the orch at the Americana's Bal Masque, taking over as maestro.

Madrid

By Ramsay Ames

(*Castellana Hilton* 37-22-00)

Aldo Fabrizzi bedded with the flu.

Tamara and Orloff terping at the Molino Rojo.

Still another French import, Line Andres, chirps nightly at Club Morocco.

Italy's prizewinning "La Strada" (The Street) due Easter Sunday in 30 Spanish cinemas.

"The Enchanted Forest," translated by Elias Gomez Picaso, opened at Teatro de Ensayo Albar.

Miguelito Valdes bowed into Castellana Hilton's Rendezvous April 2 for a month's engagement.

Another "Don Quixote" (British tele series) to be made here shortly, with John Carradine in title role.

Alejandro ("The Shrike") Ulloa will star in Verneuil's "Painted Papers" at the Teatro Arriaga in Bilbao.

First lady of the Spanish song, Conchita Piquer, opened with a company of 70 at the Apolo in Valencia.

Ramon Valle Inclan's perennial "La Marquest Rosalinda" capacity at Teatro Reina Victoria since opening last week.

Sonja Henie at the Castellana Hilton for two days with husband Neils Onstad enroute to New York and then California.

Lydia Scotty back in Madrid — this time to warble at the Club Morocco, where the Kanoi Dancers have just bowed out.

Kenneth Banghart here as guest of the Castellana Hilton, after a trip to Portugal where he was guest of that government.

Pastora Pena and Carlos Lemos will play the leads in "Tea and Sympathy" when it opens Easter Sunday at the Teatro Comico.

Chicago

(*DElaware* 7-4984)

Todd's Cinestage running daily matinees of "Around the World in 80 Days" during Easter week.

Henry Fonda in last week to promote "12 Angry Men" which opened Friday (12) at State-Lake.

Caesar Giovannini, musical director of tv's "Kukla, Fran & Ollie," elected to ASCAP membership.

Joe E. Lewis in for the testimonial last Thursday night (11) for New Orleans hotelman Seymour Weiss.

Drake's Camellia House dropped its entertainment during Holy Week with Betty Madigan coming in next Wednesday (24).

Thomas Freebairn-Smith, exec secretary of the Academy of Television Arts & Sciences, here getting the ball rolling on a Chi chapter.

Paris

By Gene Moskowitz

Paris Opera's reprise of Richard Strauss' "Capriccio" in for critical plaudits and boff biz.

Jeff Davis cleffing some new pop tunes here with Charles Aznavour supplying the words.

"Trouble in Paris" (UA) will be Fernandel's 118th pic and his first American chore even if he speaks the only French in it.

"The Battle of the Rio Plata" (Rank) got a special opening to honor the Queen of England's visit. Film was the command Performance pic.

(28 Rue Hutchette; Odeon 49-44)

Two of the top Italo pop bands are rivals at two musichalls, with Renato Corosone at the Alhambra-Maurice Chevalier and Mario Marini at the Olympia.

Talk is on again that Paris will get its first drive-in this summer 20 miles outside of town. If this Siritsky Bros. affair goes, Metro may also go in for building a string of them around Paris.

Jean Giraudoux's "Tiger at the Gates," Marcel Achard's "Domino" and Henri De Montherlant's "Le Maitre De Santiago" all on the Comedie-Francaise agenda for production next legit season.

All newsreels combined to make a two-reel anamorphoscope pic on the visit of Queen Elizabeth which will be available to all houses. Also rereleased on the Champs-Elysees is the old Coronation pic, "A Queen is Crowned."

Preston Sturges huddling with Eddie Constantine on doing a pic together, based on an original Sturges script concerning a deported U.S. gangster in Italy, and his effect on the population of a little town. Sturges will direct.

Jean Davray, veep of Perrier soda products here, found time to write his first book, "Le Bruit Le La Vie" (The Noise of Life), and a play, "Le Prince De Papier" (The Paper Prince), set for the Mathuins Theatre early next season.

Otto Preminger's "Saint Joan" will have a simultaneous gala opening at the Paris Opera and in Rouen May 12, the anniversary of the burning of the Saint. Both openings will be benefits, and Preminger and star Jean Seberg will attend the Paris manifestation.

Mony Dalmes and Maurice Escande will probably take a leave of absence from the Comedie-Francaise next fall to play "Cyrano De Bergerac" in Canada. Maurice Lehmann will stage "Cyrano," plus "L'Aiglon" and "Madame Sans Gen." Canadian impresario is Nicolas de Koulriavtzeff.

It looks like a race between two Todd-AO pix to open here first, with RKO trying to get "Oklahoma" into the George V and UA "Around the World in 80 Days" into the Richilieu. However, it is still not sure whether either will be in actual Todd-AO or just extra-large screen. "Oklahoma" may even be in C'Scope. All will be decided in late April or early May.

A James Dean Club has been formed here as the Dean myth grows and is perpetuated. Thousands have already joined and most are youths who wear a Dean medal and blue jeans. Dues are $10 per year and club is headed by a Madame Wagner. Group is backing the present "Giant" (WB) showing and spark reissues of "East of Eden" (WB) and "Rebel Without Cause." They have just adopted the first Gallic book on Dean by Yves Salgues.

Czech Karlovy Vary Film Fest will be held from July 6-21, and rules state that every nation producing more than 60 pix annually has the right to two entries. Three delegates will be present from each country and all films shown go into the Czech Film Archives. U.S. has not affirmed whether it will actually participate officially this year, though it was unofficially in last year with "Marty" (UA). Recent U.S. sales of pix to Czechoslavakia indicate there may well be regular U.S. entry this year. Czech Fest may also cut down on numerous prizes and soft pedal political aspects.

Philadelphia

By Jerry Gaghan

Al Fisher and Lou Marks, local comedy duo, have inked contract with General Artists Corp.

Paulette Goddard in Wanamaker's to plug line of low-price dresses and do fashion commentary (10).

The Rio Hotel, former site of the Tabu and Jack Lynch's Living Room, was sold to the Seamen's Church Institute.

Erskine Caldwell and bride in town, as guests of Signet Books, publishers of 20 Caldwell titles including "God's Little Acre," soon to be filmed.

William R. Smith, assistant conductor of the Philadelphia Orchestra, will direct the series of five Children's Concerts next season, succeeding Samuel Anter.

Paul Richards, Steve Gravers and Diane Ladd, the "dope addicts" of "A Hatful of Rain," accompanied the narcotics squad on an early morning raid (11).

The Ambassador East, Chicago, began suit in U. S. District Court against Arnold Orsatti. Hotel is disputing local cafe man's right to call his club, Orsatti's Pump Room.

An audition for "Angels" was held in private home here by Austin & Noyes, producers of the upcoming musical, "Copper and Brass," starring Nancy Walker, wife of the scripter, David Craig.

Portland, Ore.

By Ray Feves

Walt Disney's David Stollery here for several weeks to visit relatives.

Ronnie Ail has Les Elgard Orch inked for Jantzen Beach Ballroom latter part of April.

Les Elgart orchestra's one-niter (20) at Jantzen Beach Ballroom via promoter Ronnie Ail.

Paul Desmond, The Martin Brothers, and The Odells in at Amato's Supper Club.

Paramount field man Walter Hoffman in city to set up big "Funny Face" campaign.

Northwest Releasing has signed "The Birdland Show" for 11 one-niters throughout the Pacific northwest in May.

William Lundigan & Mary Costa here for the Key Club Jamboree. The Lancers also set to sing for the Kiawaniis Youth layout.

Guy Mitchell, Trudy Richards, Leo Diamond, Willie, West & McGinty, and George Arnold Orch at the Annual Home Show ended April 7.

Jack Marshall, The Humanettes and The Cardinals (3) in at Amato's Supper Club for two weeks. Allan Jones & The Page Cavanaugh Trio inked to follow.

Nat (King) Cole, June Christy, Nelson Riddle orch plus supporting acts doing a one-niter at the Civic Auditorium May 4 for the Central Catholic High School Dads' Club.

Portland Symphony will do a "pop" night at the Auditorium April 12. In addition to the Symphony, Monte Ballou and His Castle Dixieland Jazz Band will appear.

Town is loaded with pix folk. Linda Darnell here for the benefit preem of "80 Days" at the Broadway. Paramount starlet Valerie Allen in town for several days to hypo "Funny Face."

Barcelona

By Joaquina C. Vidal-Gomis

(*Angli*, 43—*Tel.* 24-00-18)

"Los indios," South American vocal group, at Rio nitery.

Richard Barthelmess, vet of silent pix, in Barcelona on tour of Spain.

Antonio Molina with new show, "Spanish Ronda," at the Barcelona theatre. Authors are Perello and Montorio.

Manolo Caracol, Luisa Ortega and Pilar Lopez, Spanish folklore trio at the Calderon, a sellout every night.

Vet singer Conchita Piquer at the Apolo in Valencia with new musical show, "Bridge of Songs" (Puente de coplas).

Nicole Blanchery, star of "Fountains of Love," musical play by Sala-Sanchiz, at the Comico theatre. Good performance.

Minneapolis

By Les Rees

Rise Stevens here for concert.

"Fanny" set for Lyceum here in June.

Hotel Radisson Flame Room has Jackie Miles.

Gay 90s has Lord Bruno and his calypso band.

Eddie Dowling Minnesota Univ. convocation speaker.

Edyth Bush Little Theatre has "It Pays to Advertise."

Starlight club holding over Four Statesmen male quartette.

Clayton Hart in from Chicago to open new AGVA sub-office.

"Anastasia" scheduled as Theatre-in-Round season's finale.

Comedian Jackie Miles into Hotel Radisson Flame Room.

Clayton Hart in from Chicago to handle new AGVA sub-office.

Theatre - in - Round presented "You Can't Take It With You."

Changing route, "Fanny" cancelled its June Lyceum booking.

Annual Sportsmen Show reports 25% attendance gain over year ago.

St. Paul Civic Opera concludes season with "South Pacific" April 25-27.

"Witness for Prosecution" underlined by Edyth Bush Little Theatre.

County Bobby Bravo's "All Calypso Revue," with Lord Bruno, at Gay 90s nitery.

Hollywood

Ted Husing on the mend after surgery.

Janis Paige shopping for an apartment.

Allan Hersholt writing a column for The Jester, publication of The Masquers.

H. D. Hover back from a quick trip to Trinidad to hunt more calypso talent.

Pacific Jazz Records prexy Dick Bock flying to Europe end of the month to do a series of recordings.

Philip Crosby (Bing's youngest) hosted 27 of his Washington State U. classmates on a tour of Metro.

Columbia producer David Heilwel and his wife Eva Wolas, Screen Gems producer, adopted a daughter.

Charles Wolcott, Metro music department staffer, lofted to Europe for a four week biz-and-pleasure trip.

Civic Light Opera Assn. opening special boxoffices to meet demand for tickets for "My Fair Lady," which opens the local season April 29.

Ireland

By Maxwell Sweeney

(22 *Farney Pk: Dublin* 684506)

Hein Rittweger's Czardas Players, hitherto radio group, skedded for vaude tour.

World preem of John Ford's "Rising of the Moon," (WB) set for Dublin next month.

Harold Baim set to lens two travel shorts in Ireland for Panoramic Film Productions, London.

Composer Brendan Burke and wife, radio gabber Marie Judge (daughter of Abbeyites Eileen Crowe and late F. J. McCormick), move to N.Y. next month.

ANTA Shuffle

Continued from page 57

Inness-Brown's long reign and present set-down is no exception. However, it appears that she finally came a-cropper in Washington and that as a result, State Dept. requests were addressed to Robert W. Dowling himself to tell her to cease issuing orders. Dowling has now done so.

Just what orders she had issued or who put in the rap is not established. But the wing-clipping strategem took the form of creating a new Committee for International Activities on which Mrs. Inness-Brown was included under Dowling as chairman, but with Clarence Derwent and Mrs. Rosamond Gilder ranking her and the directives otherwise equally explicit.

Hereafter, all official ANTA contacts with Government officials and talent are the sole prerogative of the ANTA office, meaning Robert Schnitzer as regards international and Willard Swire as regards national organization.

Some ANTA personages deplore any interpretation of the new jurisdiction definition as a slap and compliment the energy and record of Mrs. Inness-Brown. They feel she has been unfairly singled out as symbol of the "social-whirl girl" element within ANTA and that the lorgnette set was no invention of hers.

A serious fear that ANTA's prestige was at low ebb because of pinkteaism is expressed by those who feel that a clarification of professionalism was long overdue against over-dynamic dilletantes, of which Mrs. Inness-Brown may have only been the most conspicuous. Partisans of ANTA have, among other arguments, long contended that there was nothing wrong with the organization that fixed responsibility and democratic discussions of its affairs could not cure.

Against those who loved the theatre but were not of it the main objection has been that they drove away the real pros. Too few of the men and women who dominate the American legitimate had any present, though many had had some past, affiliation with or enthusiasm for ANTA.

Back at the time of the original "ANTA Album" performances it is generally conceded there was built up a considerable reservoir of good will. This seems to have drained off, for the worst indication in the past year or two has been not that ANTA was criticized but generally that it was not even discussed.

The old prodding question, *how do they elect their officers? How do they handle their mortgages?* was succeeded by thunderous yawns. The true patriots of the cause have made no secret of their unhappiness that ANTA got to be so private a club.

OBITUARIES

JOSEPH MASSOLLE

Dr. Joseph Massolle, 68, German film pioneer who helped develop a method which made talking pictures possible, died April 1 in Hohengatow, near Berlin. Together with Hans Vogt and Joseph Engl, he devised the so-called "Triergon system in 1919-1922. Based on this system, the first German talkie was produced and exhibited in Berlin on Sept. 17, 1922.

But lack of interest on the part of the German film industry as well as the inflationary times forced the inventors to sell their patent to a Swiss outfit. Massolle, who long lived in comparative obscurity, was finally recognized for his contributions to the film industry several years ago when the German government awarded him the Federal Cross of Merit.

Death of Massolle leaves only one (Hans Vogt) of the three inventors of the Triergon system alive. Joseph Engl died in 1943.

JAMES H. ALEXANDER

James H. Alexander, 72, Pittsburgh Film Row veteran and longtime distributor, died there April 9 after a series of heart attacks.

Alexander used to have the Republic Pictures franchise in Pitt in partnership with Sam Fineberg. When that was bought out by the parent organization several years ago, he formed the Alexander Theatre Supply Co. He headed it at the time of his death.

Surviving are his wife, four daughters and a son.

RAYMOND E. LUETKE

Raymond E. Luetke, 60, motion picture specialist in the U.S. Information Agency, died in Washington April 1. He joined the Government in 1943, in the New York office of the Office of War Information.

In 1946, he switched to the State Department. When USIA became an independent agency in 1953, Luetke changed to that agency. He was moved to Washington in 1954, to serve with the USIA international motion picture service.

His wife and two daughters survive.

ARTHUR W. LEVY

Arthur W. Levy, 56, associate sales manager of International News Photos, died April 10 in New York after a brief illness.

Levy began his career in 1920 with Wide World Photos. He joined INP in 1923 as news editor and became managing editor in 1943. He was named marketing director of INP in 1949 and sales manager in 1955.

Wife, daughter, brother and sister survive.

KARL KOERPER

Karl R. Koerper, 56, former v.p. and managing director of the Midland Broadcasting Co., which operates stations KMBC and KFRM in Kansas City, died there of a heart attack April 8. He was operating head of the outlets from 1938 to 1951 when he left to become v.p. of the Kansas City Power & Light Co.

Surviving are his wife and son.

RAYMOND I. LOFTUS

Raymond I. Loftus, 58, retired vaude and night club vocalist, died April 11 in Philadelphia. Known professionally as Lynn in the early 1920s, he later reverted to his own name. He worked the Keith Circuit and for the J. C. Mack Co. In later years he sang in nightclubs in Philly and in Atlantic City.

Surviving are wife, four daughters, three sisters and two brothers.

RUDY SHOGRAN

Rudy Shogran, 64, public relations director of Excelsior Amusement Park, located on Lake Minnetonka, a Minneapolis suburb, died April 8 in Minneapolis. He had been associated with the park for 28 years.

His wife survives.

HUGH A. L. HALFF

Hugh A. L. Halff, 53, president of Southland Industries Inc., owner and operator of stations WOAI and WOAI-TV, San Antonio, died April 14 in that city after an illness of one year.

Details in radio-tv section.

WILLIAM BYRNE

William "Wally" Byrne, 62, died April 14 at Roosevelt Hospital, N. Y., of a heart ailment. He was chief projectionist at Loew's State Theatre, N. Y., for 35 years and former business agent of Local 306.

Survived by wife and two sisters.

Adele Bradford Hatton, 76, actress who once trouped with such stars as Otis Skinner and Henrietta Crossman, died recently in Denver. Surviving is a son, Bradford Hatton, business manager of the Bonfils Memorial Theatre, Denver.

Mrs. Irene C. Wright, 80, retired head of the Paramoun' studio secretarial department, died April 12 in Hollywood. Prior to her retirement, she had been with Paramount for 30 years.

Art Farrar, 35, news director of station WLMJ, Jackson, O., died there April 10 of a heart attack. Surviving are his wife, two sons and a daughter.

Mrs. Jean Bakewell, mother of actor William Bakewell, died April 11 in Hollywood. She was a director of the Motion Picture Mothers' Club.

Benjamin Belinson, who with his wife, Florence, operated the Little Theatre, Rochester, N. Y., for the last 27 years, died recently in that city. Also surviving are two brothers and two sisters.

Ricardo Mutio, 73, Mexican dramatic actor, 55 years a trouper, died of a heart attack April 2 at his home in Mexico City. Two sisters, both actresses, survive.

Ernst Possony, 73, former operatic baritone in Europe and a retired teacher at the New England Conservatory of Music, died April 7 in Boston.

Father, 73, of Jose and Miguel Garcia, top Mexico City cinema operators, died April 3 in the Mexican capital.

Mother, 78, of Mrs. Leopold (Ruth) Friedman, wife of the president of Loew's Theatres Inc. died April 14 in N. Y.

James H. Moore, 55, member of Paramount's camera department for 27 years, died April 11 in Hollywood. His sister survives.

George Matthews, 70, exhibitor and cinema booking rep, died April 8 in Glasgow.

Aunt, 88, of Peggy Wood, legit and tv actress, died April 8 in Stamford, Conn.

MARRIAGES

Kaity Marks to Bernie Baker, Chicago, April 13. Bride is niece of Daniel Blum, publisher of Theatre World; he's industrial show producer for Lee Parker Co.

Jane Nudelman to Howard Lipstone, Beverly Hills, April 7. He's KABC-TV film director.

Betty Mosher to Alan Crosland Jr., Hollwood, April 11. Bride's a music editor; he's a film editor.

Guillermina T. Giron to Carlos Petral, Mexico City, April 11. Bride's a film actress; he's a tv player.

Rebecca Holland to Marcel Wiedermann, Laredo, Tex., April 7. He's a maintenance supervisor at WOAI and WOAI-TV, San Antonio.

Helen Bendeth to Emanuel Wishnow, London, April 11. He's conductor of the U. of Nebraska Symphony Orch.

Martha Blake to Alton Wilkes, Folkston, Ga., recently. He's operator of the Lakes Playhouse in Gilford, N.H.

Mary Ann Baker to Les Kleinart, Palos Verdes, Cal., April 12. Bride is production assistant at KNXT.

Julie Robinson to Harry Belafonte, Tecate, Mexico, March 8. She's a dancer; he's singer.

Alicja Darr to Edmund Purdom, New York, April 9. He's a film actor.

Dorothy Shaw to Ken Donnelly, April 13, Hollywood. He's a television and radio actor.

Ellen Adler to David Oppenheimer, April 14, N. Y. Bride is secretary to producer-realtor Roger L. Stevens; groom is a composer and executive with Columbia Records.

Jean Caples to Matt Mattox, New York, April 15. Both are dancers.

IN LOVING MEMORY

OF

PETER DE ROSE

March 10, 1896—April 23, 1953

ROBBINS — FEIST — MILLER

IN LOVING MEMORY

OF

PETER DE ROSE

March 10, 1896—April 23, 1953

EDWIN H. MORRIS & CO., INC.

In Loving Memory of

ARTHUR BRONSON

(April 21, 1956)

DORIS

Monarch of Midgets

Continued from page 2

er's company usually did group routines.

"But my little people," he added, "aren't a troupe in the conventional sense for each is an individual artist. Dottie Williams, for example, sings in several languages and also dances. Her husband, Don, is only 39 but he's been a tap dancer for 25 years. Frank Cucksey, an all around performer, has been my emcee for 12 years. Nita Krebs, a native Viennese, is a top ballerina."

Impresario of Midgets

Eagle's been "personally responsible" for presentation of midget attractions at all the World's Fairs since 1933. His production scorecard ranges from the Midget City at Chicago's Century of Progress in 1934, when 187 Lilliputians were brought from all parts of the world, to the N. Y. World's Fair in 1939-40. At that expo he was associated with Morris Gest in presenting "The Two Smallest Men in the World."

It's not so, Eagle emphasized that most midgets come from Bavaria. They can come from almost anywhere in the world because one out of every 1,000,000 babies born is destined to be a midget. "As a matter of fact," he added, "I don't go looking for the little people. Mothers who have a midget come looking for me on account of my reputation.

"For one thing a choice of a career is limited for a midget. When they get about 18 or 20 they usually think of show business. But not all of them. We know of one girl who's a comptometer operator for an airline. Those who work with me stay for years because I pay them well—their salary is in three figures."

He stressed that midgets, whose IQ is equivalent to that of naturalsized people, are thrifty by nature. Miss Krebs, incidentally, owns real estate in Florida, where the troupe winters. Her colleagues are also shrewd businesswise.

Midgets are not to be confused with dwarfs for the latter have normal size torsos or bodies. In a specially prepared pamphlet, Eagle states that the "heads of dwarfs are normal for their body size, but they are born with short, stubby arms and legs."

Montreal Pianothon

Continued from page 2

cafe at a dollar admission. One woman started walking around the dance floor but quit after eight hours; another 26-year-old mother rocked in a chair for 60 hours until her husband forced her to stop. When last seen, she was chasing her better half around the cafe with the chair. A male patron danced for better than 36 hours and wore out eight partners and another man walked around tables for a day.

However, the star throughout was Montecino who finally called it quits on the advice of an attending doctor. He plans other marathon pianoisms and is considering several challenges from other 88'ers.

"It was really nothin'," cracked Montecino. "You should see me when I play 175 hours—I played that long in Quebec City a couple of weeks ago."

Variety Bills

Continued from page 54

MIAMI-MIAMI BEACH

Americana
Jacqueline Francois
Don Tannen
T & P Rodrigues
Jackie Heller
Joe Reichman Orc
Bar of Music
Bill Jordan
Gina Valente
Guy Rennie
Harvey Bell
Clark Fiers
Vivian Lloyd
Balmoral
Charlie Farrell
Sonny Kendis Orc
Tana Lenn
Club Calypso
Tropical Holiday
Carlos Varella's Cubanaires
Di Lido
Mandy Campo Orc
Lord Buckley
Phyllis Arnold
Maria & Toni
Caney Orc
Eden Roc
Billy Daniels
Wiere Bros.
Ricky Layne & Velvel
Mal Malkin Orc
Los Chambos 5
Count Bernardino
Palmetto Boys
Empress
Mickey Katz
Barbara Velasco
Mandy Campo Orc
Fontainebleau
Buddy Hackett
Fernanda Montel
Page & Bray
Murray Schlammie
Al Navarro Orc
Sacasas Orc
London Towne
Arthur Blake
Katie Lee
Danny McCartney
Lucerne
Havana Revue
Marquez Sisters
Eva Flores
Milos Velarde
Renee & Lidia Questel
Mardi Gras Girls
Don & Tyler
Luis Varona Orc
Malayan
The Riveros
Mighty Panther
Bahama Mama
Conrad Hodges' Calypsonians
Monte Carlo
Norma Douglas
Morey Amsterdam
Leonard Young
Sid Tucker Orc
Murray Franklin's
June Perry
Nat Poolgate
Marge Cameron
Dick Haviland
Johnny Franks
Murray Franklin
Billy Mitchell
Eddie Bernard
Nautilus
Georgia Hayes
Wally Brown
Antone & Ina
Syd Stanley Orc
Sans Souci Hotel
Myron Cohen
Freddy Calo Orc
Place Pigalle
B. S. Pully
Dixie Evans
French Follies
Saville
Patsy Shaw
Mickey Gentile
Tommy Ryan
Johnny Silvers Orc
Rey Mambo Orc
Saxony
Lamatta Bros.
Calypsonians
Cortes Orc
Roney Plaza
Lord Count
Katy Lee
Serge Valdez Orc
5 O'Clock
Bubbles Darlene
Tommy Raft
Al Golden
Parisian Rev
Thunderbird
The Kentones
Dick Sterling
Frankie Rapp
Rey Mambo Orc
Vagabonds
Vagabonds
Danny Stanton
Eddie Peabody
George Horton
Jay Salerno
Scott & Boyd
Frank Linale Orc

HAVANA

Tropicana
Celia Cruz
Gloria & Rolando
Godino Singers
Adriano Vitale
Leoncia Gonzalez
Richard Robertson
Paulino Alvarez
S Suarez Orc
A Romeu Orc
Sans Souci
Abbey Lincoln
Sonia Calero
Victor Alvarez
Ortega Orc
Montmartre
Chavales De Espana
Fajardo Orc
Casino Playa Orc
Nacional
Augie & Margo
Dancing Waters
W Reyes Orc

RENO

Mapes Skyroom
Dolores Hawkins
Joby Baker
3 Houcs
Skylets
Ed Fitzpatrick Orc
Starlets
Riverside
Andrews Sisters
Robert Lamouret
Starlets
Bill Clifford Orc
New Golden
Romaine Brown
Sherry Martin 4

Managing Editor

Continued from page 1

the Louisville Times send a man just to watch for any signs of intellectual bribery on the spot.

Film men argued that Isaacs insults the hundreds of journalists who travel every year on all sorts of promotions "from your own Kentucky Derby to new type aircraft unveilings."

It was hoped and presumed the columnists and critics visiting "Teacher's Pet" (143 have accepted) will write about the film. Mostly they will probably write generally about Hollywood, and what's bad about that?

"Most reviewers we know have too much integrity to stoop to what you intimate," the managing editor was told.

Int'l Legit Tours

Continued from page 1

Press and the Rocky Mountain News, Denver, have already been set.

The entire trip will run 19 days, including two theatre-going nights in New York at the start and finish of the tour. The ice-breaking show will be "My Fair Lady," while the wrap-up offering will be "Auntie Mame." Major overseas stopoffs will include London, Amsterdam, Geneva, Rome, Monte Carlo, Paris and Brussels. Owen Chain, TT&P general manager, is currently in Europe arranging details.

A one-shot 17-day overseas legit tour has also been skedded by Pan American World Airways, beginning May 2. The per-person charge on this one is $968. Betty Murray, who's been active in the legit packaging field, set up the PAA trip, which will hit London, Paris, Rome and the French Riviera.

BIRTHS

Mr. and Mrs. Seymour Yack, son, Hollywood, April 5. Father is an auditor with Columbia Pictures.

Mr. and Mrs. H. M. Wynant, son, Santa Monica, Cal., April 9. Father is an actor; mother is CBS-TV assistant casting director.

Mr. and Mrs. Fred Hamilton, son, Hollywood, April 9. Father is NBC-TV program exec.

Mr. and Mrs. Patrick Jeffries, daughter, Cleveland, March 26. Mother, Mary Ann Ritt, is secretary continuity, KYW-TV.

Mr. and Mrs. Dick Ross, son, Pittsburgh, April 12. Father is a salesman at KQV.

Mr. and Mrs. Hall Bartlett, daughter, Hollywood, April 9. Father is a film producer; mother is former singer-actress Lois Butler.

Mr. and Mrs. Martin H. Waldman, son, Hollywood, April 10. Father is public relations director for Consolidated Film Industries.

Mr. and Mrs. Charles Cecil, son, Van Nuys, Cal., April 10. Father is a radio announcer.

Mr. and Mrs. Jeff Richards, daughter, Santa Monica, Cal., April 9. Father is a screen actor.

Mr. and Mrs. Chris A. Stolfa, son, Kansas City, April 1. Father is former vocalist with Clyde McCoy orch, now time salesman with Meredith Broadcasting (KCMO).

Mr. and Mrs. Richard Chalmers, daughter, Bridgeport, Conn., April 12. Father is sales manager for WICC and a professional magician.

Mr. and Mrs. Perry Cross, daughter, White Plains, N.Y., April 8. Father is director of tv network programs for NBC.

Mr. and Mrs. Don Klein, daughter, San Francisco, April 9. Father is sports commentator for KCBS, Frisco.

Mr. and Mrs. Verne Haas, son, in Stockton, Cal., March 22. Father is film editor at KOVR, Stockon.

Mr. and Mrs. Porter Van Zandt, son, New York, April 7. He's a stage manager for the Playwrights Co.

Mr. and Mrs. Mitchell Lear, daughter, Glen Cove, N.Y., April 13. Father is a member of the cast of the off-Broadway production, "Threepenny Opera."

Mr. and Mrs. Howard Morris, daughter, New York, April 3. Father is with "Caesar's Hour" on NBC-TV.

Mr. and Mrs. Elliott Kozak, son, New York, April 13. Father is in the tv dept. of the William Morris Agency.

Mr. and Mrs. Ted Steele, daughter, New York, recently. Father is emcee-pianist of "Ted Steele Show" and "Bandstand" on WOR-TV.

Mr. and Mrs. Sonny Fox, daughter, Norwalk, Conn., April 15. Father is star of CBS-TV's "Let's Take a Trip."

Mr. and Mrs. Don Garrett, daughter, New York, April 10. Father is Screen Gems publicist.

"Where have you been all my life?"

There's a vast new audience of admirers of Hedy Lamarr —and other great stars of that magnitude—who are getting to know Hedy and her glamorous contemporaries for the first time on television. Add to the younger audience the multitudes of steadfast fans-from-the-beginning, and you have an inkling of why Warner Bros. features, starring the greatest names in Hollywood, outdraw rival films consistently in market after market from coast to coast.

A case in point: a Warner Bros. picture, "The Conspirators," starring Hedy Lamarr and Paul Henreid, shown on KOIN-TV in Portland, Ore., drew an ARB average of 15.7, against 5.8 and 5.3 for the two competing channels—opposing such top network shows as "Twenty-one." For more case histories and details on availabilities, write or phone

a.a.p. inc.

345 Madison Avenue
New York City — *MUrray Hill 6-2323*
CHICAGO: *75 E. Wacker Dr., DEarborn 2-4040*
DALLAS: *1511 Bryan St., RIverside 7-8553*
LOS ANGELES: *9110 Sunset Blvd., CRestview 6-5886*

FILMS | VIDEO | TV FILMS | RADIO | MUSIC | STAGE

VARIETY

Published Weekly at 154 West 46th Street, New York 36, N. Y., by Variety, Inc.. Annual subscription, $10. Single copies, 25 cents.
Entered as second-class matter December 22, 1905, at the Post Office at New York, N. Y., under the act of March 3, 1879.
COPYRIGHT, 1957, BY VARIETY, INC. ALL RIGHTS RESERVED
Vol. 206 No. 8 NEW YORK, WEDNESDAY, APRIL 24, 1957 PRICE 25 CENTS

PIX STATIC IN BOOM ECONOMY

Soviet Propaganda Wrong (Again); Met Opera Singers Mostly Americans

When an official of the Soviet Communist Party recently cracked that America had no culture and singers for the Metropolitan Opera had to be imported from Italy, France and West Germany, tenor Richard Tucker had his secretary, Elizabeth Winston, do a little research on his colleagues backstage at the opera house. Here was the boxscore, providing the usual Bronx birdie to the Reds:

	American or Naturalized	Foreign
Sopranos	36	11
Tenors	14	10
Baritones	16	5
Basses	10	3
	76	28

Presenting the nationality breakdown in detail shows the following for sopranos at the Met:

American Born: Lucine Amara, Maria Callas, Madelaine Chambers, Nadine Connor, Emilia Cundari, Mary Curtis - Verna, Mattiwilda Dobbs, Margaret Harshaw, Laurel Hurley, Dorothy Kirsten, Heidi Krall, Maria Leone, Virginia MacWatters, Mariquita Moll, Patrice Munsel, Roberta Peters, Eleanor Steber, Astrid Varnay, Thelma Votipka, Dolores Wilson, Belen Amparan, Irene Dalis, Rosalind Elias, Martha Lipton, Jean Madeira, Sandra Warfield, Mildred Miller, Regina Resnik, Margaret Roggero, Rise Stevens, Blanche Thebom, Helen Vanni,

Naturalized: Licia Albenese, Jarmila Novotna, Lily Pons.

Foreign: Lisa Della Casa (Swiss); Victoria de los Angeles (Spanish); Vilma Georgiou (Greek); Hilde Gueden (Austrian); Zinka Milanov (Jugoslav); Martha Moedl, Marianne Schech (German); Carlotta Ordassly (Hungarian); Renata Te-

(Continued on page 16)

Sensitive 'n' Fascinated, 'Peyton Place' for Real Wonders About Filming

20th Century-Fox has been privately advised by "friendly" townspeople to send an ambassador of goodwill to Woodstock, Vermont if it really plans filming "Peyton Place" there. Town fathers split on subject, likewise Chamber of Commerce which feels it shouldn't inject itself although some merchants feel a film would be a bonanza.

Catholic Church is believed unalterably opposed and Catholic children will be forbidden to take part in any school activities which might be filmed in area. Public school board opposed granting permission to use school facilities.

Novel by local resident Grace Metalious aroused furore. Villagers felt Woodstock was locale. Her then husband was later ousted as teacher although Town Fathers paradoxically insisted no connection existed.

Winchell Returning To ABC Via New Vidpixers

ABC-TV won out over NBC-TV for the new half-hour "Walter Winchell File" being shot by Desilu. Network boss Leonard H. Goldenson last night (Tues.) was set to ink with the columnist, whom NBC sought in his new telefilmed role as narrator of a drama series, for the Thursday 10 p.m. slot, following the Mennen-sponsored "O.S.S." Winchell owns a chunk of the package for which he fronts.

This marks a reunion by Winchell with the network with which he was associated for 23 years (radio and tv) until he ankled in 1955. A lawsuit between the web and the columnist is still pending.

Fulbright Seeks Status for U. S. O'Seas Culture

Washington, April 23.

A bill to provide for the appointment of an Assistant Secretary of State for International Cultural Relations was introduced in the Senate past week by Sen. William Fulbright (D., Ark.). Similar bills have been introduced in both houses of Congress in the past, but have never gotten very far.

Sen. Fulbright, at exponent of thought in the Senate, proposes that the new State Dept. official, if the law passes, shall be repsonsible for coordinating the international exchange program of the department, and that he shall have under his supervision all activities in the field of cultural exchange on an international level. This would presumably include exchange of musical and dramatic performers, radio-tv personalities etc.

NBC Bumps 'Vigil' As In Bad Taste; Sherwood 'Pontius Pilate' Subbed

One of the late Robert E. Sherwood's unproduced teleplays written while he was under contract to NBC-TV finally made it to the air this week, but only as a result of the cancellation of another already scheduled drama. The Sherwood play was "The Trial of Pontius Pilate," substituted late last week on the NBC "Robert Montgomery Presents" stanza after the network's continuity & acceptance department knocked out "The Vigil," an adaptation of a 1948

(Continued on page 56)

DISPOSABLE COIN NEVER SO BIG

Economists continue to throw out uncomfortable reminders to the film industry of its "shrinkage" in a continually expanding economy. While the film industry is just holding its own domestically, in the face of multi-faceted competition, the American and Canadian consumers' spending power continues to grow by leaps and bounds, with no end in sight.

"Risk" money may be tighter, and banks may be more cautious than ever in dealing with film men, but—at the customer level—the potentials are greater than ever, both in terms of population growth and in terms of disposable income. Question seems to be: What's the industry doing to adjust itself to constantly changing conditions, whether they involve the continuous movement of population groups or the large number of new adults entering the market every year.

Some pertinent statistics on American living standards—present and future—were thrown out in a recent speech by Arno H. Johnson, v.p. and senior economist of the J. Walter Thompson Agency in Chicago. It was aptly titled "What Are You Going To Do About It?"

Johnson said there would be 36,000,000 families with a disposable income of $4,000 annually by 1960, which is triple the 1950 number. Disposable income is identified as coin available after taxes. Noting that this means a possible movement upwards of nearly 24,000,000 families to join the 12,000,000

(Continued on page 16)

Eye Vaude Names On Strawhat Time

Top vaude names are getting to be in demand on the summer legit and concert circuits. Outdoor operations are starting to gander major variety headliners as change of pacers and as substitutes for some of the standard musicals which have outworn their freshness.

One of the reasons for the interest in variety names is the success of the Carter Barron Amphitheatre, Washington, which came off very well with name headliners. Last season, Danny Kaye was the cri-

(Continued on page 19)

'Birdland in the Sky'

Showmen regard the Count Basie-Sarah Vaughan booking at the Starlight Roof of the Hotel Waldorf-Astoria, N. Y., starting June 3 to be an unusual step for this staid Hilton chain flagship.

The inn is now being referred to as "The Birdland in the Sky."

Cafe Managers' Secret: Let TV 'Curse' Wear Off Before Booking Video Stars

Nitery operators are now learning how to utilize video headliners effectively. Going on the assumption that personalities who have spread themselves thin through years of television appearances have lost their major lure in niteries, the bonifaces have learned a theory that permits them to get the maximum out of those who have left video, often involuntarily.

Secret, according to the nitery owners, is to wait for a spell until the curse of television has worn off. Sometimes it's a matter of a couple of years until a personality comes back to his pre-video preeminence. The nitery owners are also going on the assumption that video on its own has never created a headliner who can draw consistently in the cafes, and thus they have to rely on the performers who were clicks in the niteries before being spoiled by television.

Major case in point, these days, is Milton Berle, who has wound up a long run at El Rancho, Las Vegas, and who has done excellently this season in Miami Beach and at the Town & Country Club, Brooklyn. It's also pointed out that Jack Carter, for a long time a bad risk in niteries, is again becoming an important cafe personality. Red Buttons, another who was passed over by video, started his show biz rehabilitation in cafes before being picked up for a key film assignment in 20th-Fox's "Sayonara."

Another angle on use of personalities following a video assignment is seen in the booking of Buddy Hackett at the Copacabana, N. Y., in June. Hackett was recently starred in a tv situation comedy series, "Stanley," which

(Continued on page 10)

Rooney to Chirp 'New' Cohan Tune in TV Biog

Hollywood, April 23.

A hitherto unpublished tune by George M. Cohan has been unearthed by Mickey Rooney who will introduce it on the Cohan spectacular to be telecast over NBC-TV May 11. Rooney plays Cohan in the spec.

Tune is titled "An Old Guy Like Me and a Young Girl Like You."

RCA Victor is holding up the already-recorded Rooney disk album of tunes which will be used in the spec until he has time to record "An Old Guy" for inclusion in the package. Understood label also is considering stalling release of the album until after the show, rather than simultaneously as originally planned, hoping the impact of the program will help build a demand for the package.

ACLU Hits 'New' Pix Code; Classics Couldn't Get Seal

The American Civil Liberties Union last week took a long look at Hollywood's "new" Production Code and found it wanting. Examination of the new text, adopted last December by the Motion Picture Assn. of America, showed that there are "several new restrictions, which, in effect, reinforce its basic rigidity," Patrick Murphy Malin, ACLU executive director, wrote to Eric Johnston.

However, the ACLU and its anti-censorship affiliate, the National Council on Freedom from Censorship, did discover some positive aspects of the streamlined document. "We believe there are ele-

(Continued on page 19)

Yank Actress Plans To 'Shock' D. C. on Big $ Wastage in USAF Clubs

Prestwick, Scotland, April 23.

Dorothy Taylor, 25-year-old American actress, plans to "shock" Washington with an exposure of how U. S. taxpayers' money is being wasted in U. S. Air Force service clubs in Scotland and Britain.

She has quit her post as service-club director at the U.S.A.F. base here in Prestwick, Scotland, after being reprimanded by an American officer because of newspaper articles and a BBC-TV appearance. She

(Continued on page 16)

Sports' Special Privilege Denied Theatricals Under Proposed Antitrust Law

Washington, April 23.

A bill which would exempt several professional sports from the antitrust laws, but not exempt any part of the entertainment business, has been introduced by Rep. Kenneth B. Keating (R., N. Y.).

The measure specifically mentions organized professional baseball, football, basketball and hockey. It would exempt the following phases of their operations from the antitrust laws:—"Playing rules of the game; organization of leagues and associations; contracts and agreements between leagues and between clubs relating to the rights of the parties to such contracts or agreements to operate within specified geographical areas; and employment of players."

Bill adds, however, that nothing in it shall be construed to "deprive any player in any sport subject to this act of any right to bargain collectively, or to engage in other concerted activities for their mutual aid or protection."

Never Enough Attractions to Go Round, But Sol Hurok Never Stops Trying

By ROBERT J. LANDRY

Concert impresario Sol Hurok, back at his Fifth Ave quarters after an eight-nation talent scouting trip in Europe, has lined up "one of his biggest" seasons. He uses the comparative instead of the superlative (a) in deference to his own memoirs and (b) because "the concert business can never find enough good attractions."

George Melachrino, the mood music merchant of London (3,000,000 RCA labels sold in U. S.), will be routed by Hurok coast to coast with some 50 musicians. "This is a festival of concert hall schmaltz," comments the showman. Another high octane tour of sentiment should be some 100 singers, dancers and instrumentalists in folk attire assembled from the areas around Warsaw. "Mazowsze," to give the native term which will appear in the billing, is expected to have extended engagements in Detroit, Buffalo, Toronto, Chicago and other heavily-Pole communities in U. S.

From Warsaw by long distance phone Hurok closed his two-way-traffic deal to send soprano Blanche Thebom and baritone Leonard Warren into the Soviet Union while booking Emil Gilels (piano) and Leonid Kogan (violin) around the States as samples of Russian musical culture, each virtuoso for about two months. Soviet Embassy in Washington con-

(Continued on page 16)

ARTHUR LARSON'S THE TARGET

So Think Dopesters as USIA Budget Meat-Axed

Washington, April 23.

For the first time, partisan politics is threatening the appropriations of U. S. Information Agency. The House voted $106,000,000 to the agency to operate during the fiscal year commencing July 1, a dizzy drop from the $144,000,000 asked by USIA.

Now there is talk that the Senate may cut it still further. Principal focus of the attack appears to be not the USIA itself, but rather its new director, Arthur Larson.

Larson has been preaching the gospel of "Modern Republicanism" from his elevation. This doesn't sit well with either the Democrats or the non-modern Republicans, of whom there are many in the Senate.

Larson, according to some spokesmen on Capitol Hill is the first director of the USIA or its predecessors to engage in active political statements in this country.

Where Are They Now? Lum (& Abner) Playing 'Service Station Time'

Mobile, April 23.

Industry is apparently grabbing articulate figures from show biz.

Chester W. Lauck, "Lum" of the radio team of Lum & Abner, is now in his second year as an executive of Continental Oil Co. When new service stations are opened in various parts of their territory, he makes personal appearances, giving a humor talk and getting across three minutes of company propaganda and five minutes of same for the oil industry and free enterprise. Looking very much like Tennessee Ernie Ford and with a dry delivery not unlike Ford's, he was a recent speaker here at a Kiwanis Club luncheon.

Carl Smith, singer formerly featured on "Grand Ole Opry" once sponsored by Prince Albert tobacco for R. J. Reynolds, headed up a free show at Fort Whiting auditorium for Philip Morris recently.

Global Bases Showcase Army's Talent Finals; Military's Track Record

Washington, April 23.

Finals in the annual All-Army Entertainment contest, held under aegis of Army Entertainment Program, are currently being conducted in bases all over the world. Thousands of contestants have entered the entertainment sweepstakes in the hope of making the bigtime in show biz.

Winners in the three previous contests appeared on the Ed Sullivan show, and an impressive number have gone on to success in professional show biz. Peter Palmer, last year's vocal winner, copped the lead role in "Li'l Abner" as direct result of his prizewinner appearance on the Ed Sullivan show. Comic Don Isaacson, the only two-time winner, last year and in '55, is earmarked for a Columbia screen test.

Other contest alumni who are making good in various segments of show biz include Dick Armburst, who has the juvenile lead in the national company of "Plain and Fancy," and harpist Lloyd Lindroth, who was signed by Lawrence Welk. Dancer Ken Barry and comic Joby Baker, other winners, appeared in the Abbott & Costello revue in Las Vegas, and Bob Floyd is now a Tiffany disk singer.

Author's 59G Noses Out Actress for Top Jap Coin

Tokyo, April 16.

The written word proved mightier than the sung or spoken work at the bank teller's window for Japanese against last year as author Matsutaro Kawaguchi's annual income of $58,997 was declared tops.

Singer-actress Hibari Misora carted away $58,230 to give her a tight runner-up position.

Author Eiji Yoshikawa also reported an income approaching $60,000, but this was reduced when

(Continued on page 18)

GOLDWYN'S 'I' CREDO

But His Personal Taste Also Produced Some Flops

Hollywood, April 23.

Samuel Goldwyn's standard by which he makes motion pictures is "Do I Like It?" producers declared at third annual Goldwyn Awards for creative writing at U. of California here but admitted "I have had many important failures" by following that standard.

First prize of $1,000 went to 21-year-old Christopher Nash for his first novel, "The Crystal Tree," which marked first time award has gone to a novel. Second prize of $250 went to William Menton for short story "Toward The Island."

Goldwyn confirmed he's planning to extend prizes to other universities and colleges. During ceremonies, Goldwyn directed attention to Kenneth MacGowan's retirement from UCLA becoming final this year.

Giesler Raps Film Biz 'Lip Service' Vs. Scandal Mags

Beverly Hills, April 23.

Motion picture industry "does not support its own," attorney Jerry Giesler told the Beverly Hills Bar Assn., last week, giving "lip service" but nothing else to the battle against scandal magazines.

"I'm disgusted and disappointed," he said, " because the industry never gives help on the battlefield but is always glad to provide a pat on the back after the fight is over."

Industry, he said, has an organization which is supposed to "help individuals," but does nothing. Attorney did not identify the organization but added bitterly "It's strange how all their organizations run to cover."

In connection with pending lawsuits against scandal mags, Giesler said he has discovered it is pointless to sue anyone except Confidential since the others have no money. And, he added, "I'm not going to take any more of those cases. It's a waste of time."

Confidential, he disclosed, has a complicated arrangement under which the firm technically never does business in California, making it impossible to get jurisdiction in local courts. He said he has taken an affidavit from Confidential publisher Robert Harrison in connection with an action filed in N. Y. and found him "affable, agreeable and courteous." But, he pointed

(Continued on page 56)

NTG Dies in Auto Crash At 65; M.C., Radio Pioneer 'Told All' in 1957 Book

The career of Nils Thor Granlund (NTG), who was fatally injured in a taxicab accident in Las Vegas early Easter Sunday morning (21), was perhaps best spelled out by himself in his recently published memoir, "Blondes, Brunettes and Bullets" which David McKay Co. published this past January. Therein "the lanky Laplander" told of his gravitation from Swedish parentage to the Portuguese-Swedish fishing vessels off New England and, by circuitous circumstances, to chief publicist for Marcus Loew's theatre circuit in New York.

It was from his emceeing of the sundry personals, which sparked the basic showmanship of the pioneer theatre circuits, that "Granny" segued into Manhattan's gangster-ridden nitelife. NTG revues became trademarks at the Hollywood and later the Paradise cabaret-restaurants, both on Broadway. In later years he operated Hollywood's Florentine Gardens with similar policy, and also engaged in television "new talent" and "opportunity" programs. He was never as effective on tv as during his radio career.

Dies in Hospital

Granlund, who was based in Hollywood, was on a weekend visit to Vegas when the accident occurred as his cab was exiting from the Riviera Hotel. An incoming motorist smacked into "Granny's" cab. Both were taken to the

(Continued on page 56)

Rock Suspends for Easter Sunday

Philly Mayor's 'Request' Has Force of Law—Theatre Denies Shows Unsuitable to Day

Philadelphia, April 23.

Mayor Richardson Dilworth, who recently relaxed the city's Sunday "Blue Laws" in regard to live entertainment, wouldn't stand for "rock 'n' roll" on Easter Sunday. At the Mayor's request two Stanley Warner houses called off skedded stage shows at the Mastbam, 4,300-seat firstrun and the Liberty, uptown nabe.

"Jubilee of Stars," the Mastbam attraction, includes Al Hibbler, Gene Vincent and the Blue Caps, Boby Boyd and the Jazz Bombers, George Hamilton, IV., Maureen Cannon and Bull Moose Jackson and his band. The Mayor said he thought entertainment of that type "clearly inappropriate for Easter."

The Mayor's statement added: "City Solicitor David Berger agreed that such entertainment would constitute a clear violation of our Sunday laws. He, therefore, contacted the management of the theatre which agreed to call off the Sabbath shows."

No threats of legal action were made against the theatres, but the Mayor back-pedalled on his previous "open Sunday" plans. "I want to re-emphasize that Sunday sports or entertainment to be permissible must be appropriate and in keeping with the proper observance of Sunday," he declared.

Ted Schlanger, head of Stanley Warner theatres in Philadelphia, cancelled the vaudeville. The Mastbam's Jubilee of Stars" played the Sabbath performances in Camden's Stanley Theatre.

"We don't agree that it is an inappropriate show," Schlanger said. "Anybody who has been at the Mastbaum knows it is a fine clean production. We are co-operating, however, because this is a request from the Mayor. But we feel that such a show would not be inappropriate on any day."

The Liberty stage presentation is a similar type affair entitled "The Blues vs. Rock 'n' Roll." Both shows are in for a week run.

WRITERS GUILD STRIKE THREAT

But Golden State, Malibu and Carmel Probably Signing

Hollywood, April 23.

Golden State, Malibu and Carmel Productions, facing a Writers Guild of America strike threat if contracts aren't signed within 30 days, have reached a tentative agreement with the scribes on a contract and promised a definite answer within 10 days. Pact, which would also cover Sunset Productions, hews to the minimum basic agreement and the Allied Artists formula covering release of post-1948 films.

Samuel Z. Arkoff, prexy and general counsel of the firms, said the indies were never opposed to signing with WGAW but merely sought clarification of several points regarding residuals. There were several points we disagreed on," he declared, "and I showed them they were wrong and they agreed. It was then that we made the tentative agreement and I was given time to complete my decision."

Kath. Dunham Threatens Boycott of Auckland In Ire at Censored Dances

Sydney, April 23.

The Katharine Dunham colored dancing troupe struck bluenose trouble in Auckland, New Zealand, with dance routines listed as "suggestive" by the gendarmes. Troupe is presently playing the Kerridge loop in conjunction with David N. Martin. No trouble was experienced during the Sydney run, excepting a few raised eyebrows.

In very English New Zealand the public boycotted the show until the alleged suggestive dances were cut, meaning that Miss Dunham only had half a show left. Main bone of contention was a routine depicting the initiation of a boy exiting from puberty to manhood. It was rated as "indecent"—even "pornographic."

In a statement to newspaperman Miss Dunham said, "I have never heard of anything so narrow-minded during all my years in show business. We put the dances on in Auckland—and this dance in particular—and met with a sullen silence. No one dared applaud. The same reaction has been experienced right from the commencement of the tour. I cannot understand it. I shall never play this territory again."

Mastin was not available for comment. Show was a top success in Sylney and Melbourne and played repeat runs in these keys. Troupe will tour Far East enroute to U. S., London and the Continent.

Wm. M. Martin New Chief Of Brooklyn Academy; Now Scouting Europe

Brooklyn's Academy of Music, cross the East River from paradise, has found itself a new managing director in William McKelvy Martin fately manager of the Cleveland Orchestra. On July 1 he replaces Julius Bloom who held the job 20 years.

Martin is off for 10 weeks in Europe to scrutinize the cultural situation there. In Brooklyn his chores will not be limited to concert attractions alone but also include lectures, films and ballet.

Other experience of Martin includes the Pittsburgh Symphony, HoNywood Bowl and captaincy of concert dept. at Music Corp. of America.

4/24

VARIETY

Subscription Order Form

Enclosed find check for $

Please send VARIETY for One Year / Two Years

To .....
(Please Print Name)

Street .....

City ..... Zone.... State.....

Regular Subscription Rates

One Year—$10.00 Two Years—$18.00

Canada and Foreign—$1 Additional Per Year

VARIETY Inc.

154 West 46th Street New York 36, N. Y.

VARIETY

Trade Mark Registered

FOUNDED 1905 by SIME SILVERMAN; Published Weekly by VARIETY, INC.
Syd Silverman, President
154 West 46th St., New York 36, N. Y. JUdson 2-2700
Hollywood 28
6404 Sunset Boulevard, HOllywood 9-1141
Washington 4
1292 National Press Building, STerling 3-5445
Chicago 11
612 No. Michigan Ave., DElaware 7-4984
London WC2
8 St. Martins Pl., Trafalgar Sq., Temple Bar 5041

SUBSCRIPTION Annual, $10; Foreign, $11; Single Copies, 25 Cents

ABEL GREEN, Editor

Volume 206 120 Number 8

INDEX

Bills	56	New Acts	54
Chatter	62	Night Club Reviews	52
Film Reviews	6	Obituaries	63
House Reviews	55	Pictures	3
Inside Music	47	Radio	20
Inside Radio TV	40	Record Reviews	44
International	14	Frank Scully	61
Legitimate	57	Television	20
Literati	61	Television Reviews	31
Music	43	TV Films	22
		Vaudeville	51

DAILY VARIETY
(Published in Hollywood by Daily Variety, Ltd.)
$15 a year. $20 Foreign.

FILM INDUSTRY WAGING PEACE

French Latest to Lampoon Film Biz

Paris, April 23.

While the film industry has been lampooned and "exposed" in the past by Hollywood as well as Italian and German studios, a French producer is now readying a Gallic version of what goes on behind the camera. Project, which Leonide Moguy will roll next month, is labeled "Donnez-Moi Chance" (Give Me My Chance).

Moguy, who's known primarily for his searching films about unwed mothers, again has a young innocent as his heroine. Her attempts at breaking into the big time end in disillusionment and a trip back to the provinces. Reportedly, the picture will castigate certain fringe aspects and characters of filmdom.

Previously, the industry "inside" was depicted is such films as "The Bad and the Beautiful" (M-G), "Sunset Boulevard" (Par), "The Big Knife" (UA), Germany's "As Long as You Are There" and the Italian-made "Bellisima." Like its predecessors the Moguy venture will be essentially satirical and bitter in focussing its lens on the cinema's more destructive surfaces and competitive facets.

In the forefront of "Donnez-Moi Chance" will be "producers with their proteges, phoney talent hunts, shady agents and go-betweens, blackmailing journalists" etc. Also slated for script attention are "unbalanced" starlets and some "serious" types who apply themselves.

Set Experimental Film Competition For Brussels' 1958 World's Fair

International Experimental Film Competition is being organized within the framework of the 1958 Universal and International Exhibition of Brussels. It will run April 21-27.

Fest is being organized by the Belgian Film Library under the auspices of the World Film Festival which so far embraces two sections—(1) "The Best Films of All Times" and (2) "the Present State of the Cinema." The experimental show is designed to point the way to the future of the film.

Eligible for the experimental film competition are all original creations falling outside the familiar pattern of commercial film entertainment and produced since Jan. 1, 1955. Pix will be preselected by a jury and finally judged by another international jury.

There will be two grand prizes consisting of a gold and silver medal. The winner of the first grand prize will get 500,000 Belgian francs by the Gevaert (color) company. The winner of the second 250,000 fr. from the Societe pour l'Industrie Belge de l'Image et du Son. Prizes will be announced April 27, 1958.

In the foreword to the Brussels announcement of the fest it says: *"Although it may be true that the experimental film is difficult to define, and although it may embrace every kind of mood and treatment —sometimes poetic and lyrical, sometimes anecdotal or documentary, occasionally satiric, often abstract—its functions have never been in doubt; they are to open up new paths, to affirm the freedom of art, to reinvigorate, as much in content as in form, the means of filmic expression."*

TV Clobbers Canada

Ottawa, April 23.

Since television hit Canada about six years ago, 267 indoor picture houses have shuttered permanently.

Now eight drive-ins are to be dark this summer.

Executor Told to Recover 'Hopalong Cassidy' Rights He Sold for Peanuts

Hollywood, April 23.

Suit for $550,000 was filed by the daughters of the late Harry "Pop" Sherman against Jacob Karp, executor of the Sherman estate, charging neglect and misconduct in selling Sherman-produced "Hopalong Cassidy" pictures to Hopalong Cassidy Inc., for $5,000. Sale subsequently was annulled by the State Supreme Court which held the estate did not have the power, under the will, to sell off the films.

Arlynne and Theodora Sherman, in the Superior Court suit, contended the pix had a "reasonable" value of $625,000, out of which their share would have been $550,000. Coincident with the filing of the suit, Superior Judge Clyde Triplett ordered Karp to take steps to recover from Hopalong Cassidy Inc., and to sue if necessary to get an accounting of the profits made through tv release of the films.

PEPE ROMERO SUES KINGS

Mexican Columnist Claims Denial of Credit In 'Brave One'

Pepe Romero, Mexico City columnist-author-announcer, has filed suit for $200,000 against the King Bros. in connection with his association with "The Brave One" as the bullfight announcer.

In an action in N. Y. Federal Court, Romero charged that the King Bros., producers of the film, promised to give him screen credit. Claiming breach of contract by their failure to do so, Romero charges that the producers "deliberately and wilfully" refrained from giving him the proper credit and as a result "injured his good name, reputation and professional standing in his future as an actor, performer and commentator." He is asking for $100,000 plus an additional $100,000 as exemplary and punitive damages.

Laggard No More, Allied Rolling 5

Hollywood, April 23.

Allied Artists guns five films in the next five weeks in its biggest production surge of 1957. Studio has only rolled five films thus far this year, four less than last year at the same time.

Quintet consists of "No Place To Die," Sterling Hayden starrer which Carl K. Hittleman will produce and Sidney Franklin Jr. will direct; "From Hell It Came," science fiction pic to be produced by the Milner Brothers; "Walk Tall," which will star Joel McCrea in CinemaScope and color and be produced by Walter Mirisch; Lindsley Parsons' "Portland Expose"; and "Yuan" which Raymond Friedgen will produce. Studio's "Victor Riesel Story," slated for June, has been postponed for additional script work.

Micheline Presle hotfooted it for home via the North Pole, leaving the rest of the French stars on their public relations rounds in Hollywood.

TRANQUILIZING FEUDING MOOD

By HY HOLLINGER

With renewed efforts being made to hypo film attendance and to solve intra-industry differences and problems, pixites are hopeful that various projects currently being advanced will fare better than previous ones. It is well known that the history of the film industry has been marked by the inability of the industry to stick together on a plan. From the early days of the business to the present, exhibitors and distributors have been feuding and exhibitors and distributors have fought among themselves. Complete agreement on all-industry basis on any project—be it business building or trade relations—has been rare indeed.

Although there is hope and signs of a general rapprochement in the face of a serious crisis, veterans of what seems like a 50-year war are viewing the current efforts to bring about harmony and cooperation with a degree of pessimism.

Reasons for this hard-headed approach are many and are contained in a rundown of past, recent and present projects and activities.

Business building: — Although launched with considerable hoopla and optimism, it appears to be slow in getting started on a full scale. Various plans and ideas have been submitted but there appears to be a delay in implementing the program. Two of the principals involved in the program are off on European treks which is further bogging it down. In addition, there has been no agreement on the financing. No one can predict when and if the all-industry campaign will be launched.

Lukewarm Cooperation

Two recent business building schemes were only lukewarmly supported. Only 2,600 theatres, approximately one-seventh of the total number of theatres in the country, participated in the recent Academy Awards Sweepstakes. In the previous Audience Awards voting less than half the theatres took part, resulting in 14,000,000 ballots

(Continued on page 16)

Policy of 'Constructive Discontent' Governs Metro's Sales—Chas. Reagan

While the corporate problems and top-echelon reorganization of Loew's has received the most attention, the film company has been determinedly realigning and strengthening its sales force and operation. Under the direction of sales v.p. Charles M. Reagan, constant pressure is being brought on the selling arm to produce more efficiently or else.

A number of shifts have been made recently. In addition to retirements and transfers, Reagan has designated John P. Byrne and Robert Mochrie as assistant general sales managers. Purposes of the "new look" in the sales setup is to provide more frequent contacts between the homeoffice and the field. It'll be Byrne's and Mochrie's job to keep on top of every branch to discover why pictures are not being sold as planned. In addition the two Reagan aides will enable the fieldmen to obtain speedy approval on deals set with local theatremen. According to Reagan, the aim is to strengthen the lines of communication between the field and the homeoffice.

"I am sure you will agree that faster decisions will be required of all of us in the future than ever before," Reagan told the company's sales staffers in Chicago recently. "The so-called product shortage is passing; from time to time we see more and more evidence of real competition for the playing time and terms in important theatres,

(Continued on page 16)

Full of Realism

One of the oldest and most enthusiastic of the film societies in the country is in Chicago.

It's called Film Reality.

And it meets in a bar on Sunday afternoons.

Nix Tereska Torres Claim; Judge Also Turns Critic Respecting 'Girl Soldier'

A N. Y. Supreme Court justice turned critic momentarily last week when he dismissed the complaint of authoress Tereska Torres against Damon Productions for failure to film her book, "Women in Barracks" or "The Frank Autobiography of a French Girl Soldier."

As part of his ruling, Justice Owen McGivern declared: " . . . even if 'Women in Barracks' never does appear on the screen, the world of art will not fall asunder."

In his decision, Justice McGivern termed Miss Torres' tome as "unabashed." He also noted that Damon Productions had made efforts "to reduce the book to a script acceptable to a distributor" but that "it appears that despite the professional attention of several scenario writers, the end product was invariably too unhibited, and with the spector of censorship hovering over them, the distributors shied away."

Miss Torres' deal with Damon called for the advance of $1,000 if the picture was not started by Feb. 18, 1956. When the producers had not started filming on the specified date, althought pre-production efforts were being made, Miss Torres declared that all rights to the book

(Continued on page 6)

Eric Johnston is expected to recommend to the MPEA board American industry participation at the Venice film festival. Board will very likely approve the move.

Metro Going For Lots of 'Guns'

Hollywood, April 23.

Metro, which always softpedalled oater production, is gunning five sagebrush sagas this year, thought a record for Culver lot. Last year Metro made one western, year before two.

Fact that "Fastest Gun" was one of top grossers is influencing thinking. Completed "Gun Glory" stars Stewart Granger, Rhonda Fleming and Chill Wills. Launching two in June: "Hired Gun," starring Rory Calhoun, "Three Guns" topbilling Robert Taylor, John Cassavetes, Julie London.

Scheduled for early fall are "Sheep Man," starring Glenn Ford, "Law, Jake Wade" starring Robert Taylor.

HARRIMAN VETO

Governor Disregards Film Industry on Censor Fees

Albany, April 23.

The State of New York will continue to make a "profit" from censoring motion pictures, as the result of Governor Averell Harriman's vetoing, for the second straight year, a bill which proposed to reduce the fees collected by the Education Department's Motion Picture Division.

In thumbing down, last week, the Duffy-Waters measure, the Governor said: "This bill is identical to one vetoed by me last year. The director of the budget stated that if this bill were approved, it would reduce State revenues by approximately $300,000." Period. No sympathy for the film biz.

National Boxoffice Survey

Easter Hypos Trade; 'Face' New Champion, '80 Days' Again 2d, '10 C's' 3d, 'Dolphin,' 'Spirit' Next

Biz is booming along first-run cinema front this session, with Easter holiday week generally much stronger than usual. Manner in which trade rebounded, under the hypo of new, sturdy product is making exhibs happy all over the country. For example, in N.Y. City the gross total topped Easter week of last year, although all pix were not rated topflight.

New champ is "Funny Face" (Par) which looks to gross better than $400,000 playing in some 17 keys covered by VARIETY. "Around World in 80 Days" (UA) further strengthened its grip on second place with some terrific showings, capacity trade being reported in several keys.

"10 Commandments" (Par) is slipping to third place, this being the first time it has not finished on top after 11 consecutive weeks. It was largely a matter of too much strong competition because the pic turned in some amazing totals, even after five weeks to two months. "Boy On Dolphin" (20th) captured fourth money.

"Spirit of St. Louis" (WB), also new, copped fifth spot. "Seven Wonders of World" (Cinerama) dipped down to sixth position, although doing better in nearly all keys than in previous week.

"Cinderella" (BV), out on reissue, showed amazing results for an oldie to finish seventh. 'Course it benefited from youngsters out of school. "Heaven Knows, Mr. Allison" (20th), which has been out on release for weeks, managed to take eighth spot. "12 Angry Men" (UA) came in ninth, being very spotty.

"Designing Woman" (M-G) and "Great Man" (U) are the runner-up films in that order.

"Bachelor Party" (UA) shapes standout among the newcomers. It did not have enough playdates to classify for ratings. It is big in N. Y., lusty in Frisco, sock in Washington and nifty in L. A. "Strange One" (Col), also new, shapes big in Washington and nice in N. Y.

"Shrinking Man" (U), rated mighty in Chi, looks good on its longrun in Pitt. "La Strada" (T-L), sock in N. Y., looms hotsy in Philly.

"Wee Geordie" (Indie), okay in Boston, shapes good in Pitt. "Fear Strikes Out" (Par), okay in Minneapolis, is fine in Chi.

"Brave One" (RKO-U), fine in Toronto, looks okay in Balto. "Battle Hymn" (U) shapes fine in Balto. "Hellcats of Navy" (Col) is doing nicely in L. A.

"10,000 Bedrooms" (M-G) is rated nice in Toronto. "Tattered Dress" (U) looms big in Detroit.

"Guns of Mt. Petticoat" (Col), strong in Detroit, looms fair in Louisville. "Edge of City" (M-G) is potent in Chi.

(Complete Boxoffice Reports on Pages 8-9.)

Summer Closing

Rensselaer, N.Y., April 23.

William Barrington has closed the Uptown, Rensselaer's only motion picture theatre, until the fall. Competition from drive-ins is the reason, the darkening this year being a month earlier than last.

Rensselaer, with a population of 14,000, is across the river from Albany.

Sam Rosen Cannes-Bound

Samuel Rosen, Stanley Warner executive v.p., leaves today (Wed.) for a six-week tour of Europe. He'll attend the Cannes Film Festival and look over the company's Cinerama installations abroad.

His itinery includes France, Italy, Switzerland and England. Mrs. Rosen accompanies him.

Eric Johnston and party skipped Paris and arrived in London over the weekend direct from Rome.

Arnold Picker to Europe

Arnold M. Picker, United Artists v.p. in charge of foreign distribution, left New York yesterday (Tues.) for a seven-week tour of the company's branches in Europe and to confer with independent producers at work on the Continent.

Picker also will attend the Cannes Film Festival where "Around the World in 80 Days" will be shown out of competition and "Bachelor Party" will be an official entry. Both are UA releases.

GERMAN '08/15' DISTRIB CALLS IMPORTS FATED FOR 'PLUSH ART HOUSE GHETTO'

Rising eagerness on the part of foreign producers to break into the American commercial market is bringing to a head the issue between importers and the Production Code.

Latest hassle involves William Shelton and Times Film Corp. and Geoffrey Shurlock, the Code administrator. Shurlock nixed Shelton's "08/15," a dubbed German picture released via Times Film, stating that the film still had certain scenes that were "too strong" for the Code and that would have to be deleted if a seal were to be granted.

Replying to Shurlock this week, Shelton not only took issue with the Code over the demanded cuts ("Not to show '08/15' in its present form would be a disservice to the public") but also requested a reconsideration of Shurlock's stand and, in the event of a final turndown, for an oral appeal.

In his letter Shelton went beyond his own picture to touch on an issue that promises to become more prominent in the months to come. "Although we have the utmost respect for the function of your office, we believe it fails to recognize that the ever-increasing acceptance of foreign pictures in this country calls for an adjustment in the Production Code so that European films will be made available to patrons of so-called 'general' theatres."

And Shelton went on: "As matters stand now, with the Code seal denied most imports . . . devotees of these pictures are all but relegated to a kind of plush 'art house ghetto.' Unless foreign productions can get full play in major circuit houses, they cannot realize their true potential."

The Times Film v.p. said the MPAA was "duty-bound" to correct the situation. "If your office insists on a course of stringent 'protection' of the public, then the least it must do is to set up special classifications for foreign films. For instance, they could be classified as 'Approved for all audiences,' 'Approved for adults only' or 'Approved for persons over the age of 16.'

"It is wrong to be so arbitrary as to say 'This picture may be shown' or 'This picture must not be shown.' "

Shelton observed that such a change in Code policy would have "favorable and far-reaching effects abroad" where producers now "feel they are being discriminated against in the United States market; that important playing time is denied them because Production Code restrictions impose what they consider to be 'artificial' barriers."

Destroy Integrity?

"08/15," which Shelton acquired for the U.S. from the German Gloria Film (picture was a big hit in Germany), is described as pointing up the baseness of certain elements in the German army camp. "To alter the film as you suggest would be to shatter this whole idea," Shelton wrote. He stressed that it took considerable courage for a German producer to make such a film. Changes asked by Shurlock would "mean utter destruction of the picture," he held.

In detailing his objections to

(Continued on page 16)

HOW STANDS THE BREEZE?

Johnston Vs. Sindlinger As To 1957 Pace at B.O.

Is film attendance in 1957 running ahead of 1956?

It appears to be open to question and no one seems to know for sure. Eric Johnston, president of the Motion Picture Assn. of America, told the Federation of Motion Picture Councils recently that 1957 is showing an increase over last year. In making this statement, Johnston noted that 1957 has been running ahead "to date." He addressed the group earlier this month.

Contradicting Johnston's "to date" increase are the statistics of researcher Al Sindlinger. Latter's report indicates that attendance in the final three weeks of March was behind the corresponding period of 1956. Johnston did not issue any figures, but Sindlinger places the national atendance for the week ending March 23, 1957, at 31,490,000.

FIRED STAGEHAND BACK

St. Francis Attempts To Clip Overhead Foiled

San Francisco, April 23.

St. Francis Theatre, where "Ten Commandments" is in its third month, has returned to reserved-seat policy as result of what theatre manager Earl Long calls "a comprise" with Stagehands Union.

House had tried to cut overhead by installing unreserved-seat policy, claimed this policy was different from practice of Todd-AO Coronet and Cinerama's Orpheum, where two stagehands work each show. Union, however, disagreed, picketed St. Francis briefly and got stagehands restored. Union boxoffice men have also been restored in place of girl cashiers.

Nature of the "compromise" not apparent.

True-Or-False Clues Noted Re Hughes and 20th

As the shadow of Howard Hughes continues to loom over 20th-Fox, a top-placed executive in the company said last week it was his understanding that Hughes held or controlled 400,000 shares of 20th stock.

He added quickly, however, that (1) Hughes was friendly to the management, and (2) 20th attorneys were somewhat doubtful of the claim inasmuch as Hughes would have had to report such a holding to the Securities & Exchange Commission in Washington.

There are 2,300,000 shares of 20th stock outstanding and anyone holding more than 10% of that volume must register. Admittedly, there are ways and means in which a Hughes-dominated group could control such a block of stock individually without having to register the full amount.

The 20th stockholder meeting is skedded for May 21. According to the 20th informant, Hughes has not asked for a place on the board; nor does he have any quarrel with the way the company is being managed.

Largest known stockholder at 20th is Darryl F. Zanuck, now an independent releasing through 20th. He controls 120,000 shares. Zanuck two months ago joined the 20th board and almost immediately quit it again, holding that the pressures of his activities were too great for him to take an active part in board affairs.

There was speculation at that time whether Zanuck hadn't played his on-again, off-again game so as to leave himself a free hand for the future. Zanuck and Hughes are friendly but there have been no indications of the two joining forces or of any planned contest with management.

Martin Gosch's Premiere Spanish as Cast, Camera, Story, Lab and Auspices

Madrid, April 23.

Martin Gosch, U.S. radio, television and now film producer, will premiere his Spanish-made "Day of Fear" at the Palacio de Musica, Madrid showcaser on May 7.

Co-production has an English-speaking, all-Spanish cast which features Ruben Rojo, Fernando Rey, Elaine Barrios, Julio Pena and introduces German-born Nina Karell.

This is the first world premiere of an American picture in the language of the country (Spain) where the picture was made and where the unveiling will take place. CEA will distribute here.

"Day of Fear" was shot at Sevilla Studios and on location around Madrid, under the benevolent eye of the Ministry of Turism as the native terrain gets a heavy color going over from cameraman Manuel Berenguer (who seconded Franz Planer in "The Pride and the Passion.").

Gosch is playing the premiere for all its worth. A press jamboree, with a transportation contrib from Iberia, Air France and Sabena airlines, will bring film scribes to Madrid from London, Paris, Rome and Brussels.

Britain's Donald Taylor directed and music was scored by Leo Arnaud who was brought here by Gosch from Hollywood.

"Day of Fear" is fully entitled to the "made in Spain" label as even color processing and all lab work was done in the country.

N. Y. to L. A.

Lauren Bacall
John P. Byrne
Phil Cohan
Howard Dietz
Mildred Dunnock
Nanette Fabray
Hermione Gingold
Lance Hamilton
Rory Harrity
Dan Leonardson
David A. Lipton
Robert Machrie
Paul McGhee
Charles M. Reagan
Charles Russell
Ray Stark
Howard Strickling
Phil Waxman

N. Y. to Europe

Robert Anderson
Francoise Arnoul
Harold Clurman
Ella Fitzgerald
Robin Joachim
Edward L. Kingsley
Ilya Lopert
Lucille Lortel
Jean Mavais
Sig Mickelson
Arnold M. Picker
Gerard Philippe
Joe Schoenfeld
Maurice Silverstein
Oliver Smith
Roger L. Stevens

Europe to N. Y.

Margot Fonteyn
Michael Sweeley

Too Much Overtime: British Equity

Actors Seek Maximum Work-Day and Work-Week and Guaranteed Refreshment Breaks

London, April 23.

As a result of the breakdown of their negotiations with the British Film Producers' Assn. on regularizing hours of work for artists in film studios, British Actors' Equity have instructed its members not to sign new contracts unless demands are met. Existing contracts will be honored.

Some months ago, Equity complained to the producers that unreasonable demands to work overtime were being made to its members and it proposed the introduction of an overtime clause. It was made clear that more money was not the object but some measure of control of the working day.

Last week the producers submitted alternative proposals, which Equity claimed only made matters worse. Union is demanding a working day of not more than 10 consecutive hours (including at least one hour's break for rest and refreshment). Makeup time, etc. should be included in the working time and some conditions of travel to studio or location. Another Equity demand is that there should be a break of at least 12 hours between the end of one call and the beginning of the next and that any working week be restricted to six days of 54 hours.

Don't Like Europeans' Contract Terms

Several independent distributors in New York are riled over the kind of contracts they are asked to sign with foreign producers. They hold that the division of profits under these contracts is inequitable and definitely favors the producers.

"These contracts are not intrinsically designed for the U.S.," noted one of the indies last week. "They may be fair for smaller countries, but not for the States."

Indies say the producers abroad insist that the distributor participate in many of the costs that, in the U.S., are normally written off against the producer's share. They maintain that the concept is more applicable to Europe, where distribution costs are much lower.

"If the accounting is honest, the producer's percentage of the take is frequently much more substantial than that of the distributor," said an indie "Yet, in terms of effort and risk, it really should be the other way 'round."

One of the reasons why what are basically considered unfavorable contracts are accepted by the indies is the strongly competitive situation among the distributors for the foreign product that looks potentially strong in the States.

Foreign producers will say that they rarely get an honest accounting from the independents in New York which, incidentally, is one of the reasons why they are asking for such high guarantees. Charge is denied by most indies. They point out, however, that, compared with the charge setup between the U.S. majors and their indie producers, the overseas producer gets by far the better break.

Present March-July Release Period Masses 126 Features (9 Reissues)

A total of 126 pictures, including nine reissues, are being released by nine major film companies over a five-month period. The stanza extends from March to July. March is being considered in the period because films released during the month are hitting many subsequent-run theatres about this time.

Columbia and 20th-Fox, with 17 each, will issue the most pictures during the March-July stanza. Metro and Allied Artists follow with 16 each; United Artists and Universal will each release 15, and Republic has scheduled 14. Bucking the general trend of increased releases are Warner Bros. and Paramount with only eight each.

Of the nine reissues scheduled during the five-month period, four are from Metro, two from WB, and three from Republic. Among the Metro reissues are "Gaslight," "The Postman Rings Twice," "The Bride Goes Wild," and "Our Vines Have Tender Grapes." These pictures are to be given a final whirl in theatres before being released to television. Warners is reissuing two recent films starring the late James Dean—"East of Eden" and "Rebel Without a Cause." Republic's repeats include "Woman They Almost Lynched," "Red Pony," and "The Quiet Man."

Paramount has only a single picture listed for release for March, April and June. It increases its pace with two in May and three in June. Similarly WB has one each for May and June and two for April. Company hasn't, as yet, designated its pictures for July.

It appears that there is concentration of top pictures for June and July. Among films set for release during those months are "Something of Value," "Man On Fire," "Silk Stockings," "Hatful of Rain," "Island in the Sun," "Three Faces of Eve," "Bernadine," "An Affair to Remember," "Saint Joan," "Sweet Smell of Success," "Pride and the Passion," "Garment Jungle," "Fire Down Below," "Joe Butterfly," "The Lonely Man," "Delicate Delinquents," "Love in the Afternoon," and "Omar Khayyam."

The most pictures to be released during any single month are five by UA in April and an equal number by Col in June and Rep in May. Col has two four-picture months in March and June as has Allied in May and June.

ON THE REEF IN KAYCEE

Jr. Rhoden's 2d Feature Is 'The Cool and Crazy'

Kansas City, March 23.

Imperial Products second motion picture is in work here, with about a week of shooting already completed and three more to go. Independent producing outfit headed by Elmer Rhoden Jr. is calling this one "The Cool and the Crazy," a switch from its initial title, "The Big Smoke."

It's a yarn about the effect of marijuana on the young crowd, and is being shot all over town. Principals in from the Coast for the scenes being entirely shot on location are Gigi Pereau, Scott Marlowe, Dick Jones and Dick Bakalyan.

Imperial's first effort was "The Delinquents," now in release.

Stack Says 20th Won't Love Him Or Leave Him Alone

Hollywood, April 23.

"I guess I'm hot everyplace in town except 20th-Fox," Robert Stack opined last week after the studio placed him on suspension for declining a role in "Stopover Japan." Stack said it was the third role he had declined since he won an Academy nomination for "Written on the Wind." First, he said, was that of rapist, second was four pages long and the last "was a part I wouldn't have taken 10 years ago."

Actor charged that the studio, "which tried to block 'Written on the Wind,' which gave my career a fresh start, won't use me and won't let me go."

Stack's contract has four years to go. He hasn't worked at the Westwood lot since he made "Good

(Continued on page 18)

L. A. to N. Y.

Erica Anderson
Theodore Bikel
Claire Bloom
Stephen Bosustow
Jack Carson
Irving Drutman
Frances Faye
Edmund Grainger
Norman Granz
June Havoc
Jerome Hill
Jose Iturbi
George Jessel
Michael Kidd
Peggy King
Frankie Laine
Parke Levy
Joseph Maternati
Tom McKnight
Charles Rydell
Sol C. Siegel
George P. Skouras
Jessica Tandy
Benay Venuta
Fred Zinnemann

VOGEL DELAYS TRIP

Will First Attend First Pow of New Exec Committee

Loew's prexy Joseph R. Vogel, originally scheduled to leave for the Coast with a number of other homeoffice executives, has delayed his trip to attend the first meeting of the company's newly-appointed executive committee.

The committee, headed by N. Y. Herald Tribune president and editor Ogden R. Reid, consists also of Vogel, Frank Pace Jr., and George L. Killion, all directors of the company. The four-man committee was scheduled to meet yesterday (Tues.) prior to the regular monthly board meeting set for later this week.

UNSOLD IN THE LAND OF SELL

New York Sound Track

Arthur DeBra retired as head of the MPAA's community relations department primarily for the sake of his wife who has a heart condition. They'll spend their winters in Florida . . . **Kenneth Hargreaves,** head of Rank Film Distributors, back today (Wed.) from a brief Florida vacation.

News from Los Angeles that students there, given a choice between **Albert Einstein, Amelia Earhart** and **Marie Curie** or **David W. Griffith,** chose the latter as name of their new high school, brings up the question: when is **Seymour Stern,** "official biographer of Griffith," gonna produce his biography? He's been researching some 10 years. at Bratislava.

Harlan Thompson, who recently formed his own film production company in Gotham, has acquired the film rights to "Viva la France!" by Anna Bent as his first production. Film will be shot both in Paris and New York . . . Unveiling of M-G-M Theatre in Frankfurt, Germany, last week gives Loew's International three new deluxe houses in West Germany and brings to 45 the number of M-G-M theatres overseas . . . Metro producer **Arthur Freed** heads for Paris next month to confer with **Maurice Chevalier** who will sing in "Gigi" . . . **Danny Kaye** reports to the Metro studio on May 1 for **Sol Siegel's** "Merry Andrew" . . . **Lauren Bacall** returned to the Coast after personal appearances for "Designing Women" in New York, Boston, Philadelphia and Washington . . . **Maurice (Red) Silverstein,** Metro's liaison with indie producers, off to London and Paris to confer with producers making pictures for the company. . . .

Many a passerby smiled at the sight of a sign at a Salem, N.H. outdoor theatre advertising the film, "Don't Knock the Rock." Salem is the home of Rockingham Park racetrack, known to thousands of devotees of the bangtails as the "Rock."

Still no decision re disposition of the $50,000 that accrued five years ago from the release of the 12 industry promotion shorts turned out by the Hollywood studios. **Joseph R. Vogel** is treasurer of the committee in charge, several of whose members are no longer alive. Vogel, now Metro prez, could make a quick decision. Suggestion has been made to contribute the money to any business-building program that's decided on by the industry. Shorts recently were examined for possible rerelease, but were found dated.

Ilya Lopert and family off to Europe, heading for Cannes . . . **Marc Spiegel** named **Eric Johnston's** personal rep at the fest . . . "Martin Luther" hit close to $3,000,000 theatrically in the domestic market alone. It cost—$300,000 . . . **Charles Baldwin,** MPEA rep in Italy, going back to Egypt again to survey the permit and remittance situation . . . Actor **Spencer Tracy** doing a convincing recluse act in Gotham. Even 20th-Fox, which has him in "Desk Set," can't reach him . . . Kingsley International has moved to new quarters at 37 W. 57th St. . . . Czechoslovakia has a new periodical, "Film and Theatre." It's put out

Fanfare Films Inc. has been authorized to conduct a motion pictures business in New York, with capital stock of 200 shares, no par value via attorney **Ralph Losso** . . . **Funtoon Films Inc.** ditto with capital stock also 200 shares, no par value and **Lazaar Henkin** director and filing attorney.

Lee J. Cobb will be father of "Brothers Karamazov" at Metro . . . **Lloyd Nolan** has lead in "Peyton Place," which rolls at 20th-Fox with **Mark Robson** directing. . . .

Daryl F. Zanuck acquired "DeLuxe Tour," novel by **Frederick Wakeman,** for his 20th-Fox program . . . **Andrew L. Stone** will film his Metro production, "Infamy at Sea," aboard Matson Lines ships and in Hawaii . . . **Edward Ashley** returned from Australia for Warner Bros.' "Darby's Rangers" . . . **Patricia Owen** replaced Dana Wynter, who ankled role, in 20th-Fox' "Down Payment" . . . **James Poe** set to script **Pandro S.** Berman's Metro release, "Cat On a Hot Tin Roof."

American-International closed co-production deal with Anglo Amalgamated Films, London, for two horror pix, "Cat Girl" and "Black Terror," to be filmed in England starting May 21 . . . **Rgeinald Le Borg** to direct "The Dalton Girls," Bel-Air for UA release . . . **Fred Zinnemann** has **Deborah Kerr** for "The Sundowners," first pic to be made under banner of his F.R.Z. Company, skedded to roll next year in Australia . . . Swedish actress **Mae Britt** makes American bow in 20th-Fox "Stopover Tokyo" opposite **Robert Wagner.**

Jules Dassin told VARIETY in Paris that a recent item about him in N.Y. Soundtrack March 20 was not correct. The column noted that Jules Dassin, now a successful director in France ("Rififi," "Celui Qui Doit Mourir"), will follow in **Carl Foreman's** footsteps and come to the U.S. to clear himself before the House Un-American Activities Commission. Dassin has taken exception to this and made two points in his response: 1, he says he has no intention of going back to the U.S., as yet, and will stay on in Europe making films. He feels he doe not have to "clear himself" for he has done nothing to warrant this. 2, he said he is a friend of Carl Foreman but is not following in his foosteps though he is sure Foreman knows what he is doing.

Same All Over: 'Demand' Stars Ruling Britain

Hollywood, April 23.

Casting is as much a problem in London as it is in Hollywood, Walter Shenson, production publicity co-ordinator on Columbia Pictures in England reported on his return to Hollywood for a short vacation. Shenson said there are only a very few British players who mean anything at the English box-office and they are so much in demand they can't possibly accept all offers, a situation analagous to that which besets Hollywood producers.

Shenson named Kenneth More, Dirk Bogarde and Laurence Harvey as top British thesps, adding that British audiences apparently lean more toward male stars since no British actress is a particular favorite.

'Variety' Reviewer's Ulcer To Get Screen Credit

Hollywood, April 23.

Director Richard Quine finally located the x-ray of an ulcer he wanted for a scene in "Operation Mad Ball." X-ray of a "duodenal declivity near the pyloris" is an important story point in the Columbia film and Quine insisted on authenticity.

After contacting several physicians he found the x-ray he wanted in the offices of Dr. C. Landry Cooper, of the Hollywood Medical Group. Ironically, it turned out to be the x-ray of the ulcer cherished by VARIETY's Hollywood film reviewer Bill (*Brog*) Brogdon.

Brogdon volunteered to let Quine use the x-ray gratis, commenting: "Turnabout is fair play. I got the ulcer from watching pictures in the first place."

Quine, a great believer in credit where credit is due, declared that the credit listings would include a card reading: "*Ulcer by Brog.*"

IMPORTS SLACK IN PROMOTION

By ROBERT J. LANDRY

Spot-checks of various film markets in the United States conducted lately by VARIETY with respect to the "problem" of foreign features powerfully hint that there's nothing wrong with British, Italian, French, and even Swedish product which couldn't be cured by money.

Money meaning adequate capital for the promotion of the imports. Mostly foreign pictures go to the U. S. wickets on gumshoes. Americans don't know the stars, don't know the titles, are confused as between "titling" and "dubbing."

This lack of "knowing about" foreign product does not start with the ticket-buying public. At the first level of ignorance are many of the American circuit and theatre bookers themselves who all too often need fill-in on foreign product. Again the question of money since most of the distributors of imported features feel they cannot afford tradepaper advertising.

Related to the sales channels question is the multiplicity of one-man or small distributor offices. Who is handling what? The now it's Universal-now's it Republic-now its not-now they've switched to their own staff situation at the J. Arthur Rank Organization is not untypical of unclear status.

The point is repeated by many at the point-of-sale (the theatre showing foreign films) that the best imports—and America mostly gets only the best—compare favorably with Hollywood output as regards storytelling, human interest, artistic merit. Americans exposed to such entertainment, go for it. Indeed, they frequently become self-elected missionaries to the heathen. The primary weaknesses which hold back the dawn for the foreigners has already been suggested: *they simply don't promote.*

Put it another way. Not Britain, not France, not Italy, not Japan, not Sweden spends-to-get in the States. Their product is unsold in the land of sell. They remain hopelessly inferior competitors in the department of make-known and make-attend. The whole reliance is upon favorable reviews from the film critics and word-of-mouth from the moviegoing elite. There's no regular molasses to draw the buzzing masses.

Admittedly it's easy to advise foreigners to spend. Frequently they ain't got with what to spend. The recent tendency of the foreign producers has been to demand much heavier cash advances on promising releases. Yank distribs grumble that their sources are "unrealistic." Which is as it may be. The flashy-cash trend further inhibits spending either in the U.S. trades or the dailies.

Some favorable omens have, of course, been noted. Currently the French have awakened to the extent of sending a party of stars on a cross-country junket. That is a small revolution and reflects some success of Joe Maternati in "educating" his principals. (Surely this weekly has been in the forefront, too, of spreading sharper trade savez in Paris). If the recent Japanese Film Festival at the N.Y. Museum of Modern Art demonstrated the wrong way to get off the ground it, too, was perhaps "educational" in that the Japanese now presumably know better.

MUST SELL 'MAGIC FACE' TO SATISFY JUDGMENT

Los Angeles, April 23.

Appointment of a commissioner to sell "The Magic Face" was ordered by Superior Judge Baynard Rhone to satisfy a judgment of $69,761.90 in favor of Hans De Strakosch against Briskin-Smith Productions.

De Strakosch had sued to recover $70,000 he claimed was still due on a loan of the equivalent, in Austrian coin, of $123,428.15 to finance the production. In addition to the judgment, De Strakosch was awarded $1,367.61 for attorneys fees and costs.

British Films Have Best Chance; All Foreign Product Handicapped; Spot-Check of U.S. Exhibitors

By FRED HIFT

Foreign language films, and to a lesser extent also those from Britain, are still a long, long way from finding acceptance outside the big cities in the United States.

Around the core of some 250 "art" houses there has, over the past few years, grown a small circle of commercial theatres that have on occasions successfully experimented with imported fare. In some instances these have been "fringe" situations which switched to a foreign policy as a desperate measure; and some exhibitors have lost their shirts trying to make a go of them.

In others, imports — usually dubbed and "presold" via long big-city runs—have clicked and gotten exhib attention.

These impressions were gathered via a VARIETY check of circuits and indie operators all over the country They are at variance with the independent distributors' story in New York, where the foreign film is pictured as gaining in circulation throughout the States.

Gloomy Guses

Some of the exhibitors queried on the status of the imports stated flatly: "Our customers just aren't interested. Those pictures don't make any money for us." The statement is usually based on claimed actual experience of the fairly recent past. It appears that the operators are thinking of the foreign lingualers, but plainly are at a loss when it comes to doing something with them.

A common comment runs: "Our people don't know those foreign stars and they can't be bothered reading subtitles. They've never heard of those pictures. If you put 'em on, they just die at the box-office."

College Towns Good

The exception appears to be in the smaller university towns and in the suburbs of some of the keys. "Wherever we have a theatre in a college town, we are apt to do quite well with foreign films," noted one circuit operator.

Many exhibitors said quite frankly that, in their opinion, imported features hadn't made much headway in the broad commercial market. Impact has mostly been in the arties, where the clientele has definitely grown. Surprisingly, several operators allo nixed the impression that dubbing was the salvation. "Not necessarily," said one. "Just because a foreign picture has an English soundtrack doesn't really mean people will go for it."

Walter Reade Jr., who doubles as circuit operator and foreign film distrib, disagrees in part. "It may be true that foreign films aren't any bigger, but 'specialized' films—those with a handle to them —certainly are. Most of our 'A' houses will book 'La Strada' dubbed."

Prints Too Scarce

Complaints are widespread about the kind of distribution foreign films are getting. Indies operate with few prints, and often the prints that arrive at the theatres are poor and worn, according to the exhibs. Also, trailers are badly put together, and promotional and publicity material frequently is missing.

"We will no longer book a film unless we have advance assurance that the proper promotional material comes with it," noted E. D. Martin of Martin Theatres of Georgia. Martin said his circuit was booking imports occasionally in the larger towns. Circuit's second house in Columbus, Ga., plays imports intermittently and has done well with some. Peachtree, an Atlanta artie, does well. "But in the smaller towns we can't give away a foreign picture," Martin observed.

Story is virtually the same in other sections of the country. Says

(Continued on page 18)

Clifton Webb Fussing

San Francisco, April 23.

Clifton Webb was "huffy" with a photographer at the Frisco Romanoff's, vouches S.F. Examiner's Herb Caen.

In booth next to Webb sat George Killion, president of American President Lines and only a few weeks ago elevated to the board of Loew's.

"Find out if this guy's with MGM," said Killion to an aide, "we're having a directors' meeting Tuesday and I'll see that he's fired."

Reported columnist Caen: "Lucky Clifton. He's with 20th Century."

MPAA Favors 2 Public Relations Men for Industry

As one of its proposals, the business-building coordinating committee of the Motion Picture Assn. of America will recommend to the MPAA board the allotment of $100,000 for the establishment of special public relations offices in New York and Hollywood. Sum would be earmarked for the employment of two public relations directors, two secretaries, office space on both Coasts, and expenses necessary for carrying out the job.

As with the remainder of the buisness-building program, in which the MPAA is cooperating with the Council of Motion Picture Organizations, the proposal hasn't been acted upon as yet. An MPAA board meeting to hear the business-building recommendations is not expected to be held until mid-May. The publicity-advertising directors committee of the MPAA, which is playing a leading role in formulating the business-building campaign, is scheduled to meet on May 14 to finalize the program before its submission to the MPAA board.

Duties of the publicity directors, as currently envisioned, would be to seek publicity that benefits the industry as a whole. Too often in the past many projects—the Theatre Owners of America convention at the N.Y. Coliseum, for example —required an industry liason man. If this had been possible at the time of the convention, the industry might have been able to stage an exhibition that would have been open to the public. An event such as this, originally contemplated by TOA, failed to come to light because of the absence of the proper authority to aid in such a project. In addition, the business-building group's publicity men would seek stories, tieups, radio and tv plugs that would build interest in filmgoing. They will not devote time to publicize any particular picture.

Desire of the MPAA group to publicize the industry as a whole, a program followed by many trade associations in other industries, follows on the heels of the announcements of both TOA and Allied States Assn., both of which are seeking publicity men to drumbeat film-going and theatres in general.

32 BUSINESSES BACK ODEBOLT, IA., HOUSE

Omaha, April 23.

The Princess Theatre at Odebolt, Ia., owned and operated by W. G. Horstman, has reopened after a long b. o. drouth.

The reason: Horstman received the backing and co-operation of 32 business firms in the small (1,279) town.

The Garment Jungle

Realistic and intense dramatic documentary-like story of organized labor vs. "protection against the unions" in New York's garment centre. Based on Readers' Digest articles. No names and no scopes and thus needs (and deserves) heavy sell effort.

Columbia release of Harry Kleiner production. Stars Lee J. Cobb, Kerwin Mathews, Gia Scala, Richard Boone, Valerie French; features Robert Loggia, Joseph Wiseman, Harold J. Stone, Adam Williams, Wesley Addy, Willis Bouchey, Robert Ellenstein, Celia Lovsky. Directed by Vincent Sherman. Screenplay, Kleiner; from articles by Lester Velie; camera, Joseph Biroc; editor, William Lyon; music, Leith Stevens. Previewed in New York, April 18, '57. Running time, 88 MINS.

Walter Mitchell	Lee J. Cobb
Alan Mitchell	Kerwin Mathews
Theresa	Gia Scala
Artie Ravidge	Richard Boone
Lee Hackett	Valerie French
Tulio Renata	Robert Loggia
Kovan	Joseph Wiseman
Tony	Harold J. Stone
The Owl	Adam Williams
Mr. Paul	Wesley Addy
Dave Bronson	Willis Bouchey
Fred Kenner	Robert Ellenstein
Tulio's Mother	Celia Lovsky

Lester Velie's articles in Readers Digest on labor warfare within the needle trade have been turned into forceful dramatic screen fare. Harry Kleiner has scripted hard-hitting material and his production, under Vincent Sherman's taut direction, frequently has the impact and believability of a documentary.

The story within the framework of unionists pitted against goons, that of a young man who recognizes the evil inherent in hiring "protection" while his father, a dress manufacturer, rebels at the idea of a union moving in, is developed with an intensity akin to the unreeling of "On the Waterfront." Latter concerned itself with rackets on the docks; "Garment Jungle" with like power offers an insight on the struggle of the International Ladies Garment Workers to do away with the sweat shops on New York's Seventh Avenue.

It's propaganda for union labor, perhaps, but any union adversary of the hired muscle-and-murder element, as herein depicted, must look heroic. And the Velie articles which form the basis of the picture were factual; the twists and turns of the screenplay are fictional but the basics have the appearance of authenticity.

"Garment Jungle" is a well performed production, but there isn't much marquee lure in the names. Film is within reach of "A" box-office but substantial selling effort will be required, along with a play-off that allows for word of mouth.

Lee J. Cobb fits just fine as the dress plant owner intent on being his own boss without union "interference." He built his own company and why shouldn't he run it as he sees fit? he reasons. Cobb plays the part to the hilt. He swaggers, he's defiant and finally he's disillusioned and repentent upon learning that the protection he's buying actually has entailed first the murder of his partner and then of a union organizer.

Robert Loggia is a union zealot who plays with fiery conviction and Gia Scala as his wife is in the familiar tradition of earthy Latino imports. She's an emotional, charged-up femme who adds zest to "Jungle."

Kerwin Mathews does well as Cobb's son although he appears bland at times in contrast with the more outgoing and forceful nature of the other characters. Richard Boone is sure footed as the heavy, Valerie French is attractive as Cobb's romantic concern and Joseph Wiseman does a highly skilled job in portraying a union weakling. Harold J. Stone, Adam Williams, Wesley Addy, Willis Bouchey, Robert Ellenstein and Celia Lovsky all are competent in less prominent assignments.

The key value in "Jungle" is its realism. In one instance a newsreel shot is used with striking effect, this showing the actual funeral of a murdered union organizer with thousands of sympathizers milling about the scene. While this is the only as-it-actually-happened sequence, the tone of the rest of the picture is one of authenticity, with the probable exception of the highly melodramatic ending in which Mathews prevents Boone's escape from the police.

Kleiner's dialog is sharp and, at times, frank. There are repeated references to Loggia as a "Spik," for example. That won't go down well in many towns. But there's no strain for shock material; even the showing of Miss Scala nursing a baby seems natural.

Film provides opportunity for modeling fancy gowns, designed by Jean Louis; Joseph Biroc's black-and-white photography is remarkably effective, Leith Stevens' music provides appropriate background-ing and other technical credits all are good. *Gene.*

The Iron Sheriff

A sheriff gives evidence that will hang his son, then beats the guilty verdict. Slightly different for western market.

Hollywood, April 16.

United Artists release of Jerome C. Robinson (Grand) Production. Stars Sterling Hayden, Constance Ford, John Dehner, Kent Taylor; features Darryl Hickman, Walter Sande, Frank Ferguson, King Donovan, Mort Mills, Peter Miller. Directed by Sidney Salkow. Written by Seeleg Lester; camera, Kenneth Peach; editor, Grant Whytock; music, Emil Newman. Previewed April 12, '57. Running time, 73 MINS.

Sheriff Galt	Sterling Hayden
Claire	Constance Ford
Pollock	John Dehner
Quincy	Kent Taylor
Benjie	Darryl Hickman
Ellison	Walter Sande
Holloway	Frank Ferguson
Leveret	King Donovan
Sutherland	Mort Mills
Jackson	Peter Miller
Kathi	Kathy Nolan
Walden	I. Stanford Jolley
Judge	Will Wright
Bilson	Ray Walker
Tilyou	Bob Williams

The sheriff's son is in big trouble —sentenced to hang on evidence given by his own father. That's the somewhat different plot slant in "The Iron Sheriff" and it supplies sufficient entertainment to meet the demands of the western programmer market, albeit the play-off's on the slow side.

Sterling Hayden essays the strong-jawed sheriff satisfactorily, while Darryl Hickman is okay as the son. There is several well-drawn character studies under Sidney Salkow's direction, including John Dehner's portrayal of the defense lawyer fighting the efforts of prosecutor Frank Ferguson. Positions of some of the other characters in the Seeleg Lester screenplay aren't too clear, but the types pass muster, including Constance Ford, in love with the sheriff; Kent Taylor, town publisher and romantic rival; Walter Sande, marshal; and King Donovan, telegrapher who actually did the holdup murder of which Hickman is accused.

Hickman is in jail when the plot opens and the town's buzzing with talk that he'll get an acquital because he is the sheriff's son. The trial is working that way, too, until dad tells of a death-bed confession of a witness that names the boy as the killer. The sheriff still believes his son innocent and through some range detecting the trail eventually leads to Donovan as the only man who knew the express money shipment was coming through.

Jerome C. Robinson's Grand production for United Artists release is equipped with all the necessary outdoor values, plus a note of suspense, particularly in the mental debating about whether the sheriff will bring in Donovan dead or alive. That he does the latter, despite his original intent of cold-bloodedly shooting him down, upgrades the moral tone of the ending. Kenneth Peach's lensing and Emil Newman's background score that their jobs excellently, and other technical credits are up to standard, too. *Brog.*

Joe Butterfly
(C'SCOPE—COLOR)

Armed service comedy reminiscent of "Teahouse of August Moon." Probably will find favor with general audiences for okay b.o.

Universal release of Aaron Rosenberg production. Stars Audie Murphy, George Nader, Keenan Wynn and Burgess Meredith. Features Fred Clark, John Agar and Kieko Shima. Directed by Jesse Hibbs. Screenplay, Sy Gomberg, Jack Sher and Marion Hargrove; based on a play by Evan Wylie and Jack Ruge; camera (C'Scope-Technicolor), Irving Glassberg; editor, Milton Carruth; music supervision, Joseph Gershenson. Previewed in N.Y., April 9, '57. Running time, 90 MINS.

Pvt. John Woodley	Audie Murphy
Sgt. Ed Kennedy	George Nader
Henry Hathaway	Keenan Wynn
Joe Bentley	Burgess Meredith
Cheiko	Kieko Shima
Col. E. E. Fuller	Fred Clark
Sgt. Dick Mason	John Agar
Sgt. Jim McNulty	Charles McGraw
Little Boy	Shinpei Shimazaki
False Tokyo Rose	Reiko Higa
Father	Tatsuo Saito
Mother	Chizu Shimazaki
Major Ferguson	Herbert Anderson
Oscar Hulick	Eddie Firestone
Yeoman Saul Bernheim	Frank Chase
Col. Hopper	Herold Goodwin
Soldier	Willard Willingham

The similarity between Universal's "Joe Butterfly" and Metro's recent "Teahouse of the August Moon" is obvious. Both pit the American Army of occupation against benevolent con men in incongruos Oriental settings. Sakini, the Mr. Fixit of "Teahouse's" Okinawa, has a spiritual kinsman in Joe Butterfly of Japan. Joe, a former house boy to American gangsters, knows all the angles. His questionable techniques, while frowned upon by the law, nevertheless prove beneficial in overcoming Army red tape and aid a group of harrassed Yank magazine correspondents in putting out their publication.

Despite the sameness in the situations and characterizations of the two pictures, "Joe Butterfly" emerges as a reasonably amusing farce that should find favor with general audiences. The incidents may appear exaggerated and impossible, but to any former GI who has lived through the confusion of an occupation, they will probably seem real in retrospect. The picture follows the general pattern of service comedies in that it places a group of supposedly well-meaning GIs against the Army system. Their ingenuity in outwitting the system through the employment non-GI methods sets the stage for the comedy.

Feature opens with a reprise of a newsreel shot of the Japanese surrender to the Yank Command on the battleship Missouri. In the first contingent of occupation troops are a group of Yank correspondents who are ordered to turn out their newspaper in time to greet the main influx of the American Army. The task is not as easy as it seems. However, with the aid of the conniving Joe Butterfly, the GI newsmen find a press and set up heaquarters in a sumptuous private home. In return, the Yank men "raid" the Army commissary to provide food for Butterfly's army of destitute relatives.

Audie Murphy, an old service hand in both real and reel life, is seen as a brash photographer who constantly gets into the hair of the Army brass. George Nader, as the sergeant in charge of the Yank reporters, is the sober and steadying influencing who goes along with the shenanigans in order to meet his deadline. Keenan Wynn is an obnoxious civilian correspondent who has his eyes on the Yank press so he can publish an edition of his magazine in Japan. Fred Clark is an easily-combustible scatterbrained colonel. Burgess Meredith, absent from the screen for some time, is the larcenous Joe Butterfly.

The Sy Gomberg-Jack Sher-Marion Hargrove screenplay, based on a play by Evan Wylie and Jack Ruge, delicately introduces a romance between Murphy and a pretty Japanese girl. But, like the romance in "Teahouse," it is handled with kid gloves and emerges as an romantic attachment rather than a love affair. A side issue in the raucous hijinks, punctuated by the "borrowing" of vehicles, high living, and various run-ins with Army brass, is the search for a prize war criminal—Tokyo Rose, the femme disk jockey familiar to GIs who served in the Pacific area during the war.

Meredith is excellent as the ingratiating Joe Butterfly. The rest of the principals also turn in good performances. Good assists are offered by Herbert Anderson as the meek officer in charge of the Yank group; Eddie Firestone as the colonel's aide; John Agar, Charles McGraw, and Frank Chase as Yank correspondents; Kieko Shima as Murphy's romantic interest, and Reiko Higa, as a phony Tokyo Rose.

Jesse Hibbs has directed the Aaron Rosenberg CinemaScope production broadly and gets the most out of the farcical situations. Since the picture was filmed on location in Japan, there is nothing in it that will offend the Japanese. The authentic backgrounds are an asset in chronicling the events. Technical aspects, including Irving Glassberg's Technicolor lensing, are first-rate. *Holl.*

Behind Show-Window
(Russian)
(COLOR)

Artkino release of Mosfilm Studios production. Stars I. Dmitriev, N. Medvedeva, A. Kuznetsov, O. Anofriev. Directed by S. Samsonov. Screenplay, A. Kapler; camera (Magicolor), F. Dobronow; music, A. Isfasman. At Cameo Theatre, N.Y., April 17, '57. Running time, 84 MINS.

Krylov	I. Dmitriev
Andreyeva	N. Medvedeva
The Lieutenant	A. Kuznetsov
Sonya	O. Anofriev

(In Russian; English titles)

It seems that the Russian film industry "goes Hollywood" in this fluffy little comedy. It's the type of picture that Hollywood turned out in abundance in the pre-television era. Despite the trite story, it marks a departure from the Soviet's usual brand of heavy-handed propaganda films. It was obviously made for entertainment only, but while it may prove amusing to Soviet citizens saddled with propaganda films for years, there is very little in it that will appeal to U.S. audiences.

The action takes place in a modern department store in Moscow. Intertwined with three different romances is the attempt by a gang of crooks to steal merchandise from the state store. This may come as a revelation to many, for it is perhaps the first time that the Russians have admitted that there are gangsters and con men in Communist Russia. *Holl.*

The Girl in the Kremlin

Wildly improable fast-buck exploitation-slanted release improvises on Stalin death theme. Mediocre entertainment but considerable come-on values.

Hollywood, April 23.

Universal release of Albert Zugsmith production. Stars Lex Barker, Zsa Zsa Gabor, Jeffrey Stone; features Maurice Manson, William Schallert, Natalia Daryll, Aram Katcher, Norbert Schiller, Michael Fox. Directed by Russell Birdwell. Screenplay, Gene L. Coon, Robert Hill; based on story by Harry Ruskin, DeWitt Bodeen; camera, Carl Guthrie; editor, Sherman Todd; music supervision, Joseph Gershenson. Previewed April 11, '57. Running time, 81 MINS.

Steve Anderson	Lex Barker
Lili Grisenko	Zsa Zsa Gabor
Greta Grisenko	Zsa Zsa Gabor
Mischa Rimilkin	Jeffrey Stone
Molda (Stalin)	Maurice Manson
Jacob Stalin	William Schallert
Dasha	Natalia Daryll
Lavrenti Beria	Aram Katcher
Ivan Bulhof	Norbert Schiller
Igor Smetka	Michael Fox
Olga Smetka	Elena Da Vinci
Nina	Phillipa Fallon
Deshilov	Charles Horvath
Commissar	Kurt Katch
Girl at Cafe	Vanda Dupre
Tata Brun	Alfred Linder
Dr. Petrov	Gabor Curtiz
Dancer	Della Malzahn

"The Girl In the Kremlin" poses the theory that Stalin, while dead, isn't buried in Moscow's Red Square along with Lenin. It is obviously exploitation-slanted for hard-hitting ballyhoo and fast playdates to make a quick cleanup, which it could even though the entertainment is no more than ordinary.

Along with the Stalin death gimmick, the Albert Zugsmith production tosses in several others for the fast sell. Not the least of these is the head-shaving trick which could make the femmes cringe as they watch attractive Natalia Daryll bare her noggin under Red razors. Some should be encouraged, however, because she remains attractive, even with the bare pate, thanks to a feminine face and a generous supply of curves.

The screenplay by Gene L. Coon and Robert Hill from a story by Harry Ruskin and DeWitt Bodeen is more often than not illogical, with the hokum laid on thick. No trouble is taken to explain many of the situations and in such far-fetched surroundings the players can't be very convincing. Russell Birdwell's direction is okay, considering the obviousness of the presentation, although the guidance tends to a deliberateness that at times becomes nothing more than slowness.

Lex Barker, ex-O.S.S. man, is cloak-and-daggering in Europe when Zsa Zsa Gabor, Lithuanian refugee, asks his help in finding her twin sister, nurse who disappeared after Stalin's reported death. The viewer knows that Stalin underwent plastic surgery and decamped with Beria and a large supply of cash to parts unknown. Working with equally intrepid Jeffrey Stone, dashing one-armed underground spy, Barker locates Stalin in Greece and, after some incredibly stupid manuevering for heroes, the quarry escapes via burning to death when his car goes off a mountain road.

As noted, the three stars can't do much with the material. Same is true of other players, including Maurice Manson, who appears as the pre and-post-plastic surgery Stalin; William Schallert, his son who hates him and is eventually responsible for the mountain death plunge; Aram Katcher, the hateful Beria; Norbert Schiller, Michael Fox and others.

Carl Guthrie's lensing includes some scenes aimed at creating suspense, sometimes successfully, and there is very busy musical backing that follows stock melodrama lines under Joseph Gershenson's supervision. Other credits are standard. *Brog.*

Tereska Torres

Continued from page 3

reverted to her since the $1,000 had not been paid. Shortly after receiving Miss Torres' letter, the defendant, who was in Italy at the time, notified his attorney to pay the authoress the $1,000. Miss Torres rejected the payment, declaring that the contract had been forfeited.

The court, in dismissing Miss Torres' complaint, declared that the "Achilles heel" in her suit was her failure to fix Feb. 18, 1956, as the cut-off date as to performance "and to have made time of the essence with reference to it." In addition, Justice McGivern noted that Miss Torres' notice of forfeiture "was deficient in not affording the defendant sufficient time to perform after receipt of notice."

Joe E. Brown will serve as grand marshal for the parade and officiate at this year's Drake Relays, April 26-27, in Des Moines.

The Living Idol
(C'SCOPE—COLOR)

Reincarnation yarn against Mexican scenery. Richly mounted but routine meller with no names. So-so b.o.

Metro release of Albert Lewin-Gregory Walerstein production. Stars James Robertson-Justice, Steve Forrest, Liliane Montevecchi; features Sara Garcia, Eduardo Noriega. Directed by Lewin. Story and screenplay, Lewin; camera (Eastman color), Jack Hildyard; music, Manuel Esperon and Rudolof Halffter; song "Tepo," by Isamel Diaz, arranged by Esperon; editor, Rafael Ceballos; associate Mexican director, Rene Cardona; associate Mexican cinematographer, Victor Herrera. Previewed in New York, April 17, '57. Running time, 101 MINS.

Terry Matthews	Steve Forrest
Juanita	Liliane Montevecchi
Dr. Alfred Stones	James Robertson-Justice
Elena	Sara Garcia
Manuel	Eduardo Noriega

Having produced, written and directed "The Living Idol," Albert Lewin also has unintentionally demonstrated that picure-making today has grown too complicated to be a one-man's job. He's latched on to an intriguing idea with definite exploitation values, but it gets lost in a maze of sometime obscure dialog and in the attempt to equate the scientific approach with proof of the supernatural.

Film holds out promise for a lot more than it actually delivers. It's always on the threshold of something happening, but not until the last reel does any excitement really start. It's then that Lewin and his photographer, Jack Hildyard, pull all the stops as they follow a jaguar through the empty streets of Mexico City and stage a wild struggle between man and beast.

Up to that time, Lewin tries to put across the picture's "Leitmotiv," i.e. a soul can wear out many bodies. It's a tedious process, as he establishes the fact that the jaguar god of old senses in a modern Mexican girl the reincarnation of a maiden that was once sacrificed to him.

The basic story line, backgrounded by an archeological camp in the Yucatan and later Mexico City, is valid enough. But Lewin has allowed the picture to ramble and lag, particularly in the person of archeologist James Robertson-Justice who believes in the spell cast by the mythical gods of the Aztecs, and who is obsessed with the idea of human sacrifice.

Occasionally Lewin has caught moments of tension and wild visual excitement, such as the girl spellbound by a ritual dance and the flashback when, bound to a cross, she waits to be sacrified to the jaguar. But inbetween it's mostly talk and scenery and confusion.

Performances are adequate, but not more than that. Robertson-Justice is a very capable actor and he does his best with the pedantic lines handed to him. Steve Forrest seems wooden as the reporter, and Liliane Montevecchi is a dark-eyed young lady of questionable talents. Her role is most unconvincing. Sara Garcia is good as an elderly woman and Eduardo Noriege is gentle as Miss Montevecchi's father.

Lewin's direction shows occasional flashes of imagination in specific scenes, but on the whole is routine. He's also guilty of some instances of outright bad taste, such as the scene when the girl burps loudly after eating her soup. As for the script, it makes it tough for the actors to sound real. And they don't.

One of the saving graces is Hildyard's lensing, which achieves some stunning effects and which feeds on the beauties of Mexico. Much of the excitement in the film must be credited to him. Eastman Color is a definite asset for the picture. Ismael Diaz's song, "Tepa," has good rhythm and Rafael Ceballos' editing is routine.

Subject treated in "Living Idol" is a publicity natural and exhibs should latch on to the various angles in the light of the lack of star-names. If the film is going to be sold at all, it's on its exploitation values. *Hift.*

Cuffo to Switzerland As Cinerama Promotion

Kansas City, April 23.

Stanley Warner-Cinerama is sending a pair of localites to Switzerland this week, as part of the hoopla for the recent premier of "Cinerama Holiday" at the Missouri Theatre here. Mrs. Elizabeth Pierce is the winner in a slogan contest conducted in connection with the opening.

Mrs. Pierce won with an entry explaining that the Kansas City Philharmonic Orchestra is a city asset because it is as meaningful as the other arts—painting, dancing and literature. Her son, Stratton Pierce, came home from the U. of California to accompany her on the trip by air, as guests of Swiss air.

CIRCUIT 'MONOPOLY' IN MEXICO

Madrid Dopesters' Detailed Analysis Of Yanks' Bargaining Position in Spain

By HANK WERBA

Madrid, April 23.

Some industry observers in Spain are of the opinion that the 19-month Motion Picture Export Assn. boycott of the local market was a near-fatal error that ought to be rectified without delay if Americans are not to lose all their chips in Spain. Developments since Aug. '55, when MPEA imposed its embargo, strengthens local distrib contention that MPEA is no longer entitled to a privileged percentage and operating position in the Spanish film mart.

Apart from the fact that the boycott did not prevent local release of 65 U. S. features here in 1956, and that an unprecedented entry of European product helped fill the partial vacuum, the MPEA pullout has given rise to local giant distribs who have already tasted a good part of the annual $5,000,000 MPEA plum last year and are out for a total harvest in '57.

Leading distribs here like CEA, CIFESA, Charmartin, Dipenfa-Filmayer, Exclusivas Floralva, Mercurio, Procines, Suevia and Victory Films are also film producing companies and have solidly aligned the local producers against MPEA. Others like Bengala, Columbus, Delta, Elias, Fortuna, Filmax and Hispamex have come strongly to the fore in the past year and are not of a mind to yield pesetas when the prodigal MPEA returns.

An interesting case in point of what has taken place in Spain since the MPEA sit-down, is Dipenfa-Filmayer which ranks high in the industry here after a mere 14 months of existence, and is well in the forefront to clip MPEA wings in Spain.

Dipenfa-Filmayer is one of the principal investment arms created last year by the Banco Popular, one of Spain's big banking institutions. The importance of both the bank and the film company was underscored less than two months ago when the Franco Government was drastically revamped. Banco Popular board member Navarro Rubio became Finance Minister. General Camilo Alonso Vega, Dipenfa-Filmayer board chairman, became Minister of Interior and Dipenfa vice-president Alberto Ullastres took the post of Commerce Minister.

New Power

Dipenfa Filmayer breaks down into Dipenfa for distribution and Filmayer for production. Filmayer stands for Film A.Y.E.R., the initials of four indie producing companies—Ariel, Yago, Estela and Rodas. Commerce Minister Ullastres was also president of Ariel and Rodas but has now been replaced in all categories by Fernando Camacho, former assistant Finance Minister for eight years before entering Dipenfa in 1956. The search is still on for a prestige replacement as board chairman.

Another Dipenfa luminary is Tocuato Luca de Tena, owner of ABC, Spain's leading daily newspaper. Luca de Tena is major stockholder in Rodas Films and board member of Dipenfa. Dipenfa's finance chief, Enrique Salgado Torres, was named last Friday (April 13) General Treasurer of the Movimiento (Falange, youth Falange and distaff Falange), while his brother Jose, another Dipenfa exec, holds a high administrative seat in the Finance Ministry.

This is the power line up of a film company whose spectacular appearance and dramatic inroads in one year coincides meaningfully with the MPEA retreat from Spain.

The 29-year old Juan Jesus Buhegas, who directs combined operations of Dipenfa-Filmayer, is one of the big noisemakers trying to read MPEA out of the local situation.

"Spanish distributors," he told VARIETY, "want to deal directly with U.S. producers. We ask our Government to fix the number of yearly film imports and indicate how much hard currency is available to purchase U.S. pix. Thereafter, Sindicato Nacional del Espectaculo, should have the authority to work out a parity allotment of U.S. films among all Spanish distribs. MPEA affiliates in Spain are Spanish companies operating under Spanish law. They are only entitled to the same rights and have the same obligations as all other Spanish companies."

Parity Allotment

Such a parity allotment, for example, would leave Metro of Spain with two, maybe three pix a year, Buhegas pointed out, which would give Metro the unhappy choice of either abandoning an unprofitable enterprise here or searching for release product in other markets.

"We learned last year," he said, "that U.S. producers will sell us films directly. At the moment, we have three U.S. films opening on Resurrection Sunday (traditional Easter mid-season mark), "The Lady and the Tramp" (Disney), "Phoenix City" (Allied Artists) and "Mohawk" (20th-Fox, '56)—to be followed a week later by "Michael Strogoff," a European blockbuster co-product that is breaking records in France."

The Dipenfa topper pointed to "Sissi" as an example of changing taste among moviegoers. "Sissi," a tinter with an unknown cast, opened in May '56 and since has raked in 30,000,000 pesetas (circa $725,000), more than shading "Gone With the Wind" and setting a new high in Spain. Without the MPEA embargo, he felt, "Sissi" might never have been bought. Faced with the embargo, Dipenfa bought "Sissi" for peanuts, created a new sar, opened Spain to German films and earned tall coin.

Other highlights of Dipenfa operations is exclusive release rights to Disney product. In addition to "Lady and Tramp," Buhegas has already shown exhibs "Davy Crockett," "The Great Locomotive Chase" and "The Little Outlaw."

Although Chaplin's "A King In New York" was scheduled for release in Europe via United Artists, Dipenfa snared the film from C.B. Films (U.A. Iberian outlet) with a $15,000 advance which it stands to lose if the censor nix pic. Overall deal with Chaplin brought Dipenfa re-issue rights to "Modern Times" and "Gold Rush."

Buhegas is presently dickering for "Oklahoma" (Magna), "Moby Dick" (Warners) and "Friendly Persuasion" (AA). In the case of "Moby Dick," Dipenfa is working through the producer.

The youthful exec, who has been active in exhib-distrib circles since the age of 14, will spend the month of May in New York and Hollywood to meet U.S. producers, make commitments for his '58 program, line up coproducers and/or name stars for Filmayer and generally do MPEA no good at all in Eric Johnston's own backyard.

Dipenfa-Filmayer is perhaps the most striking instance of Spain distribs making big headway at MPEA expense. Veteran outfits like CEA, CIFESA, Charmartin, Mercurio, Suevia and Victory Films are much richer and more solidly entrenched than ever. Johnny come latelys like Bengala, Exclusivas Floralva, Columbus, Elias, Filmax and Hispamex have their feet through the distrib door and have no inention of leaving. Filmax released 7 U.S. pix last year, Hispamex 5, Elias and Columbus 4 each. With MPEA back in operation, they might each get one apiece.

Spanish distribs, backed by local producers, can be expected to wage an unrelenting battle to safeguard the golden distribution calf now in their possession. Their success could write fin to MPEA operations in Spain. Success or failure will be more clearly delineated with the post-Easter resumption of negotiations between Spain and MPEA.

"Oklahoma" (in Todd-AO), now in 52nd week at 995-seat Tivoli Theatre, Toronto, is advertising: "World's Longest Engagement."

U.S. FILM MEN REGRET TREND

Situation in Mexico, where events are pointing to the gradual establishment of an exhibition monopoly, is worrying the American distributors though they seem to be in no mood to take united action.

It points up the whole question of approach in countries where the majority of the theatres are controlled by a single individual or individuals. Puerto Rico is a good case in point.

Mexican picture has become more complicated with the buyout of the Rodriguez chain of houses by the William Jenkins group, i.e. Manuel Espinosa Iglesias and Gabriel Alarcon. The buyout, forced when two of Rodriguez's partners sold out, has reduced the number of big Mexican circuits from three to two. However, those two are both controlled from the top by William Jenkins, the American millionaire who, though an old man now, is still one of the financial giants behind the Mexican economy.

It's figured that, by splitting up the Rodriguez theatres among themselves, Iglesias and Alarcon now control more than 75% of the pix houses in Mexico, and a larger percentage of the important first-runs in the Federal District.

Particularly affected by this situation is 20th-Fox which played off its CinemaScope product over the Rodriguez chain and helped finance the circuit's installation of C'Scope equipment. Spyros P. Skouras, 20th prexy, and Murray Silverstone, 20th-International topper, are off for Mexico City this week to look into the new situation.

Skouras said he had had a bid from the new owners for an extension of the old agreement.

(Continued on page 16)

It's Golden Reel Time in N.Y.C.

Move is under way to tighten up liaison between the American Federation of Film Societies and various societies active abroad. It's aimed at a more active interchange of information and films.

The American Federation, representing some 35 of the "solid" film societies in the States, has been meeting within the frame of the American Film Assembly in Gotham this week. Assembly is sponsored by the Film Council of America which also sparks the Golden Reel Festival.

Federation this week elected Robert Hughes of Chicago as its new president, replacing Jack Ellis. Latter said the total number of societies in the country now runs to between 250 and 300. The societies are interested in the study of film art on all levels and flourish particularly in university towns. Powwows in New York have been concerned among other things with ways and means of organizing the groups so as to be of active and direct aid to producers of unusual and experimental pictures.

Ellis said the Federation was in touch with societies in Britain, France and Germany. International Assn. of Film Societies originally had been formed in France, but was inactive for some time. Recently, the 250 societies in Britain have taken over the lead and also have moved to guarantee producers an audience.

Fourth Annual Film Assembly runs at the Hotel Statler through April 26. Some 258 films in 23 categories are competing for Golden Reel awards, with a large number of workshop sessions running parallel with the screenings. All the films entered are in the non-theatrical class, with some 16m foreign entries also to be screened.

Thorold Dickinson, chief of film services at the United Nations, was the speaker at a luncheon at the Statler yesterday (Tues.). Awards will be handed out tomorrow (Thurs.).

Azcarraga Says Churubusco Wilts But Other Mexicans Won't Credit

Mexico City, April 23.

The Churubusco studios here, Mexico's top studio plant in points of size and facilities, including a recently-installed $240,000-tinter service, is so in the red that unless there is a marked veering toward the black pronto, the establishment will have to be shuttered.

So warned Emilio Azcarraga, cinema-television tycoon speaking as Churubusco's board chairman and top stockholder. He revealed that Churubusco has lost $940,000 since it started in 1946 up to fiscal windup last Dec. 31. RKO several years ago sold out its considerable holdings in Churubusco.

Azcarraga declared that unfair competition and labor difficulties are the prime reasons for Churubusco's troubles. He said that while contracts are few at Churubusco, some old and not so well equipped Mexican studios are very busy. Me charged that one of these, the Clasa studios, claimed far inferior to Churubusco is busy with government-financed production via the semi-official Banco Nacional Cinematografico.

Just when Churubusco might shutter, Azcarraga didn't say. But he made it plain that $940,000 in the red in ten years is not amusing.

Meanwhile the Mexico producers brand Azcarraga's commentary as "alarmist" and asserts that outlook for Mexican cinema is generally cheering. Curiously enough the new headquarters building of the producers trade association will be next door to Churubusco which, say the tut-tut element, "is neither on the verge of bankruptcy nor likely to disappear."

ADRIAN SCOTT LOSES

Refusal To Purge Red Smudge Is Turpitude

Washington, April 23.

The U. S. Supreme Court yesterday (22) threw out an appeal by Adrian Scott, one of the Hollywood "unfriendly 10" against his dismissal by RKO Pictures. After he was cited for contempt of Congress following his refusal to answer questions before the House Un-American Committee. Screen director sued for reinstatement and back salary on the ground that his refusal to answer to the committee did not violate the "morals clause" of his contract with the studio.

The Ninth Circuit Court contended that Scott's refusal did, indeed, constitute a form of moral turpitude and that RKO was justified in dropping him.

South Carolinian Stirs Race Rap Vs. 'Island' Film

Columbia, S. C., April 23.

South Carolina's first move toward motion picture censorship has been threatened. The issue: racial segregation.

State Rep. John Hart of Union has proposed a ban on the 20th-Fox's "Island in the Sun" because two Negro stars, Harry Belafonte and Dorothy Dandridge, appear. Says Hart: "This is sickening, repulsive, indecent spectacle to which no one in South Carolina should be exposed or subjected."

Film based on a novel by British author Alec Waugh depicting racial integration on a hypothetical island in the West Indies.

Hart wants a $5,000 fine levied on exhibitors showing the picture. The legislature hasn't as yet considered his plea.

U Options Rank's 'Doctor' Release

Just as the J. Arthur Rank Organization has completed the setting up of a U.S. distribution outfit, Universal has exercised its right to distribute a Rank picture. Failure of U, as well as other American distributors, to pay full attention to the Rank films is one of the reasons that the British company decided it required its own distribution organization in the U.S.

At any rate, U, which has first refusal on a group of Rank pictures, has picked up "Doctor at Large" for distribution in the U.S. It's the first Rank picture that U has deemed suitable since it handled "Simon and Laura" last July.

Universal has an agreement with the Rank Organization until 1961, U prexy Milton R. Rackmil told the company's stockholders at its recent annual meeting. He emphasized that U would exercise its contractual commitment on Rank pictures "if we feel we can do something with them."

"Doctor at Large" is the third in a series of "Doctor" pictures which have been extremely successful in the U.S. The two previous ones—"Doctor in the House" and "Doctor at Sea"—were distributed by Republic. Like its two predecessors, "Doctor at Large" was produced by Betty Box and directed by Ralph Thomas at the Pinswood Studios. It stars Dirk Bogarde.

Metro Looks Into Texas Name Lifter

Loew's-Metro attorneys are investigating a Dallas commercial film company which employs the name "Metro" in its corporate title.

The company, headed by Dwight Plackard, is known as Metro Enterprises of Texas. It recently revealed the acquisition of Empire Productions of California, a motion picture and telefilm production firm. According to Plackard, the name of the newly-acquired firm will be changed to Metro Productions and will specialize in films for advertising and industry.

Dan Mann Weary Of Questing 'Morningstar'

Hollywood, April 23.

Daniel Mann has withdrawn as director of Warners "Marjorie Morningstar" for asserted reason of inability of studio to cast title role thus far. Mann said "just question of time, you can put in just so much searching for somebody." Parting, described as "amicable," concludes one-picture deal which he signed last November.

Mann's choice was Shirley MacLaine but she's due to make "Matchmaker" for Don Hartman as her freelance film this year under Hal Wallis contract. Hartman in turn couldn't find replacement so wouldn't release her. Mann said other actress he wanted for role, Natalie Wood, scheduled to test for role, hadn't done one so at time decided to withdraw.

Herb Pickman WB Boost

Herb Pickman has been promoted to director of special events for Warner Brothers, under Meyer H. Hutner, national publicity manager. He succeeds Abe Kronenberg who has resigned. Pickman until recently had been coordinator on national promotion activities for "Spirit of St. Louis."

Pickman has been with Warners for 14 years. He is a brother of Jerry Pickman, Paramount ad-pub chief, and of Milton E. Pickman who is producer for Screen Gems.

Philly Soars; 'Face' Mighty $27,000, 'Spirit' Good 17G, 'Angry' Lusty 13G, '80 Days' Sock 22G, 'Cinderella' 21G

Philadelphia, April 23.

Easter boomed biz here in current session, with long boxoffice lines all day for "Funny Face" at the Viking and "Heaven Knows, Mr. Allison" at the Fox. Latter is in third and "Face" in second sessions. "Spirit of St. Louis," one of few newcomers, shapes good at Stanley. Rave notices for "12 Angry Men" spelled fancy takings at Stanton.

Holiday put "Cinderella" ahead in second frame but Rock-'n'-Roll show with "Dakota Incident" made very little noise at Mastbaum. Extra shows for hard-ticket pix are boosting their totals.

Estimates for This Week

Arcadia (S&S) (526; 99-$1.80)—"Rainmaker" (Par) (6th wk). Fine $7,000. Last week, $7,800.

Boyd (SW-Cinerama) (1,430; $1.25-$2.60)—"Seven Wonders of World" (Cinerama) (52d wk). Oke $6,800. Last week, $7,200.

Fox (20th) (2,250; 55-$1.80)—"Heaven Knows, Mr. Allison" (20th) (3d wk). Solid $18,000. Last week, $20,000.

Green Hill (Serena) (750; 75-$1.25) (closed Sundays)—"Colditz Story" (Indie) (8th wk). Mild $3,000. Last week, "Baby and Battleship" (Indie), $2,500.

Goldman (Goldman) (1,250; 65-$1.35)—"Cinderella" (BV) (reissue) (2d wk). Fancy $21,000. Last week, $17,500.

Mastbaum (SW) (4,370; 90-$1.50)—"Dakota Incident" (Rep) plus Rock 'n' Roll stageshow. Modest $12,000 in 6 days. Last week, "Halliday Brand" (UA) and "Big Boodle" (UA), $6,000 for 5 days.

Midtown (Goldman) (1,000; $2-$2.75)—"Around World in 80 Days" (UA) (17th wk). Up to great $22,000. Last week, $18,500.

Randolph (Goldman (2,250; $1.40-$2.75)—"10 Commandments" (Par) (22d wk). Wow $26,000. Last week, $18,500.

Stanley (SW) (2,900; 99-$1.49)—"Spirit of St. Louis" (WB). Good $17,000. Last week, "Man Afraid" (U) and "Deadly Mantis" (U), $7,000.

Stanton (SW) (1,483; 99-$1.49)—"12 Angry Men" (UA). Trim $13,000. Last week, "Tall T" (Col) and "Shadow on Window" (Col), $6,500.

Studio (Goldberg) (400; 94-$1.49)—"La Strada" (T-L) (6th wk). Hep $4,000. Last week, $4,500.

Trans-Lux (T-L) (500; 99-$1.80)—"Anastasia" (20th) (17th wk). Steady $7,000 same as last week.

Viking (Sley) (1,000; 75-$1.40)—"Funny Face" (Par) (2d wk). Wham $27,000. Last week, $27,500.

World (Pathe) (499; 99-$1.49)—"Gold of Naples" (DCA) (5th wk). Oke $2,900. Last week, $3,000.

Broadway Grosses

Estimated Total Gross

This Week $828,800
(Based on 25 theatres)

Last Year $504,000
(Based on 22 theatres)

'10 C's' Whopping $19,000 in Prov.

Providence, April 23.

All stands are happy again, Strand heading the list with "10 Commandments" and smash. Also big are Majestic's "Boy on a Dolphin" and RKO Albee's "Cinderella." "Tarzan and Lost Safari" is okay at State.

Estimates for This Week

Albee (RKO) (2,200; 65-80)—"Cinderella" (BV) (reissue) and "Dance With Me Henry" (RKO). Hotsy $10,000. Last week, "Tattered Dress" (U) and "4 Girls in Town" (U), $7,500.

Majestic (S-W) (2,200; 65-80)—"Boy on a Dolphin" (20th) and "Pearls of the Pacific" (20th). Snappy $11,000. Last week, "Heaven Knows, Mr. Allison" (20th) and "The Dark Wave" (20th) (2d wk), $7,000.

State (Loew) (3,200; 65-80)—"Tarzan and Lost Safari" (M-G) and "Spoilers of the Forest" (Rep). Around $11,000, okay. Last week, "The Vintage" (M-G), $8,000.

Strand (Silverman) (2,200; $1.50-$2)—"10 Commandments" (Par). Two-a-day with three on weekends should land this at a smash $19,000. Last week, "Fear Strikes Out" (Par) and "Footsteps in the Night" (AA), $5,000.

'MEN' ANGRY $10,000, ST. LOO; 'ALLISON' 13G

St. Louis, April 23.

Natives have hardly recovered from seven days of almost continuous rain, with trade down as a consequence in many spots. "12 Angry Men" looks good at Loew's while "Cinderella" is nice for second Orpheum round. "Heaven Knows, Mr. Allison" shapes solid in second session at the Fox. Pic now goes to the Missouri.

Estimates for This Week

Ambassador (SW-Cinerama) (1,400; $1.20-$2.40)—"Seven Wonders of World" (Cinerama) (53d wk). Good $5,500. Last week, $6,500.

Esquire (Indie) (1,400; 75-90)—"Bundle of Joy" (RKO) (3d wk). Fair $4,500 after $6,000 for second.

Fox (Arthur) (5,000; 75-90)—"Funny Face" (Par) and "Rall T" (Col). Opened today (Tues.). Last week, "Heaven Knows, Mr. Allison" (20th) and "Storm Rider" (20th) (2d wk), neat $13,000.

Loew's (Loew) (3,221; 50-85)—"12 Angry Men" (UA) and "Five Steps To Danger" (UA). Good $10,000. Last week, "Designing Woman" (M-G) and "Fury At Sundown" (UA) (2d wk), $11,500.

Missouri (Arthur) (3,500; 75-90)—"Heaven Knows, Mr. Allison" (20th) and "Spoilers of Forest" (Rep). Opened today (Tues.). Last week, "River's Edge" (20th) and "Desperadoes Are In Town" (20th), mild $5,500.

Orpheum (Loew) (1,191; 50-85)—"Cinderella" (BV) (reissue) and "Thunder Over Arizona" (Rep) (2d wk). Good $9,000 following $10,500 initial stanza.

Pageant (St. L. Amus.) (1,000; 90)—"Inside Girl's Dormitory" (Indie) and "One Step To Eternity" (Indie). Fair $3,000. Last week, "Diabolique" (Indie) and "Riffi" (Indie) (2d wk), $2,500.

Richmond (St. L. Amus.) (400; 90)—"Great Man" (U). Nice $2,500. Last week, "On Waterfront" (Col) and "Picnic" (Col) (reissues), $2,000.

St. Louis (Arthur) (4,000; $1.25-$2)—"10 Commandments" (Par) (9th wk). Wow $25,000 after $22,000 for eighth frame.

Shady Oak (St. L. Amus.) (800; 90)—"Great Man" (U) (4th wk). Good $3,000 following $3,500 for last session.

'Cinderella' Terrif 18G, Balto; 'Face' Great 12G, 'Spirit,' 'Woman' Ditto

Baltimore, April 23.

Local exhibs, hoping for a holiday weekend break in weather, got more than they hoped for when mercury soared above 90 degrees. Biz fell below hopes in many spots as a result. However, "Cinderella" easily topped town with a giant total at Century. "Funny Face" is great at the Town. "Designing Woman" looks nice at Hipp. "Spirit of St. Louis" shapes strong at Stanley. Longrunning "Around World In 80 Days" is sturdy at the Film Centre in 18th stanza, "12 Angry Men" is rated nice at tiny Playhouse.

Estimates for This Week

Century (Fruchtman) (3,100; 50-$1.25)—"Cinderella" (BV) (reissue). Giant $18,000. Last week, "Heaven Knows, Mr. Allison" (20th) (3d wk), $6,000.

Cinema (Schwaber) (460; 50-$1.25)—"Gold Of Naples" (DCA). Pleasing $3,500. Last week, "Silent World" (Indie) (5th wk). $1,000.

Film Centre (Rappaport) (890; $1.50-$2.50) — "Around World" (UA) (18th wk). Hotsy $12,500 after $11,500 last week.

Five West (Schwaber) (460; 50-$1.25)—"Brave One" (RKO-U). Okay $3,500. Last week, "Baby And Battleship" (Indie) (6th wk), $1,500.

Hippodrome (Rappaport) (2,100; 50-$1.25) — "Designing Woman" (M-G). Fine $12,000. Last week, "Zombies Of Mora Tau" (Col) and "Man Who Turned To Stone" (Col) (2d wk), $4,000.

Mayfair (Hicks) (930; 50-$1.25)—

(Continued on page 10)

'Spirit' Lofty $12,000, Buff.; 'Cindy' Wham 20G

Buffalo, April 23.

Standout news in current session is "Spirit of St. Louis," mighty at Center, and how both "Around World in 80 Days" and "Seven Wonders of World" are soaring. Each of latter two are far ahead of last week. "Funny Face" looms big at Paramount while "Cinderella" is rated terrific at Lafayette. "Boy on Dolphin" shapes good at the Buffalo.

Estimates for This Week

Buffalo (Loew) (3,000; 60-85)—"Boy On Dolphin" (20th) and "Boone Trail Blazer" (Indie). Good $15,000. Last week, "Designing Woman" (M-G) and "Running Target" (UA) (2d wk), $12,200.

Paramount (AB-PT) (3,000; 60-85)—"Funny Face" (Par) and "Dance with Me Henry" (Indie). Big $17,000. Last week, "Guns of Ft. Petticoat" (Col) and "The Shadow on the Window" (Col), $11,000.

Center (AB-PT) (2,000; 60-85)—"Spirit of St. Louis" (WB). Smash $12,000. Last week, "Kronos" (20th) and "She-Devil" (Indie), $11,000.

Lafayette (Basil) (3,000; 60-85)—"Cinderella" (BV) (reissue) and "Hot Shots" (Indie). Terrific $20,000 or near. Last week, "Zombies Mora Tau" (Col) and "Man Turned to Stone" (Col); $13,500.

Century (Buhawk) (3,000; $1.50-$3) — "Around World" (UA) (3d wk). Capacity $24,000. Last week, $18,000.

Teck (SW-Cinerama) (1,200; $1.20-$2.40) — "Seven Wonders" (Cinerama) (34th wk). Stalwart $14,000. Last week, $8,500.

'Dolphin' OK at $18,000, Frisco; '80 Days' Wham 30G, 'Party' Sock 12G

San Francisco, April 23.

Long-run pix are racking up terrific takes via extra Eastertime shows currently. "Around World in 80 Days" is heading for strongest biz since opening week at Coronet, mighty in 17th session. "Seven Wonders of World" is heading for great take in 22d round at Orpheum while "10 Commandments" is rated excellent in ninth week at St. Francis. "Boy on Dolphin" looks okay at the Fox while "Bachelor Party" shapes loud at the United Artists.

Estimates for This Week

Golden Gate (RKO) (2,859; 80-$1)—"Kronos" (Indie) and "She-Devil" (Indie). Good $16,000. Last week, "Young Stranger" (RKO) and "High Terrace" (AA), $11,000.

Fox (FWC) (4,651; $1.25-$1.50)—"Boy On Dolphin" (20th) and "Smiley" (20th). Okay $18,000. Last week, "Cinderella" (BV) (reissue) and "Storm Rider" (20th), $16,000.

Warfield (Loew) (2,656; 65-90)—"Designing Woman" (M-G) (3d wk). Fair $6,000 in 3 days. Last week, $11,500.

Paramount (Par) (2,646; $1.25)—"Funny Face" (Par) and "Ride High Iron" (Col) (2d wk). Big $14,000. Last week, $18,000.

St. Francis (Par) (1,400; $1.75-$2,75)—"10 Commandments" (Par) 9th wk). Excellent $19,000. Last week, $20,000.

Orpheum (SW-Cinerama) (1,453; $1.75-$2.65) — "Seven Wonders" (Cinerama) (22d wk). Great $28,000. Last week, $17,700.

United Artists (No. Coast) (1,207; 70-$1)—"Bachelor Party" (UA) and "Iron Sheriff" (UA). Loud $12,000. Last week, "War Drums" (UA) and "Fort Laramie" (UA), $7,000 in 8 days.

Stagedoor (A-R) (440; $1.25-$1.50)—"Great Man" (U) (5th wk) and "Light Touch" (U) (2d wk). Okay $2,500. Last week, $2,200.

Larkin (Rosener) (400; $1)—"Street of Shame" (Indie) (4th wk). Fair $4,100. Last week, $4,800.

Clay (Rosener) (400; $1)—"Albert Schweitzer" (Indie) (2d wk). Splendid $4,700. Last week, $4,500.

Vogue (S. F. Theatres) (364; $1.25)—"Silent World" (Col) (2d wk). Sock $5,300. Last week, $5,500.

Bridge (Schwarz) (396; $1-$1.25)—"Colditz Story" (Indie). Good $2,500. Last week, "French Film Festival," 4 days, $4,000.

Coronet (United California) (1,250; $1.50-$3.75) — "Around World" (UA) (17th wk). Mighty $30,000. Last week, $27,000.

Rio (Schwarz) (397; $1)—"Devil In Flesh" (Indie) and "Forbidden Games" (Indie) (reissues). Okay $2,500. Last week, French Film Festival, 5 days, $3,000.

Cincy Blooms; 'Cindy' Wow $16,000, 'Face' Rousing 15G, 'Dolphin' 14G

Cincinnati, April 23.

Easter blooms brighten all downtown houses this stanza. "Cinderella," out on reissue, fronts the parade with a wham take at Keith's. Two other new pix, "Funny Face" and "Boy On a Dolphin," are neck-and-neck in sock pace at Albee and Palace, respectively. Two-a-day "Seven Wonders of World" and "10 Commandments" are on the rebound, adding matinee for a great holiday splurge. Former soared to $20,000 in 46th round at the Capitol.

Estimates for This Week

Albee (RKO) (3,100; 90-$1.25)—"Funny Face" (Par). Swell $15,000 or close. Last week, "10,000 Bedrooms" (M-G), $9,000.

Capitol (SW-Cinerama) (1,376; $1.20-$2.65) — "Seven Wonders" (Cinerama) (46th wk). Juve holidays swelling this to great $20,000. Last week, $18,000.

Grand (RKO) (1,400; $1.25-$2.25)—"10 Commandments" (Par) (18th wk). Surging to hefty $11,000 after $9,000 last round.

Keith's (Shor) (1,500; 75-$1.25)—"Cinderella" (BV) (reissued). Strong matinees stepping to wham $16,000 or near. Holds. Last week, "Quiet Man" (Rep) (reissue), $6,200.

Palace (RKO) (2,600; 75-$1.10)—"Boy On Dolphin" (20th). Hotsy $14,000. Last week, "Lizzie" (M-G) and "Edge of City" (M-G), $6,500.

Key City Grosses

Estimated Total Gross

This Week $3,424,100
(Based on 23 cities and 253 theatres, chiefly first runs, including N. Y.)

Total Gross Same Week

Last Year $2,452,000
(Based on 23 cities and 227 theatres.)

'Spirit' Huge 17G, L'ville; 'Face' 8G

Louisville, April 23.

"Spirit of St. Louis" at the Mary Anderson's is the blockbuster of current week, topping everything in the city. "Heaven Knows, Mr. Allison" at the Rialto had lines over the Holy Week weekend, and "Funny Face" at the Kentucky is fancy. State's "Guns of Fort Petticoat" and "Hellcats of Navy" looms thin. Town is perking, entertainment wise, with approach of the spring race meet at Churchill Downs, starting Saturday (27), and reached apex on Derby Day, Saturday, May 3rd.

Estimates for This Week

Brown (Fourth Ave.—U.A.) (1,000; $1.25-$2) — "10 Commandments" (Par) (9th wk). Slowing some to $6,000 after last week's $7,500.

Kentucky (Switow) (1,000; 50-85)—"Funny Face" (Par), pre-Easter letdown not evident here, with sock $8,000 likely. Last week, "Crab Monsters" (AA) and "Not Of This Earth" (AA), $6,500.

Loews (United Artists) (3,000; 50-85)—"Guns of Ft. Petticoat" (Col) and "Hellcats of Navy" (Col). Thin $4,200. Last week, "Designing Woman" (M-G) (2d wk), $5,500.

Mary Anderson (People's) (1,000; 85-$1.25)—"Spirit of St. Louis" (WB). Powerful entry promises terrific $17,000. Customers of all ages are really buying this one, and it is sure to hold. Last week, "Halliday Brand" (UA) and "Crime of Passion" (UA), $5,000.

Rialto (Fourth Avenue) (3,000; 50-85)—"Heaven Knows, Mr. Allison" (20th). Had weekend wicket lines, indicating strong $11,000 or near. Last week, "Cinderella" (BV) (reissue) (2d wk), $8,500.

'DOLPHIN' DANDY 11G, INDPLS.; 'CINDY' 9G, 2D

Indianapolis, April 23.

A fair Easter weekend had a varying effect on current first-run films here. "Boy On Dolphin" is getting brisk trade at the Circle while Parochial school spring vacation starting Friday is boosting "Cinderella" to a good second week at the Indiana. "10 Commandments" is holding steady in its 12th week at the Lyric. "12 Angry Men" at Loew's didn't catch public's holiday fancy.

Estimates for This Week

Circle (Cockrill-Dolle) (2,800; 60-90)—"Boy on Dolphin" (20th) and "Storm Rider" (20th). Bright $11,000. Last week, "Funny Face" (Par), $10,000.

Indiana (C-D) (3,200; 60-90) — "Cinderella" (BV) (reissue) and "Yaqui Drums" (AA) (2d wk). Dandy $9,000 after $13,000 opening stanza.

Loew's (Loew) (2,427; 60-85) — "12 Angry Men" (UA) and "Running Target" (UA). Thin $5,000, some patrons who saw it on TV asking for refunds. Last week, "Designing Woman" (M-G) and "Hot Summer Night" (M-G) (2d wk), hot $6,500, with Thursday and Friday afternoons out for Holy Week services.

Lyric (C-D) (900; $1.25-2.20) — "10 Commandments" (Par) (12th wk). Still perking along at $15,000 clip per stanza.

LAZZAIENI's CHECKUP

San Francisco, April 23.

John Lazzaieni, local foreign film distributor and art house operator, is in Notre Dame Hospital here for a rest and checkup.

He'll be hospitalized for about a month.

'Spirit' Socko $20,000, Toronto; 'Face' Big 21G, 'Brave' Slick $12,000

Toronto, April 23.

Of new holiday product, with no increase in prices, "Spirit of St. Louis" and "Funny Face" are topping the city at sock totals. But "10,000 Bedrooms" and "Brave One" are not up to expectations, though good, especially the latter. Reissue of "Cinderella" is big at four-house combo. Notable on Easter draw is the terrific surge of "10 Commandments," now in 22d stanza; and "Oklahoma" in for a big holiday jump in 52d frame, this latter completing a year for longest film run in Canada.

Estimates for This Week

Carlton, Colony, Fairlawn (Rank) (2,518; 839; 1,165; 60-$1)—"Heaven Knows, Mr. Allison" (20th) (4th wk). Big $16,000. Last week, $18,000.

Century, Downtown, Glendale, Midtown, Oakwood, Odeon, Scarboro, State (Taylor) (1,358; 1,054; 995; 1,089; 1,393; 755; 694; 698; 50-75)—"Last of Badmen" (AA) and "Great American Pastime" (M-G). Mild $16000. Last week "Beyond Mombasa" (Col) and "Miami Expose" (Col), $19,500.

Christie, Danforth, Humber, Hyland (Rank) (877; 1,330; 1,203; 1,357; $1)—"Cinderella" (BV) (reissue). Very big $26,000.

Hollywood, Palace, Runnymede (FP) (1,709; 1,486; 1,385; 60-75)—"Funny Face" (Par). Hep $21,000. Last week, "Fear Strikes Out" (Par), $13,000.

Imperial (FP) (3,344; 60-$1.10)—"Spirit of St. Louis" (WB). Sock $20,000. Last week, "River's Edge" (20th), $10,500.

International (Taylor) (557; $1)—"Green Man" (IFD) (5th wk). Fine $4,500. Last week, $4,000.

Loew's (Loew) (2,096; 60-$1)—"10,000 Bedrooms" (M-G). Nice $13,000. Last week, "Men in War" (UA) (2d wk), $9,500.

Tivoli (FP) (995; $1.50-$2)—"Oklahoma" (Magna) (52d wk). Hefty holiday jump to $13,500. Last week, $9,500.

Towne (Taylor) (1,080; $1)—"Baby and Battleship" (IFD) (2d wk). Good $6,000. Last week, same.

University (FP) (1,536; $1.75-$2.50)—"10 Commandments" (Par) (22d wk). Big Easter boost to terrific $17,000. Last week, $9,000.

Uptown (Loew) (2,098; 75-$1.25)—"Brave One" (RKO-U). Fine $12,000. Last week, "Battle Hymn" (U) (4th wk), $5,500 in 4 days.

Another Twin-Screener

San Antonio, April 23.

San Antonio has its second twin screen drive-in with the opening on Friday (12) of the Mission Twin Drive-In Theatre. The ozoner was formerly a single screen operation.

A new sound system, screens, modern snack bar with two complete cafeteria lanes, was installed, in addition to new speakers. The drive-in is operated by Statewide Drive-In Theatres. Opening day there was free popcorn for the kiddies.

$828,800 IN 25 N.Y. THEATRES

Chi Perks; 'Spirit' Sockeroo $33,000, 'Shrinking' Mighty 22G, 'Edge' Sharp 31G, 'Gun' Big 10G, 'Face' Boff 27G

Chicago, April 23.

Damp weather preceeding Easter seems to have helped gross totals for busy holiday weekend. New product plus reopening of Balaban & Katz's Garrick is acting as additional impetus to booming week.

"Spirit of St. Louis" at the Chicago looks like lofty $33,000. "Edge of City" winds first frame at the Woods at sturdy $31,000. The new Garrick, seating 850, is getting okay sendoff with "Fear Strikes Out" with socko $11,000.

Biggest splash of week is the Roosevelt's "Incredible Shrinking Man" at mighty $22,000. "Gun for Coward" looks fast $10,000 for Grand in first frame.

"Funny Face" continues boffo in second at the United Artists but "12 Angry Men" is tame at State-Lake on its first holdover round.

"Around World in 80 Days" is still running close to capacity at Todd's Cinestage in third. "Cinderella" at Loop, with kids out of school is terrific in its third frame. Holdouts from morning to night make an almost forgotten sight here.

The 22d set for McVickers should rise this week counting part of Easter weekend in the total on "10 Commandments". Also busy is the Palace with 18 frames of "Seven Wonders of World."

Estimates for This Week

Carnegie (H&E Balaban) (480; 95)—"Colditz Story" (DCA). So-so $2,000. Last week, "Barber of Seville" (Clark), $2,000.

Chicago (B&K) (3,900; 90-$1.50)—"Spirit of St. Louis" (WB). Nifty $33,000. Last week "Designing Woman" (M-G) (3d wk), $17,000.

Esquire (H&E Balaban) (1,400; $1.25)—Subsequent run. Last week, "Four Girls in Town" (U) (2d wk), $5,000.

Garrick (B&K) (850; 90-$1.25)—"Fear Strike Out" (Par). Fancy $11,000.

Grand (Indie) (1,200; 90-$1.25)—"Gun for Coward" (U) and "Night Runner" (U). Fine $10,000. Last week, "Hot Cars" (UA) and "Dance With Me, Henry" (UA), $5,000.

Loop (Telem't) (606; 90-$1.25)—"Cinderella" (BV) (reissue) (3d wk). Sky-high $20,000. Last week, $17,500.

McVickers (JL&S) (1,580; $1.25-$3.30)—"10 Commandments" (Par) (22d wk). Hardy $28,500. Last week, $30,000.

Monroe (Indie) (1,000; 67-87)—"Angel of Darkness" (Globe) and "Scandal Inc." (Rep). Shapes okay $7,000. Last week, "Footsteps in Night" (AA) and "Hold That Hypnotist (AA), $4,300.

Oriental (Indie) (3,400; 90-$1.50)—"Heaven Knows, Mr. Allison" (20th) (5th wk). Stout $20,000. Last week, $21,000.

Palace (SW-Cinerama) (1,484; $1.25-$3.40) — "Seven Wonders"

(Continued on page 10)

Mpls. Goes for 'Cindy,' Sock $11,500; 'Face' Big 6G, 'Woman' 7G in 2d

Minneapolis, April 23.

Spring vacation, bringing hordes of kids and shoppers into the Loop, benefited grosses generally, the RKO-Orpheum scoring with a revival of "Cinderella." "Designing Woman" looms fine on holdover. Warmest weather of season also did not hurt trade at most spots. "Funny Face" in second week is rated fancy.

Estimates for This Week

Century (SW-Cinerama) (1,150; $1.75-$2.65)—"Seven Wonders of World" (Cinerama) (37th wk). Heavy matinees and group buys made it again the leader in gross take. Large $18,000. Last week, $16,300.

Gopher (Berger) (1,000; 85-90)—"Voodoo Woman" (AIP) and "The Undead" (AIP). Brisk $5,000. Last week "Rock, Baby, Rock" (Indie) and "Outlaw Queen" (Indie), $3,300.

Lyric (Par) (1,000; $1.25-$2.25)—"10 Commandments" (Par) (9th wk). Buys by religious groups a

(Continued on page 10)

'Spirit' Great $22,000, Denver; 'Dolphin' 21G

Denver, April 23.

Easter proved a big booster here for most first-runs with five out of six bills holding. Standout is "Boy on Dolphin," with a wow session at the Centre. Also great is "Spirit of St. Louis" at the Denver. "Funny Face," rated fancy at Orpheum, also is holding along with these other two blockbusters. "10 Commandments," smash in 10th Denham week, also continues as does "Invitation To Dance."

Estimates for This Week

Centre (Fox) (1,247; 70-$1.25)—"Boy on Dolphin" (20th). Big $21,000. Stays. Last week, "Heaven Knows, Mr. Allison" (20th) (4th wk), $10,000.

Denham (Cockrill) (1,428; 90-$2.20)—"10 Commandments" (Par) (10th wk). Smash $16,000. Last week, $13,000.

Denver (Fox) (2,525; 70-$1.25)—"Spirit of St. Louis" (WB). Great $22,000. Stays on. Last week, on reissue.

Esquire (Fox) (742; 70-90)—"Invitation To Dance" (M-G). Fine $3,000 and holding. Last week, "Phantom Horse" (Indie), $2,200.

Orpheum (RKO) (2,600; 70-90)—"Funny Face" (Par) and "Tension at Table Rock" (RKO). Fancy $15,000. Holds. Last week, "Designing Woman" (M-G) and "Man in Vault" (RKO) (2d wk), $8,000.

Paramount (Wolfberg) (2,200; 70-90)—"12 Angry Men" (UA) and "Fury at Showdown" (UA). Thin $9,000. Last week, "Halliday Brand" (UA) and "Revolt Ft. Laramie" (UA), $12,000.

'Face' Lusty 18G, Pitt; '80 Days' 25G

Pittsburgh, April 23.

Easter trade is bulging the Golden Triangle, with "Funny Face" at the Penn biggest among the regulars. "Around World in 80 Days" at Nixon and "10 Commandments" at Warner are continuing to shoot ahead, former being huge in second round. Tradition is being defied with holiday holdovers of "Incredible Shrinking Man" at Fulton, "Cinderella" at Harris and "Heaven Knows, Mr. Allison" at Harris—and they're paying off.

Estimates for This Week

Fulton (Shea) (1,700; 80-$1.25)—"Incredible Shrinking Man" (U) (2d wk). Novelty pic doing okay and should get at least good $7,000. Last week, $10,000.

Guild (Green) (500; 85-90)—"Wee Geordie" (Arthur) (14th wk). Finally coming out after beating by three weeks the former run record-holder. Up to $2,100 on windup and could possibly have held but management has already spent sizable sum on "The Rack" (M-G), and can't pull back. Last week, $1,700.

Harris (Harris) (2,165; 80-$1.25)—"Heaven Knows, Mr. Allison" (20th) (5th wk). Okay $7,500. Last week, $7,000.

Nixon (Rubin) (1,400; $1.25-$3)—"Around World" (UA) (2d wk). Going great guns and with extra holiday matinee yesterday should clock close to terrific $25,000. Last week, $22,500.

Penn (UA) (3,300; 80-$1.25)—"Funny Face" (Par). Proved to be a darling with crix, and public's showing the same affection. Heading for big $18,000, and will hold. Last week, "Designing Woman" (M-G) (2d wk), $11,500.

Squirrel Hill (SW) (900; 85-99)—"Full of Life" (Col) (5th wk). Picking up again and should make solid $4,200 or better. Holy Week down to $3,800.

Stanley (SW) (3,800; 80-$1.25)—"Cinderella" (BV) (reissue) (2d wk). Limited to 5 days on h.o. for okay $6,000. Last week, $11,000.

Warner (SW) (1,500; $1.25-$2.50)—"10 Commandments" (Par) (6th wk). Spurting on holiday stanza to around $22,000 smash. Last week, $18,000.

RECORD $216,000 FOR MUSIC HALL

With ideal spring weather for Easter Sunday and continued fair weather yesterday and Monday (22), Broadway first-run business is soaring in the current session. Several new pix and some strong stage fare, of course, is helping. Indications are that the 25 houses will show a total of $828,800 for the week as compared with $804,300 for 24 spots in '56 Easter week.

Way out ahead, of course, is "Funny Face" with Easter stageshow at the Music Hall where a new alltime record of $216,000 is in prospect for the current (4th) week. Combo hit a oneday high last Saturday. Hall had the advantage of five five-show days for this session.

Ace newcomer is the Roxy with Louis Satchmo Armstrong combo topping stageshow and pushing "Boy On Dolphin" to terrific $135,000 or close. Also new, "Buster Keaton Story" shapes good $16,000 at the Mayfair. "Abandon Ship," another newcomer, is heading for a nice $33,000 at the Paramount.

Rock-'n'-Roll stageshow is boosting "Fury at Showdown" to a socko $64,000 at the State. Pace was a bit disappointing Friday, opening day, and really did not get into stride until Sunday (21).

"Bachelor Party" pushed to a great $31,000 in second round at the Victoria. In fact, many second-week pictures climbed ahead of opening weeks. "Strange One" is heading for big $19,000 on first holdover session at the Astor while "12 Angry Men" also will top its first week with a good $27,000 at the Capitol. "Tarzan and Lost Safari" looks fancy $13,000 in first holdover week at the Globe, too, ahead of opener.

"Around World in 80 Days" is soaring to a capacity $57,300, tops for run, in 17 shows at the Rivoli for its 27th week. "10 Commandments" is heading for a mighty $60,000 in present (24th) round at the Criterion, covering 20 performances. "Seven Wonders of World" pushed to a smash $40,000 for 16 shows in 54th stanza at the Warner, and seems sure of beating that figure in current (55th) week.

Estimates for This Week

Astor (City Inv.) (1,300; 75-$2)—"Strange One" (Col) (2d wk). This session winding tomorrow (Thurs.) looks like big $19,000 or close. First was $15,000. Stays on.

Little Carnegie (L. Carnegie) (550; $1.25-$1.80)—"Nana" (Times) (2d wk). This round finishing tomorrow (Thurs.) is heading for rousing $16,000 or better. First was $16,600.

Baronet (Reade) (430; $1.25-$1.80) — "Carnival in Flanders" (Indie) (reissue). Opened Sunday (21). In ahead, "Harvest" (Indie) (reissue) (2d wk), hit good $3,700 after $4,400 opener.

Capitol (Loew) (4,820; $1-$2.50)—"12 Angry Men" (UA) (2d wk). This stanza ending Friday (26) looks like good $27,000. First was $24,000. Stays on.

Criterion (Moss) (1,671; $1.80-$3.30)—"10 Commandments" (Par) (24th wk). This week ending tomorrow (Thurs.), taking in 20 shows, is heading for a mighty $60,000. The 23d week was $43,000 for 15 shows. Stays on, natch.

Fine Arts (Davis) (468; 90-$1.80)—"Lost Continent" (Lopert) (7th wk). Sixth week ended Sunday (21) was smash $10,100. Fifth was $9,500.

55th St. Playhouse (E-F) (300; $1.25-$1.50) — "On the Bowery" (Indie) (6th wk). Fifth stanza ended

(Continued on page 10)

Estimates Are Net

Film gross estimates as reported herewith from the various key cities, are net; i.e., without usual tax. Distributors share on net take, when playing percentage, hence the estimated figures are net income.

The parenthetic admission prices, however, as indicated, include the U. S. amusement tax.

L.A. Biz Upsurge; 'Face' Strong 25G, 'Dolphin' $23,000, '10 C's' Wow 36G, 'Hellcats' Nice 61G, 'Party' Nifty 9G

Los Angeles, April 23.

Film biz upsurge, which started last weekend, is continuing in the current session, with generally fine takes being reported in all except a few situations. Biggest chunk of coin this stanza is going to "10 Commandments," with a wow $36,000 promised for 23d week at the Warner Beverly.

Among new entries, "Funny Face" is strong $25,000 at Hollywood Paramount while "Boy On Dolphin" looms good $23,000 at the Chinese. Combo of "Hellcats of Navy" and "Tall T" is good $24,000 or over in three first-runs plus $37,000 in eight ozoners.

"Kronos"-"She-Devil" is medium $18,500 in four locations. "Heaven Knows, Mr. Allison" is hefty $17,000 at the Los Angeles on popscale m.o. "Bachelor Party" is nifty $9,000 or near in second Fine Arts week.

Smooth $18,000 is seen for second frame of "Designing Woman" at Pantages. "Around World in 80 Days" continues virtual capacity at Carthay in 18th round.

Estimates for This Week

Chinese (FWC) (1,908; $1.25-$2)—"Boy On Dolphin" (20th). Good $23,000. Last week, "Heaven Knows, Mr. Allison" (20th) 5th wk-8 days), $13,000.

Hollywood Paramount (F&M) (1,468; 90-$1.80)—"Funny Face" (Par). Strong $25,000 or near. Last week, "Fear Strikes Out" (Par) (4th wk), $3,200.

Downtown Paramount, Hollywood, Wiltern (ABPT-FWC-SW) (3,300; 756; 2,344; 85-$1.50)—"Hellcats of Navy" (Col) and "Tall T" (Col). Good $24,000 or over. Last week, in other units.

Orpheum, Vogue, Uptown, Loyola (Metropolitan-FWC) (2,213; 885; 1,715; 1,248; 80-$1.50)—"Kronos" (20th) and "She-Devil" (20th). Medium $18,500. Last week, Orpheum with Hawaii, "War Drums" (UA) and "Gun Brothers" (UA), $7,600, plus $23,400 in one nabe, six drive-ins; Vogue, "Anastasia" (20th) (7th wk) and "Silent World" (Col) (3d wk), $2,900; others in different units.

Los Angeles (FWC) (2,097; 90-$1.25)—"Heaven Knows, Mr. Allison" (20th) and "Quiet Gun" (20th). Hefty $17,000. Last week, with Hollywood, Uptown, "River's Edge" (20th) and "Smiley" (20th), $13,000.

Fine Arts (FWC) (631; $1.25-$1.75)—"Bachelor Party" (UA) (2d wk). Nifty $9,000 or near. Last week, $8,700.

Fox Wilshire (FWC) (2,296; $1-$1.75)—"12 Angry Men" (UA) (2d wk). Moderate $7,500. Last week, $7,100.

Pantages (RKO) (2,812; $1.10-$1.75)—"Designing Woman" (M-G)

(Continued on page 10)

'80 Days' Smash 13G, Seattle; 'Dolphin' 12G

Seattle, April 23.

Biz is surprisingly uneven here this round, with some great showings and some others that shape mighty thin. Standout is "Around World in 80 Days," terrific at the 800-seat Blue Mouse. "Boy on Dolphin" also is socko at Coliseum. But "12 Angry Men" is very dull at Orpheum and "Spirit of St. Louis" is just okay at Music Hall. "Funny Face" is rated excellent at Music Box.

Estimates for This Week

Blue Mouse (800; $1.50-$2.50)—"Around World" (UA). Great $13,000. Last week ($1.50-$2), "Oklahoma" (Magna) (24th wk), $6,000.

Coliseum (Evergreen) (1,870; 95-$1.25)—"Boy On Dolphin" (20th) and "Storm Rider" (20th). Socko $12,000 or over. Last week, "Mr. Allison" (20th) (2d wk), $9,200.

Fifth Avenue (Evergreen) (2,500; $1.50-$2.30)—"10 Commandments" (Par) (9th wk). Big $9,000. Last week, $8,500.

Music Box (Hamrick) (850; 90-$1.25)—"Funny Face" (Par). Excellent $6,500. Last week, "Silent World" (Col) (2d wk), $3,600.

Music Hall (Hamrick) (2,200; 90-$1.25)—"Spirit of St. Louis" (WB). Okay $9,000. Last week, "Designing Woman" (M-G) and "Big Boodle" (UA) (2d wk), $6,000.

Orpheum (Hamrick) (2,700; 90-$1.25)—"12 Angry Men" (UA) and "Gun Man Down" (UA). Drab $5,000. Last week, "Deadly Mantis" (U) and "Man Afraid" (U), $6,000.

Paramount (SW-Cinerama) (1,282; $1.20-$2.65)—"Cinerama Holiday" (Cinerama) (2d wk). Swell $13,500. Last week, $8,366 in 4 days.

'Dolphin' Fancy 11G, Omaha Ace

Omaha, April 23.

Excellent Easter Sunday weather overcame earlier torondo warnings, so biz is slighlty on the upside this week at downtown firstruns. "Boy On Dolphin," at Tri-States flagship, the Orpheum, and "Designing Woman," at the State, are both trim and should stay second week. "10 Commandments" enjoyed a lush eighth week and will hold. Big disappointment was "12 Angry Men," modest in its second stanza at the Brandeis.

Estimates for This Week

Brandeis (RKO) (1,000; 75-90)—"12 Angry Men" (UA) and "Fire Maidens Outer Space" (Indie) (2d wk). Mild $2,500. Last week, $4,500.

Omaha (Tristates) (2,066; $1.25-$2)—"10 Commandments" (Par) (8th wk). Neat $9,000 and way ahead of last week's $6,500.

Orpheum (Tristates) (2,980; 75-90)—"Boy On Dolphin" (20th). Fancy $11,000 or over. Last week, "Funny Face" (Par), $7,500.

State (Goldberg) (850; 75-90)—"Designing Woman" (M-G). Big $8,000. Last week, "Cinderella" (BV) (reissue), $4,000.

'80 Days' Boffo $14,000, Port.; 'Spirit' Hep 9G

Portland, Ore., April 23.

Big news here this session is the mighty take being accumulated by "Around World in 80 Days" at Broadway. "Boy on Dolphin" shapes loud at the Orpheum while "Spirit of St. Louis" looms just as big at the smaller Fox. "Funny Face" is rated nice at Liberty.

Estimates for This Week

Broadway (Parker) (980; $2-$3)—"Around World In 80 Days" (UA). Hard-ticket pic, two a day with extra weekend matinees. Big $14,000. Last week, (1,890; 90-$1.25)—"Designing Woman" (M-G) and "Thunder Over Arizona" (Rep) (2d wk), $4,800.

Fox (Evergreen) (1,536; $1-$1.50)—"Spirit of St. Louis" (WB). Tall

(Continued on page 10)

K.C. Fair; 'Allison' Tall $12,000 'Angry' Slight 5G, '10 C's' Rugged 8G

Kansas City, April 23.

Spring has broken out in earnest and temperatures are up considerably, with some first-runs helped. This is perking particularly the drive-ins. It sums as a spotty week. Newcomer "12 Angry Men" at the Midland looks dull. "Great Man" at Kimo shapes fine. "Cinderella" at the Uptown looms lively. "Heaven Knows, Mr. Allison" is great in 3 spots. "Funny Face" is a fair holdover at Paramount.

Estimates for This Week

Dickinson, Glen, Shawnee Drive-in, Leawood Drive-in (Dickinson) (750, 700, 1,100 cars, 900 cars; 75c person)—"Attack of Crab Monsters" (AA) and "Not of This Earth" (AA). First bill of season given a fair shake by the weather, and responding nicely at $10,000. Last week, "Last of Badmen" (AA) and "Crashing Las Vegas" (AA) crimped by wintry blasts, $4,000, but minus the Glen. Last week, Glen "Garden of Eden" (Indie) (3d wk), $900.

Kimo (Dickinson) (504; 75-90)—"Great Man" (U). Fine $2,000; holds. Last week, "Wee Geordie" (Indie) (6th wk), $900.

Midland (Loew) (3,500; 60-80)—"12 Angry Men" (UA) and "Scan-

(Continued on page 10)

'Dolphin' Hotsy $28,000, Det.; 'Cindy' Wow 25G, 'Dress' 17G, '80 Days' 32G

Detroit, April 23.

Extra shows plus the after-Easter upbeat mean a big week for downtown deluxers currently. "Boy on Dolphin" is big at the Fox, while "Cinderella" shapes great at the Michigan. "Tattered Dress" looks lofty at the Palms. "Around World in 80 Days" is wham in 17th session at United Artists. "10 Commandments" shapes great in 22d week at the Madison. "Seven Wonders of World" spurted to a terrific total at the Music Hall in 45th stanza.

Estimates for This Week

Fox (Fox-Detroit) (5,000; 90-$1.25) — "Boy on Dolphin" (20th) and "Affair in Reno" (Rep). Big $28,000. Last week, "River's Edge" (20th) and "Oasis" (20th), $12,700.

Michigan (United Detroit) (4,000; 90-$1.25) — "Cinderella" (BV) (reissue) and "Dance With Me Henry" (AA). Smash $25,000. Last week, "Brave One" (U) and "Man Afraid" (U), $14,000.

Palms (UD) (2,961; 90-$1.25) — "Tattered Dress" (U) and "Hell's Crossroads" (Rep). Big $17,000. Last week, "Men In War" (UA) and "Duel at Apache Wells" (Rep) (2d wk), $11,000.

Madison (UD) (1,900; $1.25-$2.75) —"10 Commandments" (Par) (22d wk). Great $24,000. Last week, $18,000.

Broadway-Capitol (UD) (3,500; 90-$1.25)—"Guns of Ft. Petticoat" (Col) and "Shadow on Window" (Col). Strong $15,000. Last week, "Zombies Mora Tau" (Col) and "Man Who Turned to Stone" (Col), $12,000 in 9 days.

United Artists (UA) (1,668; $1.25-$3)—"Around World" (UA) (17th wk). Mighty $32,000. Last week, $25,000.

Adams (Balaban) (1,700; 90-$1.25) —"Designing Woman" (M-G) (3d wk). Oke $10,000. Last week, $12,000.

Music Hall (SW-Cinerama) (1,205; $1.50-$2.65) — "Seven Wonders" (Cinerama) (45th wk). Terrific $28,000. Last week, $17,500.

Krim (Krim) (1,000; $1.25) — "Great Man" (U) and "Deep Blue Sea" (20th) (3d wk). Oke $5,000. Last week, $6,500.

CHICAGO

(Continued from page 9)

(Cinerama) (18th wk). Plump $30,500. Last week, $34,700.

Roosevelt (B&K) (1,400; 65-90)—"Incredible Shrinking Man" (U) and "Last of Badmen" (AA. Mighty $22,000. Last week, "Delinquents" (UA) and "Hit and Run Murder" (UA), $16,000.

State-Lake (B&K) (2,400; 90-$1.50)—"12 Angry Men" (UA) (2d wk). Mild $13,000. Last week, $14,500.

Surf (H&E Balaban) (685; $1.25) —"Wee Geordie" (Indie) (9th wk). Fair $2,800. Last week, $3,200.

Todd's Cinestage (Todd) (1,036; $1.75-$3.50)—"Around World" (UA) (3d wk). Nearly full at $24,500. Last week, $24,800.

United Artists (B&K) (1,700; 90-$1.50)—"Funny Face" (Par) (2d wk). Great $27,000. Last week, $30,000.

Woods (Essaness) (1,200; 90-$1.50)—"Edge of City" (M-G). Potent $31,000. Last week, "Wings of Eagles" (M-G) (5th wk). $13,000.

World (Indie) (606; 90)—"Oedipus Rex" (Teitel) (3d wk). Fine $3,800. Last week, $5,000.

Ziegfeld (Davis) (430; $1.25-$1.50)—"Marcelino" (Indie) (9th wk). Resurgent $9,000. Last week, $3,500.

PORTLAND, ORE.

(Continued from page 9)

$9,000. Last week, "12 Angry Men" (20th) and "Crime of Passion" (UA), $4,900.

Guild (Indie) (400; $1.25)—"Proud and Beautiful" (Indie). Oke $2,500. Last week, "Fear Strikes Out" (Par) (5 days) (2d wk), $1,600.

Liberty (Hamrick) (1,890; 90-$1.25)—"Funny Face" (Par) and "The Cruel Tower" (AA). Nice $7,000. Last week, "10,000 Bedrooms" (M-G) and "Slander" (M-G), $5,200.

Orpheum (Evergreen) (1,600; $1-$1.25)—"Boy On Dolphin" (20th) and "Yaqui Drums" (AA). Loud $9,000. Last week, "Guns of Ft. Petticoat" (Col) and "Shadow On Window" (Col), $5,300.

Paramount (Port-Par) (3,400; $1.50-$2.20)—"10 Commandments" (Par) (7th wk). Hefty $8,000. Last week, $12,200 after hitting $102,700 for first 5 innings.

BROADWAY

(Continued from page 9)

Sunday (21) was nice $4,500 after $3,800 in fourth week.

Globe (Brandt) (1,500; 70-$1.50) —"Tarzan and Lost Safari" (M-G) (2d wk). Current session winding up today (Wed.) looks like fancy $12,000. First week was $10,000.

Guild (Guild) (450; $1-$1.75) — "Young Stranger" (RKO-U) (3d wk). Initial holdover round ended Sunday (21) was socko $10,500. First week hit $9,000.

Mayfair (Brandt) (1,736; 79-$1.80) — "Buster Keaton Story" (Par). Initial week ending Friday (26) looks like good $16,000 or over. Holding. In ahead, "Lizzie" (M-G) (2d wk-9 days), $8,000.

Normandie (Trans-Lux) (592; 95-$1.80) — "If All the Guys" (BV). Opened Monday (22). In ahead, "Cinderella" (BV) (reissue) (9th wk-4 days), was good $4,000 after $6,000 in eighth week.

Paramounth (ABC-Par) (3,665; $1-$2) — "Abandon Ship" (Col). Initial week ended last night (Tues.) was good $33,000. Holding. In ahead, "Paris Does Strange Things" (WB) (3d wk-5 days), $13,000.

Paris (Pathe Cinema) (568; 90-$1.80) — "Gold of Naples" (DCA) (11th wk). The 10th round ended Sunday (21) was big $9,200. The ninth was $8,500. Stays.

Radio City Music Hall (Rockefellers) (6,200; 95-$2.85)—"Funny Face" (Par) with Easter stageshow (4th wk). Present session which includes five five-show days, starting last Friday (19), looks to hit a new alltime high of $216,000. Week ends today (Wed.). Third week soared to $180,500, considerably over estimate. Stays on.

Rivoli (UAT) (1,545; $1.25-$3.50) —"Around World" (UA) (28th wk). The 27th stanza ended last night (Tues.) was capacity $57,300 for 17 shows. The 26th week was $37,100 for 11 performances. Plenty of turnaways in past weeks despite six added shows.

Plaza (Brecher) (525; $1.50-$2)—"Lust For Life" (M-G) (32d wk). The 31st week ended Monday (22) pushed to great $9,500. The 30th week was $7,500.

Roxy (Nat'l. Th.) (5,717; $1.25-$2.50)—"Boy On Dolphin" (20th) with stageshow headed by Louis "Satchmo" Armstrong and his combo. Initial session concluding tomorrow (Thurs.) looks to hit boffo $135,000 or close. In ahead, "Heaven Knows, Mr. Allison" (20th) and stageshow (5th wk), held at $49,000, with a boost from preview of "Desk Set" (20th) on April 19.

State (Loew) (3,450; 78-$1.75)—"Fury at Showdown" (UA) with Rock 'n' Roll vaude show. Initial stanza finishing tomorrow (Thurs.) looks to hit great $64,000 or close. Booking is for 10 days. In ahead, "10,000 Bedrooms" (M-G) (2d wk-9 days), $9,500.

Sutton (R&B) (561; 95-$1.75)—"Great Man" (U) (17th wk). The 16th round ended Monday (22) was okay $6,000 after $4,500 for 15th week. "Reach For Sky" (U) opens next Monday (29).

Trans-Lux 52d St. (T-L) (540; $1-$1.50)—"La Strada" (T-L) (41st wk). The 40th session completed last Sunday (21) was smash $9,200. The 39th week was $8,200.

Victoria (City Inv.) (1,060; 50-$2) —"Bachelor Party" (UA) (3d wk). Second week ended Monday (22) was socko $31,000. First week was $25,000. Looks in for run.

Warner (SW Cinerama) (1,600; $1.20-$3.50) — "Seven Wonders" (Cinerama) (55th wk). The 54th week ended Saturday (20) was smash $40,000 for 16 shows. The 53d session was $36,800 for 18 shows. Stays on indef.

World (Times) (501; 95-$1.50)—"Devil's General" (Indie) (2d wk). Initial round ended Sunday (21) was big $7,800.

Central (Maurer) (501; $1.25-$1.80)—"Mom and Dad" (Indie) and "She Shoulda Said No" (Indie) 13th wk). The 12th stanza finished last night (Tues.) was great $15,000 after $10,000 for 11th week. Stays on.

Rialto (Brandt) (594; 42-$1.25)—"Violated" (Mishkin) and "Secret Scandal" (Mishkin). Heading for amazing $13,000 in first week ending tomorrow (Thurs.). Grind policy at current scale makes this figure possible, with sexy front dragging them in.

KANSAS CITY

(Continued from page 9)

dal, Inc." (Rep). Dull $5,000. Last week, "Designing Woman" (M-G) and "Hot Summer Night" (M-G) (2d wk), at 75-90c scale, $5,000.

Missouri (SW-Cinerama) (1,194; 90-$2)—"Cinerama Holiday" (Cinerama) (7th wk). Big $11,000. Last week, same.

Paramount (UP) (1,900; 75-90)—"Funny Face" (Par) (2d wk). Fair $5,000. Last week, $9,000.

Rockhill (Little Art Theatres) (750; 85-$1)—"Silent World" (Col) (2d wk). Acceptable $1,000. Last week, $2,000.

Roxy (Durwood) (879; 90-$2)—"10 Commandments" (Par) (10th wk). Hearty $8,000; stays. Last week, $8,500.

Tower, Granada, Fairway (Fox Midwest) (2,100; 1,217; 700; 75-90) —"Heaven Knows, Mr. Allison" (20th) (m.o. from Uptown) and "Storm Rider" (20th). Bright $12,000.

Uptown (Fox Midwest) (2,043; 75-90)—"Cinderella" (BV) (reissue). Smash $10,000. Last week, "Heaven Knows, Mr. Allison" (20th) (2d wk), hefty $7,500.

'Spirit' Wow 30G, D.C.; '80 Days' 25G

Washington, April 23.

Some strong newcomers and a wave of tourists have combined to give mainstem theatres a great tilt currently. "Boy on Dolphin" at Loew's Capitol may well top the town. "Cinderella" at Keith's is not far behind. "Bachelor Party" at Palace looms big. "Strange One" at Trans-Lux was not up to hopes despite crix raves. "Seven Wonders of World" in 17th week at the Warner, is skyrocketing. "Around World in 80 Days" looms mighty in third Uptown week. "Spirit of St. Louis" shapes great in two spots.

Estimates for This Week

Ambassador (SW) (1,490; 90-$1.25)—"Spirit of St. Louis" (WB). Great $12,000. Last week, "Tall T" (Col), $4,000 in 8 days.

Capitol (Loew) (3,434; 85-$1.25) —"Boy on Dolphin" (20th). Rousing. $25,000; stays. Last week, "Heaven Knows, Mr. Allison" (20th) (5th wk), $11,000.

Metropolitan (SW) (1,490; 90-$1.25)—"Spirit of St. Louis" (WB). Smash $18,000. Last week, "Tall T" (Col), $7,000 in 8 days.

Columbia (Loew) (1,174; 70-90)—"Tarzan and Lost Safari" (M-G). Brisk $8,000. Last week, "Slander" (M-G) and "Hot Summer Night" (M-G), $5,500.

Keith's (RKO) (1,859; 50-90) — "Cinderella" (BV) (reissue). Hotsy $16,000. Holding. Last week, "Undead" (Indie) and "Voodoo Woman" (Indie), $6,500.

Palace (Loew) (2,360; 85-$1.25)— "Bachelor Party" (UA). Socko $23,000, and stays on. Last week, "Designing Woman" (M-G) (2d wk), sock $25,000 in 10 days.

Plaza (T-L) (600; 90-$1.35) — "Fernandel, Dressmaker" (Indie) (4th-final wk). Fine $3,500 after $3,000 last week.

Trans-Lux (T-L) (600; 90-$1.25) —"Strange One" (Col). Fine $11,000, but not up to hopes. Last week, "Iron Petticoat" (M-G) (8th wk), $3,500.

Warner (SW) (SW-Cinerama) (1,300; $1.20-$2.40) — "Seven Wonders" (Cinerama) (17th wk). Wham $30,000, with six extra shows to accommodate tourist bookings. Above last year at same time with "Cinerama Holiday." Last week, $21,000 and above hopes. Holds on.

Uptown (SE) (1,100; $1.25-$3) — "Around World" (UA) (3d wk). Smash $25,000, and best yet here, with 15 shows instead of usual 10 performances. Last week, $25,000, making $34,000 for first 10 days.

BALTIMORE

(Continued from page 8)

"Battle Hymn" (U) (3d wk). Holding nicely at $6,000 after $6,500 in second.

New (Fruchtman) (1,600; $1.25-$2.25)—"10 Commandments" (Par) (18th wk). Still bangup at $11,000 after $8,000 last week.

Playhouse (Schwaber) (410; 50-$1.25)—"12 Angry Men" (UA). Nice $4,000. Last wek, "Richard III" (Indie) (5th wk), $1,500.

Stanley (SW) (3,200; 50-$1.25)— "Spirit Of St. Louis" (WB). Lusty $12,000. Last week, "Attack Of Crab Monsters" (AA) and "Not Of This Earth" (AA), $3,500.

Town (Rappaport) (1,400; 50-$1.25)—"Funny Face" (Par). Great $12,000. Last week, "Tarzan And Lost Safari" (Col), $3,000.

'80 Days' Sold-out $31,000, Hub Ace; 'Face' Socko 25G, 'Spirit' Torrid 30G

Boston, April 23.

After coasting through the Holy Week and Passover frame mainly with holdovers, Hub first-runs have plenty of new product currently. But 88-degree heat is hurting some. "Around World In 80 Days," is hottest thing in town with capacity $31,000 at Saxon. Two other films opened Saturday (20), "Bachelor Party" at Kenmore and "Designing Woman" at State and Orpheum. "Funny Face" at Paramount and Fenway looks great. "Boy On Dolphin" is bangup at Memorial. "Spirit Of St. Louis" looms rousing at the Met. "10 Commandments" is perking up as is "Seven Wonders of World" in 35th frame at the Boston.

Estimates for This Week

Astor (B&Q) (1,372; $1.90-$2.75) —"10 Commandments" (Par) (23d wk). Rousing $20,000, hypoed by extra shows. Last week, $16,000.

Beacon Hill (Beacon Hill) (678; 90-$1.25) — "Lady Chatterley's Lover" (Indie) (5th wk). Good $6,000. Last week, $5,500.

Boston (SW-Cinerama) (1,354; $1.25-$2.65) — "Seven Wonders" (Cinerama) (35th wk). Slick $22,000. Last week, $19,000.

Exeter (Indie) (1,200; 60-$1.25)— "Wee Geordie" (Indie) (7th wk). Sixth week ended Saturday (20) was oke $4,000.

Fenway (NET) (1,373; 60-$1.10)— "Funny Face" (Par) and "Footsteps In Night" (AA). Big $8,000 or near. Last week, "Attack of Crab Monsters" (AA) and "Not Of This Earth" (AA), $3,500.

Kenmore (Indie) (700; 85-$1.25) —"Bachelor Party" (UA). Opened Saturday (20) and so far doing record biz. Last week, "Proud And Beautiful" (Indie) (6th wk), $3,000.

Memorial (RKO) (3,000; 60-90)— "Boy On Dolphin" (20th). Rousing $20,000. Last week, "Brave One" (RKO-U) and "Kelly and Me" (U), $12,000.

Metropolitan (NET) (4,357; 90-$1.25)—"Spirit Of St. Louis" (WB). Hotsy $30,000. Last week, "Heaven Knows, Mr. Allison" (20th) (4th wk), $10,500.

Paramount (NET) (1,700; 60-$1.10)—"Funny Face" (Par) and "Footsteps In Night" (AA). Fine $17,000. Last week, "Attack of Crab Monsters" (AA) and "Not Of This Earth" (AA), $8,500.

Pilgrim (ATC) (1,000; 65-95)— "Shadow On Window" (Col) and "Tall T" (Col). Bright $10,500. Last week, "Lust For Life" (M-G) and "Somebody Up There Likes Me" (M-G), $7,000.

Saxon (Saxon) (1,100; $3.30-$1.50)—"Around World In 80 Days" (UA). Opened Saturday (20) and sold out opening week with 13 shows. Capacity here is $31,000. Last week, "Oklahoma" (Magna) (3d wk), $10,000.

Orpheum (Loew) (2,900; 90-$1.25)—"Designing Woman" (M-G) and "Revolt At Ft. Laramie" (UA). Opened Saturday (20) and looks like hotsy. Last week, "12 Angry Men" (UA) and "Fury At Sundown" (UA), $10,000.

State (Loew) (3,600; 90-$1.25)— "Designing Woman" (M-G) and "Revolt Ft. Laramie" (UA). Opened Saturday (20) and looks big. Last week, "12 Angry Men" (UA) and "Fury At Sundown" (UA), $6,500.

LOS ANGELES

(Continued from page 9)

(2d wk). Smooth $18,000. Last week, $22,000.

Egyptian (UATC) (1,503; 90-$1.50)—"Zombies Mora Tau" (Col) and "Man Who Turned Stone" (Col) (2d wk). Slight $2,000. Last week, with Downtown Paramount, Wiltern, $17,800, plus $64,200. in two nabes, nine ozoners.

Warner Downtown, New Fox (SW-FWC) (1,757; 965; 80-$1.50)— "Battle Hymn" (U) and "Kelly and Me" (U) (2d wk). Fair $10,000. Last week, $15,300, plus $61,800 in three nabes, seven ozoners.

Hillstreet, Iris Ritz (RKO-FWC) (2,752; 756; 1,330; 80-$1.50)—"Cinderella" (BV) (reissue) (2d wk). Fair $16,000 or near. Last week, with Loyola, $24,700.

Fox Beverly (FWC) (1,334; $1.25-$1.50) — "Invitation to Dance" (M-G) (3d wk). Middling $5,000. Last week, $5,800.

Four Star, State (UATC) (868; 2,404; 80-$1.50)—"Riffi" (Lopert) (3d wk 4 Star, 2d wk State). Okay $11,000. Last week, $13,000.

El Rey (FWC) (861; 90-$1.50)— "Private's Progress" (DCA) (4th wk). Small $1,500. Last week, $2,200.

Carthay (FWC) (1,138; $1.75-$3.50)—"Around World" (UA) (18th wk). Another virtual capacity week, after $27,600 last week.

Warner Beverly (SW) (1,612; $1.50-$3.30)—"10 Commandments" (Par) (23d wk) Wow $36,000. Last week, over hopes at sock $25,400.

Warner Hollywood (SW-Cinerama) (1,384; $1.20-$2.65)—"Cine Holiday" (Cinerama) (76th wk). Into current stanza (21) after big $21,100 last week.

Canon (Rosener) (533; $1.50)— "Oedipus Rex" (Indie) (3d wk). Slow $2,200. Last week, $2,600.

Vagabond (Rosener) (390; $1.50) —"Street of Shame" (Indie) (10th wk). Light $1,800. Last week, $2,300.

Cafe Managers

Continued from page 1

didn't last. Feeling here is that Hackett wasn't utilized as a variety performer, and consequently that face of his personality wasn't used up during his tv tenure. Danny Thomas, also on situation comedy, is a top headliner in niteries.

It's also figured that another precedent has been established with the recent engagement of Dinah Shore at the Flamingo, Las Vegas. Miss Shore's engagement, while good, didn't bring the anticipated results.

There are a number of cafe toppers who work occasional guesters in television who remain top boxoffice in niteries. Included are Joe E. Lewis, Lena Horne, Harrv Belafonte, Frank Sinatra, Sammy Davis Jr., Tony Martin, Sophie Tucker and a few others. Customers still have to pay money to see them regularly.

However, in the case of Sinatra, who will have his own show in the fall over ABC-TV, it remains to be seen whether his in-person b.o. will survive regular presentations over video.

TV and the B.O.

The bonifaces wouldn't complain about television if it created as many headliners for them as it has destroyed. They feel that, unfortunately, the medium itself cannot create attractions with enduring boxoffice possibilities. An exception is Liberace, who came up out of vidpix to hit phenomenal boxoffice takes, but that was for one season only. He's now assumed the status of a better-than-usual grosser. His current Palace, N. Y., engagement will indicate how far he's come back, which is a long way from the 17,000 persons he pulled in one night at Madison Square Garden a few years ago.

One fact has become clear. It's only those who were excellent performers before going on video regularly who can work themselves back to the stature of boxoffice figures following the demise of their teleshow. The bonifaces have developed a theory that the top performers for whom the public had to pay to see are the ones that generally survive. They say that there's something about giving merchandise away that makes it difficult to start charging for it later.

MINNEAPOLIS

(Continued from page 9)

factor. Strong $10,500. Last week, $7,500.

Radio City (Par) (4,100; 85-90)— "Designing Woman" (M-G) (2d wk). Seems to have caught on with femmes to earn a holdover in city's biggest house. Okay $7,000. Last week, $13,500.

RKO-Orpheum (RKO) (2,800; 75-90)—"Cinderella" (BV) (reissue). Kids lining up to get into this one. Wow $11,500. Last week, "Tattered Dress" (U), $7,000.

RKO-Pan (RKO) (1,800; 75-90)— "The Delinquents" (UA) and "Hit and Run" (UA). Youthful trade giving this something of play also, but that's all. Fair $6,500. Last week, "Attack Crab Monsters" (AA) and "Not of This Earth" (AA), $6,000.

State (Par) (2,300; 85-90)—"Fear Strikes Out" (Par). Got rave reviews and baseball background was played down in ads. Fair $6,000. Last week, "Last of Badmen" (AA) and "Five Steps to Danger" (UA), $5,500.

World (Mann) (400; 85-$1.25)— "Funny Face" (Par) (2d wk). Big musical seems in for a run. Brisk $6,000. Last week, $8,500.

YOU ARE INVITED

to

THE BIG SHOW

presenting
the new
look in
motion picture
achievement
dedicated to
the
prosperity
of exhibitors
everywhere!

the
most
important
industry
presentation
in the
history of
20th Century-Fox
and
your theatre!

THE FORWARD MARCH OF 20

THE BIG SHOW

A COMPLETE FEATURE-LENGTH ATTRACTION!

COLOR by DE LUXE

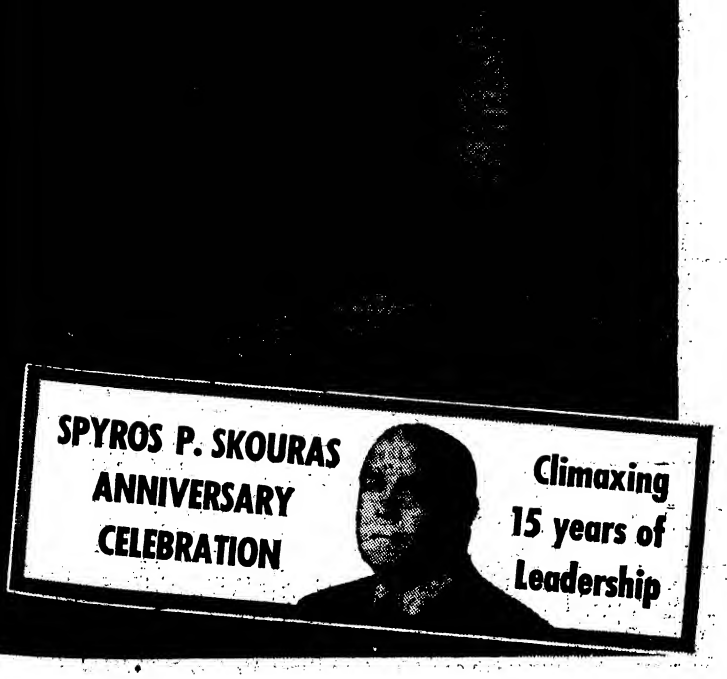
CINEMASCOPE

:ENTURY-FOX!

SEE highlights of the great future product from 20th Century-Fox ...the great parade of the blockbusters for 1957...the greatest array of the leading stars of today and tomorrow...the outstanding properties ever to reach the screen...

You'll see your own wonderful future spelled out on the screen when you come to see

THE BIG SHOW!



EXHIBITORS EVERYWHERE! PLAN TO ATTEND THE SHOWING NEAREST YOU!

Showings are open to exhibitor staffs, press, stockholders, motion picture councils and organizations, civic leaders and opinion-makers!

CITY	THEATRE	DATE
ALBANY, N. Y.	PALACE	MAY 10
ATLANTA, GA.	FOX	MAY 13
BOSTON, MASS.	MEMORIAL	MAY 8
BUFFALO, N. Y.	BUFFALO	MAY 13
CALGARY, CANADA	UPTOWN	MAY 17
CHARLOTTE, N. C.	CAROLINA	MAY 15
CHICAGO, ILL.	ORIENTAL	MAY 8
CINCINNATI, OHIO	ALBEE	MAY 9
CLEVELAND, OHIO	HIPPODROME	MAY 10
DALLAS, TEXAS	PALACE	MAY 20
DENVER, COLO.	CENTRE	MAY 14
DES MOINES, IOWA	DES MOINES	MAY 16
DETROIT, MICH.	FOX	MAY 13
HOUSTON, TEXAS	MET	MAY 17
INDIANAPOLIS, IND.	INDIANA	MAY 15
JACKSONVILLE, FLA.	FLORIDA	MAY 14
KANSAS CITY, MO.	UPTOWN	MAY 17
MEMPHIS, TENN.	MALCO	MAY 10
MILWAUKEE, WIS.	WISCONSIN	MAY 14
MINNEAPOLIS, MINN.	RADIO CITY	MAY 15
MONTREAL, CANADA	ORPHEUM	MAY 23
NEW HAVEN, CONN.	POLI	MAY 9
NEW ORLEANS, LA.	SAENGER	MAY 16
NEW YORK, N. Y.	ROXY	MAY 8
OKLAHOMA CITY, OKLA.	CRITERION	MAY 21
OMAHA, NEB.	ORPHEUM	MAY 15
PHILADELPHIA, PA.	FOX	MAY 8
PITTSBURGH, PA.	HARRIS	MAY 14
PORTLAND, ORE.	FOX	MAY 9
ST. JOHN, CANADA	PARAMOUNT	MAY 24
ST. LOUIS, MO.	ST. LOUIS	MAY 16
SALT LAKE CITY, UTAH	VILLA	MAY 13
SAN FRANCISCO, CALIF.	FOX	MAY 8
SEATTLE, WASH.	5TH AVENUE	MAY 10
TORONTO, CANADA	UNIVERSITY	MAY 13
VANCOUVER, CANADA	CAPITOL	MAY 21
WASHINGTON, D. C.	CAPITOL	MAY 9
WESTWOOD, CALIF.	VILLAGE	MAY 8
WINNIPEG, CANADA	CAPITOL	MAY 15

ALL SHOWINGS BEGIN PROMPTLY 9:15 A.M.!

Some Aussie Indies Try to Revive Fight Vs. Yank Circuit Interests

Sydney, April 16.

There's some talk of legislation against the operation here of major American distributor-exhibitor interests, but the bulk of it is inspired by independent exhibs, who for some time have resented U. S. distribs who also have some theatre holdings in this territory.

Biggest drive along these lines has been by some West Australia exhibs who would bring about theatre licensing and divorcement to separate theatre and distrib interests. A Select Committee now is studying how one theatre and a single ozoner operate in this West Australia province under Yank control. It may well consider how much U. S. interests have cut into Aussie exhib operations, but that is about all. This may reach the stage where it will be aired in Parliament, but that is slightly dubious.

But elsewhere, it is principally the old story of local indies trying to make big, sweeping charges that larger Yank interests like 20th-Fox, with its link with Hoyts, and also Metro, trying to control the exhibition field. Metro, of course, has its own circuit of some 12 theatres. Hoyts is a big circuit operation, with 20th-Fox obviously interested through its substantial control of said chain.

Some indie exhibs charge that both 20th-Fox and Metro first release their ace product in their own (Hoyts in the case of 20th-Fox) houses and then offer same fare to other cinemas but at top rentals.

Ernest Turnbull, chairman of the directorate of 20th-Fox and managing director of Hoyts, who was in West Australia recently, said the boxoffice takings in that state have been at a low ebb for some time despite the flow of solid product.

Rome Court Will Try Two Cases Involving Pix Poster Morality

Rome, April 16.

Two more court cases involving film company flacks with the law concerning poster morality have followed in the wake of the currently trying case of "Poveri Ma Belli." Posters for this Titanus release were ordered off local walls by Roman police because of ostensible offense to morality.

Both new items concern Columbia Picture's local releasing organization, "Ceiad-Columbia," whose publicity director, Enzo De Bernart, has been ordered tried for public posting of material on two current Columbia releases, "Zarak Khan" and "En Effeuillant Les Marguerites." Latter is a French pic starring Brigitte Bardot. Display material on both items was deemed immoral by local authorities.

Offensive "Zarak" poster, it was claimed by the defense, originated in the U. S. and was distributed sight unseen by the Columbia publicity office.

New Aussie Radio Head Has Support of Public

Vienna, April 16.

Appointment of Oskar Czeja as head of the Austrian Radio System means that at least one expert will now be in charge of this means of "culture and amusement." While Czeja is a non-party man, he will have not less than four assistant managers, two of wich belong to the Peoples Party (Conservative), with the other two Socialist Party members.

Czeja is reputed to have the approval of practically all radio listeners.

Scot Medico Raps Prudery on 'Birth'

Edinburgh, April 23.

A Scot town council committee's recommendation that the pic, "The Birth of a Baby," should not be shown at a local cinema was described by a doctor councillor on the committee as "an apotheosis of prudery."

The doctor, at a meeting of Musselburgh general purposes committee, said he would vote against the recommendation.

Bell-Steele Package Extended in Britain

London, April 23.

The Freddie Bell & Bellboys and Tommy Steele package show, billed as "The Greatest Show From Britain And America," has had two weeks added to its tour to take in Wales and Scotland. To fit in the Scottish date, the week at the Rank-owned Dominion picture house in London has been brought forward to May 20.

The package opens the tour May 6 at the Liverpool Empire. After finishing his stint with the Bellboys, Steele goes straight on to a vaude tour which will take in most of the country.

Andres Trillas, Cabaret Operator, Saved From Jail

Buenos Aires, April 16.

The National Appeal Court has revoked the prison sentence against Andres Trillas, for 40 years, operator of the Ta-Ba-Ris cabaret on Calle Corrientes, absolving him of criminal charges in a case against the Alvear Palace Hotel Corp. A 5,000,000 peso lien on his properties was also lifted by order of the Appeal Court. That figures about $415,000 in U. S. money.

Trillas had been remanded in custody on the order of the National Recuperation Board investigating the alleged fraudulent enrichment of associates off Peron's late brother-in-law, Juan Duarte.

The Court has found that Trillas' action in presenting inflated balance sheets to obtain a building loan from the National Mortgage Bank, cannot be described as crimnial, since the corporation of which he was president was putting up the Alvear Palace Hotel as guarantee and its value was far greater than the amount of the loan, even if the corporation's financial position was misrepresented and bank officials showed evident partiality in granting the loan because of "influence."

Although absolved of criminal intent and the order given for Trillas' release, he still has legal complications to face arising out of his connection with Duarte's financial combinations.

AUSSIE VAUDE UNIT MULLS U. S. VISIT

Sydney, April 16.

Harry Wren, topper of Celebrity Circuit Ltd., opposition to the Tivoli vaude-revue loop, is mulling the sending to the U. S. his "Good Old Days" revue. This is comprised mainly of oldtime vaude stars. Show is a current hit in Melbourne after a solid run here. Wren said he had entered into negotiations with agents in the U. S. to route the show.

Wren is also breaking into the drive-in field in Wollongong, major industrial centre, and is currently playing first-release Paramount product at the Majestic, Adelaide. He plans to bring out top U. S. stars for Down Under runs this year.

SEE POSTERS TOO SEXY

British Showmen Sense Challenge To Bluenoses

London, April 23.

A move to cut out sexy poster advertisements has been started by the four major British picture industry organizations. They claim that unless the posters are toned down there is a danger that other authorities might step in and dictate what material may be used.

The Cinematograph Exhibitors Association say they will ask their members to comply with the suggestion because of the possible outcome in relation to exhibitors as a whole if they fail to do so.

Cuba's $4,000,000 Nat'l Theatre Ready for '57

Havana, April 16.

Cuba's National Theatre is scheduled to be completed late this year, according to Architect Gabriela Menendez. The $4,000,000 house has been in construction for two years. Theatre will seat some 2,700.

Directly behind the theatre will be a smaller auditorium seating 800 persons. The two theatres will be separated by a central unit housing dressing and equipment rooms. Theatre is located in the Plaza of the Republic, where new buildings are being erected to house various government organizations. The Plaza is on the outskirts of this city.

'Peace' Takes Great Lead At Italian B. O.

Rome, April 16.

"War and Peace" (DeLaurentiis-Lux) is off to a commanding boxoffice lead in the seasonal stakes, with over $800,000 in the till for the first 12 big city key situations reported. Far behind is the second place runner, "Trapeze" (UA), followed by "Moby Dick" (WB), "Picnic" (Col) and "Anastasia" (20th).

Metro's top moneymaker so far has been "Bhowani Junction," next on the list of winners, with "The Conqueror" (RKO) following up. Italy's second feature "Poveri Ma Belli," a surprise small-budgeter made by Titanus follows with "Man Who Knew Too Much" (Par) and "Eddie Duchin Story" (Col), winding up the top 10 for the season.

Just outside the top circle are "Guys and Dolls" (M-G), which is in just ahead of the first French item among the top grossers, "Diabolique." "Monte Carlo Story" (Titanus) follows.

Current boxoffice leader in Rome is a reissue (in Todd-AO) of "Oklahoma" at the Adriano. "Giant" (WB) is somewhat disappointing in its local bow at the Rivoli, a smallseater.

Taken From Hiding German Version of 'Journey's End' Is Critically Acclaimed

Frankfurt, April 23.

"Die Andere Seite" (The Other Side), the 24-year-old German film based on R. C. Sheriff's "Journey's End" has finally opened throughout West Germany, and has been met with outstanding praise here.

The film, which was a stage hit 30 years ago throughout Europe, is based on the play about World War I, concerned with a group of English officers before the offensive in the West against Germany. Neither nationalistic nor pacifistic nor anti-German, it deals with men who face death in war.

Hailed in the German papers now as "a film banned in Germany since 1933," it has a special connotation in its classification as "free for young people who are more than 10 years old." Films are usually restricted by the age of 18, but this is apparently considered of importance for the younger viewers.

The pic, directed by Heinz Paul and starring Conrad Veidt, presented the now-famed actor Viktor de Kowa in his first film. First briefly opened in Berlin in the early part of 1933, it was banned in the fall of the same year. Although prints of it were supposed to be destroyed under Hitler's ban, a copy of the negative was hidden away in a little farmhouse in Austria and in 1949 the film re-opened with a great premiere in Paris. It has now passed through the German censorship and is being acclaimed here.

Variety Theatres Loss Increases to $75,600

London, April 23.

Variety Theatres Consolidated, headed by Sidney Bernstein, who is also chairman of the Granada picture chain, reported a loss of $75,600 for the year as against last year's loss of $4,480.

This will be the fifth year that stockholders have gone without a dividend.

Italians Yearn for Film 'Security'

Hence Their Eager Favoring of New 'European Common Market'—Pool Seen Coming

Rome, April 16.

The recent creation of the European Common Market has spurred plans for a European Film Pool in which Italy, France, Germany and possibly others would share production and distribution facilities. Plan, which also would entail cutting of red tape and customs and tariff barriers, has been around for some time already, with delay in approval of the European Market idea and reported German objections to certain details helping to keep it dormant.

Now that "Market" is beginning to roll, and with Italian film industry on a desperate search for a "guaranteed" outlet, it appears likely, according to local observers, that some sort of European Pool plan will materialize in the film sector as well. Fact that the next meeting of the subcommittee (made up of Italian, French, and German reps) has been anticipated to April 24, rather than later on in the year, appears to indicate a desire to get the show on the road. Upcoming meet, to be held in Milan, follows on the heels of the recent get-together in Munich which laid the groundwork for the proposed organization.

Reportedly considered at Munich were such details as a general easing of red tape in exchange of pix, an immediate freeing of export-import of original-language pix, newsreels, art and cultural documentaries. Also discussed were the setting up of a distribution net in the three countries, by which distribs in one nation would become directly associated with an equally important company in one or both of the other nations, and on a permanent basis. These companies would pool their financial resources for the production of pix under a "European" manner which would enjoy a wider guaranteed audience, as well as an equally distributed financial risk.

As seen from here, it appears that the Italians, whose pic industry is momentarily worst off, are pushing the hardest, aided by the French, who have always been sympathetic to the plan, with the main obstacle still being Germany, only now slowly coming around to the idea.

It's perhaps significant that the anticipation of the meeting to April 24th allows plenty of time for prelim discussions before the upcoming Cannes Pic Festival opens (May 2). As previously reported (VARIETY, April 3, page 3) further meetings of government reps are skedded to be held on the ECM subject during the riviera event, with the British reportedly in on the huddles.

Seek Victor Borge For Return London Date

London, April 23.

Victor Borge, currently having a sock success at the Palace Theatre, will probably return here for another season next year. At present, negotiations are going on with Emile Littler to find a suitable date.

Borge has extended already his current run one week, bringing it up to seven weeks. Although tickets are not available yet for the extra performances, a long waiting list already has accounted for them.

Mixed-Nationals In Nervi Rally Of Ballerinas

Genoa, April 23.

Third International Ballet Festival in the hanging gardens of Nervi, on the Tirrenian sea, near Genoa will take place from July 20 to August 3. Mario Porelle, general manager and organizer of the event, is back from a European swingaround during to contract various companies and artists. The Festival will open with a "Homage to the 19th century" in which Alicia Markova (England), Yvette Chauvire (France), Margareth Schanne (Denmark) and Carla Facci (Italy) will dance as guest ballerines.

Ballet de Marquis de Cuevas will appear on July 24 and 25 presenting works new to Italy such as David Lichine's "Corrida"; Ana Ricarda's "Chinese ballet"; Wadim Sulim's "Fountain of Bakchisarai"; Vassili Lambrinos' "Countrepoint d'Amour"; Enrique Martinez's "Fiesta." The "Ballet of the Opera theatre of Paris" directed by Serge Lifar will give three performances and the Spanish company of Luisillo.

WEST BERLIN CINEMA SHOWS E. GERMAN PIX

Berlin, April 16.

Under the title, "Als Wir Wieder Anfingen" (When We Started Again), the West Berlin Studio, an arty house, is currently showing in conjunction with Rebus-Film (Ferdinand Buttkus) five German postwar pix (1945-1948) of artistic value. Four of these five films are DEFA productions, "The Murderers Are Among Us," "The Beaver-Fur," "Marriage In the Shadow" and "Affair Blum." Fifth pic is West Berlin's CCC production, "Girls Behind Bars." Every pic is running three or four days. Most successful films are to be repeated.

Although biz is not rated satisfactory, these pix give evidence of the fact that German film-making had a surprisingly good beginning after the Reich's collapse in 1925. They may even be compared, at least in parts, with some of Italy's efforts of the early postwar era.

NO SABBATH MATINEES

But Anyone Can Tune In a Television Movie

Blackpool, Eng., April 16.

Blackpool Entertainments Assn. claim that the town's cinemas are being victimized by the Town council over Sunday afternoon film shows. It recently nixed an application to license Sunday afternoons during the holiday season.

"We have been specifically chosen by the Churches to be deliberately and systematically victimized over this question of extended hours on Sundays," said R. C. Taylor, secretary of Blackpool Entertainments Assn.

"Every Sunday afternoon anyone may switch on a television set and see a full-length feature film. Churches uphold religious principles by taking it out on the cinema industry."

Broidy Gives Reasons For AA Balking Plans Of ABP-WB Merger

London, April 23.

Steve Broidy, Allied Artists prexy, left London last Friday (19) after a 48-hour quickie to explain why his company had resisted the local merger between Associated British-Pathe and Warner Bros. Negotiations went cold after the deal had been discussed for several months when AA objected.

Broidy told a press confab his company was not in favor of the proposed merger because considering it a great risk, and was happy to continue with the existing setup, whereby ABP releases AA pictures in this country.

He said that his visit was also to discuss the release of a new product in this country and to express his gratitude to the sales staff of ABP for the wonderful job it was doing. Broidy felt that today, if a picture was to click, it had to have either guts or a gimmick, or both. The younger generation had the ideas, and pictures had to be aimed at them.

Cicely Courtneidge, currently appearing in London in Peter Saunder's production of "The Bride and the Bachelor," celebrated her 50th anni on the West End stage last Wednesday (17).

BEST DRESSED GAL IN THE INDUSTRY!

FACTS ABOUT THE WARDROBE: **"Designing Woman"**—*Gregory Peck, Lauren Bacall, Dolores Gray* • **"This Could Be The Night"**—*Jean Simmons, Paul Douglas, Anthony Franciosa* • **"The Little Hut"**—*Ava Gardner, Stewart Granger, David Niven. (A Herbson, S. A. Production)* • **"Tarzan And The Lost Safari"**—*Gordon Scott as the new Tarzan. (A Sol Lesser Production)* • **"The Vintage"**—*Pier Angeli, Mel Ferrer, John Kerr, Michele Morgan* • **"Something Of Value"**—*Rock Hudson, Dana Wynter, Sidney Poitier* • **"The Seventh Sin"**—*Eleanor Parker, Bill Travers, George Sanders, Jean Pierre Aumont* • **"Man On Fire"**—*Bing Crosby. (A Sol C. Siegel Production)* • **"Silk Stockings"**—*Fred Astaire, Cyd Charisse, Janis Paige, Peter Lorre. (An Arthur Freed Production)* • **"The Happy Road"**—*Gene Kelly. (A Kerry Production).*

"Compare! You'll see that for April, May, June, July, 'The M-G-M Look' outshines them all!"

Met Opera Singers

Continued from page 1

baldi, Antonietta Stella, Fedora Barbiere (Italian); Delia Rigal.

The Met's 24 tenors work out for the who's-from-where as follows:

American Born: Charles Anthony, Jon Crain, Albert DaCosta, Paul Franke, Thomas Hayward, Norman Kelley, Charles Kullman, John McCracken, Jan Peerce, Brian Sullivan, Richard Tucker.

Naturalized: Kurt Baum, Alessio De Paolis.

Foreign: Daniele Barioni (Italian); Jussi Bjoerling (Swedish); G. Campora (Italian); G. Carelli (Italian); Guilio Gari (Italian); Mario Ortica; Gianni Poggi (Italian); Cesare Valletti (Italian); Ramon Vinay (Chile); Wolfgang Windgassen (German); Mario Del Monaco (Italian).

Continuing the relentless probing of the facts, as contra-distinguished from the Communist propaganda, the Tucker-Winston study sifted the baritones thusly:

American Born: Arthur Budney, Walter Cassel, Frank Guarrera, Clifford Harvuot, Ossie Hawkins, George Cehanovsky, Ralph Herbert, Geir George London, Calvin Marsh, Robert McFerrin, Robert Merrill, Theodore Uppmann, Frank Valentino, Leonard Warren.

Naturalized: John Brownlee, Martial Singher.

Foreign: E. Basstian Bastianini (Italian); Otto Edelmann (German); Tito Gobbi (Italian); Enzo Sordello (Italian); Herman Uhde (German).

Finally the bassos of which the Met has a supply of 13, with such stalwarts as Salvatore Baccaloni and Gerhard Pechner noted as naturalized Americans. The facts:

American Born—Lorenza Alvary, Lawrence Davidson, Jerome Hines, Norman Scott, Louis Sgarro, Giorgio Tozzi.

Naturalized: Salvatore Baccaloni, Nicola Moscona, Gerhard Pechner.

Foreign: Kurt Boehm (German); Fernado Corena, Dezso Ernster, Cesare Siepe (Italian).

Mexican Monopoly

Continued from page 7

Asked whether the new setup didn't have the American distributors over a barrel, Skouras pointed out that the sword cut two ways. "After all," he observed, "they need our product, too."

He held that the situation in no way affected his deal to finance the production of ten Mexican films, which 20th will release throughout Latin America.

Several of the U. S. distribs are definitely concerned over the situation. They don't like to see such a concentration of bargaining power anywhere and, in the Mexican case, they fear it'll be used against them. Nevertheless, no one is seriously thinking of "getting together" to present a common front.

Antitrust Ties Hands

"We can't, under the antitrust laws," said one. It's pointed out, however, that the companies can operate jointly abroad under the umbrella of the Webb-Pomerene Act, which is the Act under which the Motion Picture Export Assn. was established.

There are, apparently, some investigations going on at the moment to look into the antitrust situation in Mexico and to establish how far the companies could go in an emergency. "As usual, we aren't going to get together on anything," noted one of the foreign managers. "If we'd be able to do that, we would have done something long ago in other, similar situations."

Co-related with the distributors' problem is that of the Government film bank and those producers who are financed by the bank. Majority of these are indies who make at most three to four pix per year. In the local production field, with a number of the heaviest producers completely subsidized by the Jenkins group, they are also in a controlling position.

Two banks—the official Banco de Mexico and the Nacional Financera—are the only ones feeding the government's Banco Cinematografico. Latter handles a great majority of the locally produced indie product. Jenkins, it's believed, is one of the Financeras heaviest depositors, with reports that his banking control is almost equal to his filmic status. Should he, for any reason, decide to withdraw his funds from the Financera, he could easily precipitate a complete industry catastrophe.

At the moment, such a move seems farfetched. It could occur, however, should political expediency require it.

Also, there seems to be a question as to the direct control still exercised by Jenkins. Skouras commented offhandedly that Jenkins was no longer involved. It's known that the financier has established a trust fund and that Alarcon and Iglesias are operating more or less on their own. They have not always seen eye-to-eye, which is also an important factor in the American distribs' thinking.

Garduno Wants Out?

First possible casualty of the production industry's present doldrums could easily be Eduardo Garduno, prexy of the Banco Cinematografico, who has been reported wanting out at the earliest possible date, with recent word he's considering exiting around July. Garduno's job is a highly charged political spot, named directly by government sponsors, and supervising both production and distribution activities for the government-controlled industry.

As it stands now, the Jenkins group is as strong if not stronger than the government group, and with any sort of unbalance, the industry in Mexico might easily suffer a severe setback. Recent reports that the government's Clasa Studios and the Churubusco-Azteca Studios were in financial hot water, plus the extremely slow business at General Abelardo Rodriguez's Tepeyac Studios have caused numerous local industryites plenty concern over the future of native production.

Sol Hurok

Continued from page 2

firmed the deal begun by phone to Moscow.

Royal British Ballet (Sadler's Wells) currently in N. Y. for a special NBC spectacular next Monday (29) returns for its longest road tour, Sept. 8 opening at the Met Opera and hitting 17 cities with (present estimate) eight baggage cars of scenery. Royal group repertory will include the unprecedented total of seven full-evening ballets. It's toured U. S. in 1949, 1950, 1953 and 1955. At least four major dates in Canada, Vancouver, Winnipeg, Toronto, Montreal, are included this swingaround.

Black Watch Regiment and Highland Dancers will be Hurok's big-circusy event on the arena circuit. Inviting a second coming of lightning at the boffice (Scots Guards tour grossed nearly $1,000,000), Black Watch already has a substantial advance sale at Madison Square Garden prior to public announcement. Three dates are set at Garden, a fourth is in negotiation.

Hurok regulars returning to the concert stage next season, and now booking, will include in addition to those already named his 21-year old Polish pianist, Andre Tschaikowsky, who opens the N. Y. Philharmonic season Oct. 10. Youth was discovered by another Hurok regular, Artur Rubinstein.

Victoria de la Angeles will be back after an absence at the Met Opera. Tours are pending for Jan Peerce, Isaac Stern, Pila Loranger, Segovia, Vienna Choir Boys, Jerome Hines, Mattiwilda Dobbs, Roberta Peters.

On his point that there are never enough good attractions to go round Hurok remarks that big-draw virtuosi on his, and other managers', lists need to rest and revitalize their talents and that wise handlers often have to curtail tours. "Too much is too much." His colleagues at the Hurok office say that the maestro exempts himself from the rule of periodic rest.

DOSTEL LEASES EL CAPITAN

2,200-Seat Nabe To Reopen In Frisco May 1

San Francisco, April 23.

Exhibitor Ralph Dostel has leased the 2,200-seat El Capitan, one of Northern California's biggest neighborhood theatres, and will reopen it May 1.

Fox West Coast relinquished its lease on the house, equipped with the second largest screen in Frisco, a year ago and house has been dark ever since. Dostel operates several downtown exploitation houses, including the Cinema on Market Street which he has on lease from Fox West Coast.

Yank Actress

Continued from page 1

made a three-minute appearance in the BBC program "Highlight."

Since her tv date, she has received batches of letters offering to provide shows for Americans at the club.

A high-ranking officer is alleged to have told her that the tv publicity was "not good for Scottish-American relations."

Miss Taylor said: "When I return to the States, I shall go to Washington and make a report."

Actress said there were "hordes of girls coming to the base" when she arrived three months ago. It was later regulated that an airman could bring only one guest.

"What I shall say at Washington will be in black and white. I don't want to say more, otherwise someone there will get the advance story and think I am a crank.

"I will place before the U. S. Air Force department the facts on how money is wasted in these American clubs in Britain. I hope no one thinks they are typical of Service clubs in other parts of the world."

Actress has publicly thanked the many helpful Scots who have offered to put on shows for the Americans at the base here.

"The Scots have been wonderful," she said. "But the American Air Force takes itself too seriously—at least the Scots have a sense of humor. I want to get the Air Force out of my system."

Films Wage Peace

Continued from page 3

which was considerably less than the anticipated 50,000,000.

Exhibitor financing of films: — After several failures, a new effort in this direction is being made under the sponsorship of a group of New York metropolitan area theatremen. This consists, in the main, of providing production coin for Distributors Corp. of America so that the latter can increase its production program. Despite the renewed efforts, many theatremen regard the attempt with pessimism. Even if the coin is raised, many exhibitors doubt that the increase in production will mean much from the boxoffice standpoint.

An offort by Theatre Owners of America, via the Exhibitors Film Financial Group, to finance production ended disastrously when sufficient exhibitors failed to support the project. Whether the new attempt will meet with any more success is still open to questions. Efforts of groups of theatremen to finance production goes back to the early days of the industry and most of them have ended in failure. The only successful ones were those launched by individual theatremen who were not required to work with a committee of fellow exhibitors.

Arbitration:—An new effort to formulate an industry arbitration and conciliation system will be launched on May 13. This is the third attempt within the past five years. In addition, there have been several efforts in the past. Since Allied States Assn. has dropped its demand for the arbitration of film rentals, a stipulation that doomed the two previous arbitration attempts, there is hope that a system will be worked out this time. There is considerable speculation, however, as to whether an arbitration plan will help to solve the trade differences between distribution and exhibition. It's hoped that it will, to some extent, cut down the numerous antitrust suits and litigation that has plagued the industry since the Government handed down the consent decrees.

Home-Toll Video:—As a group, exhibitors are opposed to pay-as-you-go tv as long as they cannot control it. However, there is a growing number of theatremen—who are supporting wired-tv systems whereby local theatres pipe film programs into the home. The majority of exhibition is continuing to fight efforts of outside entrepeneurs to obtain the use of the airwaves for the transmission of toll-tv programs. However, wire-tv systems are arousing the interest of many, causing a difference of opinion in the ranks of exhibition. For example, Ernest G. Stellings, president of TOA, is opposed to any system of toll-tv while Julius Gordon, Allied president, is among the wire-tv proponents.

Council of Motion Picture Organization:—Allied States is on the verge of returning to the all-industry organization. However, when it disagreed with its policies, it promptly pulled out. Question now being pondered is what will prevent Allied or any other participant from acting similarly in the future.

Motion Picture Assn. of America: —United Artists joined the MPAA not too long ago and promptly resigned when the MPAA failed to support UA on a censorship question. Now UA is contemplating rejoining the MPAA. Again, it's asked, what will prevent UA or any other company from taking the same action in the future.

Pix Static

Continued from page 1

above $4,000, Johnson made an interesting point:

"Their movement upward in purchasing power does not mean they will automatically take on the same desires, beliefs and standard of living of the income group into which they have moved. Yet the change in purchasing power since 1950 represented by those with disposable income over $4,000 is vast — $163,000,000,000 in 1954 against $248,000,000,000 estimated for 1960 as compared with $88,000,000,000 in 1950. That's after taxes!"

Johnson said the prewar days were typified by the $25 a week family. The "middle income" family fell into the $1,000 to $1,500 a year group. Now the "middle income" family is up to $4,000 to $6,000. "After taking into account both increased taxes and present costs of maintaining an equivalent 1940 standard of living in the necessities of food, clothing and shelter, the middle income family now has discretionary spending power over six times as great as the prewar middle income family," Johnson said.

He said total discretionary spending power for the entire population during the second quarter of 1956 had reached the level of $162,900,000,000. By the fourth quarter of the same year it had gone up to $170,200,000,000. It could reach $180,000,000,000 by 1958.

Discretionary spending power is defined at the amount of money people have to spend after purchasing the absolute necessities. Johnston said in 1956 it represented 58% of the total disposable income, after taxes, whereas in 1940 it represented only one-third of the much smaller total. "That represents a huge pool of purchasing power dependent upon the whim or discretion of the individuals as to how it is to be used," he maintained.

Implied point is that the motion picture industry, to get its cut of the available spending money in people's pockets, must go after it more determinedly and with more imagination.

Johnston noted the significant changes in the educational level of Americans, with 98% more high-school graduates in the adult population than in 1940. He noted, too, the change in the attitude towards family life, i.e. growing percentage of those married, greater home ownership, larger families, more children per family, suburban living and a resurgence of religion.

He said that, in three years from now—by 1960—there would be a rapid increase in the number of those reaching 18 years and adulthood. This, in turn, would point to a record birth rate over the following 15 years. As for the child makeup of the population, 1956 has seen 76% more children under five than in 1940 and 68% more in the 5-9 year group.

In terms of the motion picture, that means that the juvenile market is growing steadily and the "teen-age" audience looms as more of a b.o. factor than ever.

Johnson noted the change to suburban living, with 83% of the 14,000,000 net population growth since 1940 taking place in suburban parts of metropolitan areas. While the big department stores have followed this trend, film distribution still is keyed primarily to the downtown runs, with only a few cities—like Los Angeles—adapting to suit the changed population pattern.

Finally, Johnson pointed to the changes in leisure time. Total weeks of vacation of U. S. workers doubled in 10 years—from 34,400,000 weeks in 1946 to 70,000,000 in 1956. About 85% of these vacations were with pay.

'Art Ghetto'

Continued from page 4

the film, Shurlock had said: "The most important problem has to do with the sympathetic portrayal of the illicit sex affair between our male and female leads, which culminates in the scene of the young soldier jumping out of her bedroom wearing only his shirt. This illicit sex affair is condoned by everybody, including the girl's father. Such a treatment of sexual promiscuity is unacceptable under the code."

Shelton's problem with "08/15" via-a-vis the Code is likely to recur more frequently in the days to come, as importers seek and find ways of making their films more accepting to the mass audience. Increasingly, pictures are being dubbed into English and American stars are used to hypo the imports' commercial release. At the theatre-end, partly due to a shortage of product, the acceptance of foreign linguaelers as first or second features is definitely growing.

In the past, the vast majority of imports never applied for a seal (and most couldn't have gotten it anyway), on the simple theory that a seal was a waste of money. The art houses playing the overseas product are oblivious of the seal, and for the most part they care little, if at all, about the rating from the Catholic Legion of Decency. Now, however, the situation is slowly changing.

Dubbing of a picture is expensive, and the independent distributor has to get the commercial runs to get his money back. One of the first hazards he wants to eliminate is the lack of a seal. While many theatres will book pictures regardless of seal, some of the important circuits do demand a Code okay and—in some cases —something better than a Legion "C" rating.

In some instances, it's been possible to edit pictures to Shurlock's satisfaction. In others, elimination of key scenes virtually cuts the heart out of a film. Shurlock himself has recognized this and has expressed his distaste for having to pass on pictures that come to him in finished form and on which he has not had an opportunity to o.o. the script, if for no other reason that at least to make suggestions.

Yet both MPAA prexy Eric Johnston and Shurlock have steadfastly turned down the idea of a "dual" seal that would recognize the different morales and approaches to life that prevail abroad and that are reflected in pictures made there. Of course, the Code's argument against such a special classification becomes even stronger the moment that pictures are dubbed and released to general audiences, which are precisely the audiences the Code seeks to "protect."

When the MPAA in the past has discussed the notion of a special seal, it's always been in terms of subtitled films and by virtue of their necessarily limited circulation in the arties.

Metro's Policy

Continued from page 3

hence our decisions must be made quickly and they must be right."

Reagan has emphasized that a policy of "constructive discontent" will govern the future operation of the sales department. He added that this point of view will be observed at the homeoffice in appraising the accomplishment of each salesman and each branch office. "The free ride has been over for a long time," Reagan said. "When business was lush, we could afford to overlook some of the weaknesses in the distribution setup, but in the light of today's conditions in the industry—and our company—we can no longer afford such luxuries."

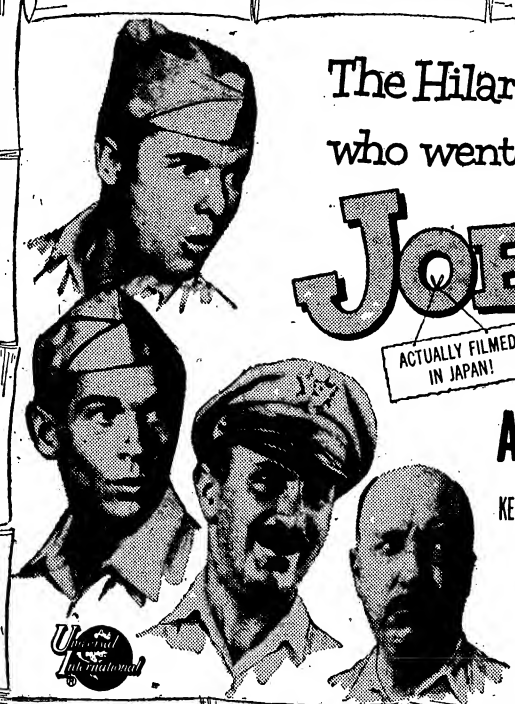
The sales chief warned that every man on the staff "must carry his share of the load" because the company could not afford to "carry a single free ride" if "we are to turn in the revenue we must have to compete successfully with our competitors."

Rejuvenation of the sales department has apparently been prompted by orders of prexy Joseph R. Vogel that the company must take stern steps to increase its earnings. In recent years Metro's income from pictures has been on the downgrade. While Vogel is striving to improve the quality of the product.

SHOWMEN THAT KNOW

WILL ASK FOR "JOE"

...he rings the Bell for Happy Box-Office!



The Hilarious MISSadventures of the GI JOES who went into OPERATION KIMONO...barefoot!

JOE BUTTERFLY

ACTUALLY FILMED IN JAPAN!

IN CINEMASCOPE · TECHNICOLOR

starring

AUDIE MURPHY · GEORGE NADER

co-starring

KEENAN WYNN

KEIKO SHIMA · JOHN AGAR · CHARLES McGRAW · FRED CLARK and BURGESS MEREDITH

As JOE BUTTERFLY, that lovable con-man!

DIRECTED BY JESSE HIBBS · SCREENPLAY BY SY GOMBERG, JACK SHER AND MARION HARGROVE · PRODUCED BY AARON ROSENBERG

A UNIVERSAL-INTERNATIONAL PICTURE

FROM U-I... THE DEPENDABLE COMPANY!

'Variety's' Spot-Check on Foreign Pix

(As American Exhibitors Regard Them)

Six Arties in 'Frisco And They're in Clover

By BILL STIEF

San Francisco, April 23.

While 2,000, 3,000 and 5,000-seat theatres in downtown San Francisco are having a tough time making ends meet, the foreign-film or "art" houses of Northern California seem to be in clover.

That, at least, is the impression gathered in talking to artie exhibitors and reinforced by one exhib's comment that "our low overhead and ability to keep a picture for a real run have put us in the most profitable end of the film exhibition business."

Frisco has six art theatres—that is, houses which pitch for the general public's business but play exclusively or almost exclusively foreign films.

(There are, in addition, a handful of theatres, including four Chinese, which play foreign films without subtitles and pitch for very specialized, mostly first-generation audiences.)

The six Frisco arties range from the 440-seat downtown Stagedoor, owned jointly by Herbert Rosener and Irving Ackerman, to the 364-seat neighborhood Vogue, run by Irving (Bud) Levin. Rosener also owns two 400-seaters, the Clay and Larkin, and Maury Schwarz owns two 400-seaters, the Bridge and Rio, with Johnny Parsons.

Within a 95-mile radius there are also 300 to 400-seat arties in Oakland, Berkeley, Sacramento, Menlo Park, San Jose and Monterey. Other Northern California houses will take occasional flyers at foreign films, but this dozen make up 98% of the market.

There seem to be no limitations on what kind of foreign pictures these houses will play. All they want are good pictures—sock at the boxoffice.

Typical are the current bills at the two Rosener houses here.

At the Larkin the Japanese "Street of Shame" is still packing 'em in its fourth week, while a half-mile away at the Clay the Anglo-American documentary, "Albert Schweitzer," is also doing very well.

Schwarz says "the safest bet is a British comedy of British suspense, but the biggest moneymakers are the sex pictures."

Rosener confirms this, succinctly, "sex is here to stay."

General feeling is that British firms rate a shade ahead of others, with French pictures the runner-up, possibly because of French use of highly attractive women.

"If a Japanese picture isn't tops," says Schwarz, "it's nothing, but if it's top it does well—same is true of Italian pictures."

Trend is definitely upward in prices, with 90c admission now a thing of the past. Admissions now range from $1.10 to $1.50, with scale sometimes juggled depending on film's appeal.

Marty Foster, newly named general manager of Herbert Rosener Co. and owner of Oregon's only artie, the 400-seat Guild in Portland, says he goes "strictly with newspapers" on advertising, though once in a while he'll use special promotion, as he did through Frisco churches for "Schweitzer."

Russian Patronage

All foreign-film exhibs also advertise quite heavily in the large and pretty well-read Frisco foreign-language press, and Schwarz says the Russian and German weeklies, particularly, produce good results for him "because the people who read those papers seem more anti-Hollywood."

Levin uses billboards, in addition, and last September kicked off a 30-week run of "La Strada" at the Vogue by co-operating with the Italian Government in an Italian Film Festival. Schwarz just finished a co-op French Film Festival, u sing both his theatres, to promote eight new French pictures which, presumably, will return here eventually.

Schwarz also managed to swing some newspaper space—free—a few months ago by chiding a local TV exec over the way TV chops up old films and so hyped up the reissued "Intermezzo," but generally the arties eschew use of radio and tv.

Consulates of the countries where the pictures were produced often help promotionally but, as Foster says, "our biggest aid is word-of-mouth, and we can afford to wait a month for this to take hold."

This is generally true of the suburban arties, too—in fact, possibly more so in the college towns of Berkeley (site of the huge University of California) and Menlo Park (next door to Stanford).

Audience reaction to subject matter appears to be conventional. Sex, action, comedy are basic ingredients of good film, whether made in Hollywood, Oshkosh or Helsinki, with the exception that artie audiences tend to be more intellectual, or eggheaded, than those attending first-run film "palaces." This means that directors, Vittorio De Sica, Rene Clair, Carol Reed, have as much drawing power as many of the players given star billing.

Not as a Cardinal

Rosener, however, notes that some foreign-film stars "are being built up" and points out that Alec Guinness, for instance, will draw well "if he's in a comedy." He insists Guinness has to be a comedy, however, notes that the name meant little in "The Prisoner."

Main point regarding subject matter and directorial style, says Foster, is that foreign-film customers, "expect that the makers will aim at the adult mind and always have."

A six to 12-week run is considered successful here, and some foreign films have run anywhere from four to six months—"La Ronde," "Diabolique" and "La Strada" some to mind immediately. Exhibs feel generally that their operations are akin to legit theatre in that grosses can and do build from week to week if critical and public reaction is good.

British: Best Chance

Continued from page 5

Arthur K. Howard of Affiliated Theatre Corp. in Boston, with some 90 New England houses: "We've tried foreign films, but they just don't sell tickets. From time to time, we try them, but almost always without success. It's the kind of fare the public has to get used to." By contrast, some Boston art houses are doing well.

Out in Springfield, Ohio, Frank P. Collins, general manager of Chakeres Theatres, which operates 40 houses throughout Ohio and Kentucky, said the college towns did occasionally pretty well with imports, "but the sustained interest is lacking." He noted that, if an import gets a good run in Dayton, the word-of-mouth created a certain amount of interest in neighboring towns.

Drive-Ins and Sex

Glenn Ashmun of the Ashmun Theatres at Caro, Mich., reported that interest in foreign films in his area was virtually zero. Occasionally, a drive-in will book a foreign lingualer and play it up on a sex exploitation angle.

Spokesman for Video Theatres of Oklahoma, with some 150 houses, said only four to six towns in the circuit were potentials for imported fare. "We've tried all sorts of tricks, from special campaigns to the 'festival' type of event," he said. "We've tried to literally force foreign films on the public in some situations. But it's no good in the long run. They won't buy it as a steady diet and there aren't really enough foreign pictures of quality around."

There's No Shortage!

Many of the exhibitors nailed the notion that they were forced to book foreign pictures because of the product shortage. "What shortage?" asked one of the circuit execs. "There's no shortage of 'B' films. What we are short on are the big 'A' pictures. We never have trouble to find just celluloid."

One indie operator said he'd been thinking about trying to book foreign films, but had been discouraged by the prospect of having to run on a potential loss "until they even find out what we are doing." He opined that the public accepted the overseas product only if it was presented as a regular diet.

"Play a foreign film, then three American pictures and then a foreign film again, and it's hopeless," he concluded.

The exhibitors speak in more encouraging terms about the Britsh releases. "I am told they are now changing some of the titles in the British pictures to make them more interesting for American audiences," commented Howard in Boston. "That should help to attract the public." Several times Alec Guinness' name was mentioned as a British star with definite appeal to Americans. However, in the instance of the British also, complaints are voiced about their distribution and promotion.

Many theatremen opined that the use of American stars would be of great help in putting over foreign films. And several mentioned that the casting of foreign stars in American pictures definitely was smoothing the way for future imports in which they might appear.

Cheery Jay Salomon

Occasionally, an exhibitor will say that the audience for imports is growing. Jay Salomon in Chattanooga, for instance, feels that way. He held that a foreign film "festival" in Chattanooga would help to popularize the overseas pix.

Exhibitors in conversation were eager to scotch the impression that they stood as a "wall" between foreign films and the American audience. Several said they intended to keep trying to put the product across, though they had their doubts re any success. They agreed that it was probably difficult for the producers abroad to accept the fact that, whereas Amefican films are fully and widely accepted among foreign audiences, the overseas releases in the States can't get to first base with the vast majority of Americans.

French Festival Okay

San Francisco, April 23.

French Film Festival grossed $7,000 at two 400-seat arties, the Bridge and Rio, last week.

Bridge did slightly more than $4,000 in four days and Rio just under $3,000 in five days revolving eight French pictures between the two Maury Schwarz houses. Both theatres played films from 1 p.m. on and sold out or came close to sellouts every night except April 15. Houses were scaled at $1.50.

French Government co-operated in festival and sent Micheline Presle, Gerard Philipe, Francoise Arnoul and Jean Marais, plus director Jean Renoir, to Frisco to kick off fete.

Brit. Pix, Italian Girls Impressing Chicago

By DAVID LEVADI

Chicago, April 23.

Offbeat film product in the Windy City no longer has the limitations of 10 years ago. Foreign product is on the upswing and novel methods of peddling specialty celluloid are proving effective.

Silent films, mainly Charlie Chaplin stuff, make their appearance here from time to time on the arty screens but the Gold Coast is the only house that tried a succession of no-sound bookings. The experiment lasted through last August but no immediate surge of admissions coupled with the unavailability of such reels here marked the end of that try. At the time of the first inroads of television a southside drinking spot mushroomed its business by showing silent films a few evenings a week but as the broadcast medium made the "Our Gang" comedies and such product more generally available this was discontinued.

Foreign distribs operating out of Chicago are making considerable impact in the midwest. In Chicago itself the Davis outfit played about 30 neighborhood dates for "Riffi." Good grosses were reported even on a week when "Giant" was bowing onto the nabe screens. Teitel films anticipates a similar number of local playdates for the dubbed version of "La Strada" this month.

Joe Feulner, general manager for H & E Blaban, which has several leading art houses in and around Chicago, summed up the value of foreign product as follows:

College towns, metropolises and some of their suburbs buy art product. Art houses generally do best with foreign language stuff but for wider distribution, dubbed versions are necessary. He believes pictures like "Trapeze" and "War and Peace" produced in foreign settings by American producers with some American stars are helping break down the barriers to foreign product here and to American product overseas.

Alec Guinness has a star appeal comparable to that of domestic names and the Italian girls make for good advertising copy according to Feulner. On the other hand Cantinflas who scored heavily in "Around the World in 80 Days" and who Feulner believes would sell now for the general market has been confined previously to the half dozen Chicago theatres showing Mexican productions and never attracted the art house crowd to these places.

Th art house crowd he described as anti-television and willing to go to the theatre during midweek and during any weather. Pink permits allowing no minors haven't bothered his Chicago theatres much which haven't a large juve clientele.

The lack of broad distribution for foreign product hasn't bothered local houses and the Balaban & Katz affiliate, Great States Theatres, which books from Chicago for downstate, but indie theatres in the stix are not well covered for their market potential. George Busch who handles Italian Film Export had the experience of meeting Phil Blakely, booker of Kansas City's Regent Theatre, who was led to believe that when IFE stopped booking his city from out east that company had gone out of business. He resumed bookings when he found he could book from the midwest office in Chicago.

Art houses have not had to easy sledding in some respects. Several in this area serve chiefly as outlets for specific foreign distributors who need showcases to sell their product in the region. When distributors have no product for them, they suffer. Nevertheless Milwaukee with three art houses is reported due for two more under the Grand circuit which recently bought three Fox and two Warner theatres there.

For the art houses themselves newspaper ads rarely capitalize on star appeal except for a Guinness or Fernandel. Until recently almost all the foreign film which reached the nabe theatres advertised both arty values and realism and buttocks and bosoms as if uncertain of which audience they were trying to reach and consequently selling the pix as mature escapism.

With the decline of neighborhood juvenile attendance the exhibitors generally feel safe in trying for a strictly adult crowd.

Abe Teitel who has run the World Playhouse strictly with art product (for over 34 years) is to head for Cannes soon with the intention of preparing a summer film festival in his own outlet which will capitalize on star appeal. The only other such activity current is the increasing showing of old films and foreign material by Northwestern U., the Art Institute of Chicago, Chicago U. and Roosevelt College. These schools showing mostly material from the Museum of Modern Art on a weekly or near weekly basis have developed a noticeable part of the art house patronage. Students have also been block sold for films like "Marcelino" and "Oedepus Rex."

Robert Stack

Continued from page 7

Morning Miss Dove" two years ago. Under the terms of his contract, he can be pre-empted by John Wayne's indie, Batjac. Latter utilized the pre-emption clause twice, once to loan him to Universal for "Wind," and the second time to loan him to the same studio for "Pylon."

Stack charged that because of the 20th contract he has had to turn down three good parts since the Academy nomination.

N.E. Promising Mart, Especially for Italo Pix

By GUY LIVINGSTONE

Boston, April 23.

Foreign product could gross better in New England if more exploitation, more radio, more video, and more hard pressagenting were done in its behalf. Italian product seems to have the edge up here in Down East, not only because, as one showman put it, "they make earthier pictures," but also because there is a big Italian population in the six-state region.

British films are coming up in popularity but French product seems to die out at the b.o.—though French Canadians are widely scattered from Augusta to Woonsocket.

"Open City," "Paisan," "Bicycle Thief" and "Bitter Rice" are remembered as big faves of Italian origin.

Joe Levine, prexy of Embassy Pictures Corp., which has distributed many foreign films, says "there is a tremendous market for foreign films if the pictures are good. With the present shortage of product, the door is wide open in New England.

Swedish films have had marked success in the Boston area too. "Torment" and "One Summer of Happiness" were good grossers.

Levine feels "very strongly and vehemently" that foreign product is almost never promoted properly.

Embassy is going back into distributing foreign films with "both feet," not having distributed foreign product for some time. Levine expects to close a deal with a foreign distributor shortly.

Distributors of foreign product in Boston include DCA, with its own office; J. Arthur Rank Productions, represented by Abe Weiner; Continental, Ellis Gordon; Edward Ruff, distributor. Houses showing foreign films are: Beacon Hill, Kenmore, Exeter and Brattle in Cambridge.

Viola Berlin, exhibitor, operating the 1,200-seat Exeter in Boston showing foreign films for the last 15 years, thinks "Additional exploitation of foreign films would mean a great deal. They are not exploited like the ones from Hollywood." She pointed out that "if U. S. product didn't have the razzle dazzle Hollywood ballyhoo they wouldn't sell as well at the b.o."

Although the Exter has had success with Japanese, Swedish and French films. ("Gate of Hell" was a big grosser here), British bills have the strongest pull. Miss Berlin said that if the British stars were better known it would mean much added biz at the b.o. "Americans don't know who most of them are, and Americans follow the stars." Where a British star is known, per Alec Guinness, grosses are always bigger. Otherwise, even if the film is great, it takes time before word-of-mouth brings in the customers. She thinks foreign films could play first run houses okay if they were given the same exploitation as Hollywood films.

Top Jap Coin

Continued from page 2

his racehorse Enmei was killed in The Japan Derby.

The second highest moneymaking film star was Toshiro Mifune of "Rashomon" and "Seven Samurai" fame with $46,216, some $16,666 less than fourth place writer Seiichi Funabashi.

The annum's best-paid baseball player was Michio Nishizawa, slugging first baseman of the Chunichi Dragons, who drew down $8,933.

Popular singer Chiemi Eri took $52,247 to the bank while Izumi Yukimura, another young thrush, earned $20,083.

The actress second to Miss Misora was Yumeiji Tsukioka who was paid $32,222.

Actress Machiko Kyo, best known abroad, was not listed among the top ten.

Tom McGowan, Sunday Editor of the San Antonio Express and News, is one of 200 who'll appear as an actor in Paramount's "Teacher's Pet" which shoots in Hollywood May 6.

Cuffo Cartoon Theatre for Kids

[WHILE MOM SHOPS IN SUPERMARKET]

Salem, Mass., April 23.

A miniature motion picture theatre for moppets is being installed in the $2,000,000 Foodliner IGA supermarket which opened here last week. The film unit will occupy an area in the store proper 8 feet by 4 feet and will seat 16.

Animated cartoons will run for 20 minutes and a new performance will be skedded every 26 minutes during store hours. Orville W. Johler, veep in charge of advertising and merchandising for the IGA chain of supers throughout the U. S. and Canada, said shopping parents will be able to leave their offspring in safety while they shop.

Veterans of Foreign Wars Blasting Carl Foreman; Columbia Deal Stands

Columbia is holding to the status quo in its deal with Carl Foreman for the production of four pictures, with Col to finance and distribute. That is, a blast at both Col and Foreman by the Veterans of Foreign Wars is having no affect on the production teamup of the film company and the writer-producer.

In announcing the arrangement a few weeks ago, a Col press handout had it that Foreman had testified before the House Un-American Activities Committee last summer and did not invoke the Fifth Amendment as he had done some years back.

VFW now contends that this statement implies that Foreman had become a cooperative witness in the House unit's probe of Communism, whereas, says VFW, this is not true.

A VFW bulletin quotes committee chairman Francis E. Walter as saying there was no formal hearing last summer but merely a staff consultation and it was "unfortunate" that the impression has been created that Foreman had been "cleared" by the committee. VFW stated also that the exact nature of what transpired at the consultation was not known.

But the vets outfit thinks that Col issued a "misleading statement" about Foreman and, further, that "Hollywood's doors will again be opened to Communist infiltration if other studios follow Columbia's lead."

At Col it was said that no complaint had been received from the VFW or anyone else and for this reason no action is now contemplated.

Aware, which identifies itself as "an organization to combat the Communist conspiracy in entertainment-communications and the fine arts," also has gotten into the act. This was via an "open letter" to Rep. Walter protesting the "apparent breach in Hollywood's anti-Communist policy."

ACLU Hits Code

Continued from page 1

ments in the new Code which can be interpreted as improvements."

Repeating its basic objection to codes in the fields of communication, the Union made the point that, under the present Code, a number of plays and books recognized as classics could not be brought to the screen unless they were rewritten.

The Union took note of Edward Small's recent remonstrance with Code Administrator Geoffrey Shurlock, who had refused a seal to "Monkey on My Back" (the Barney Ross story) on the grounds that the film showed in detail scenes of a man taking narcotics."

In expressing fear over restrictions imposed in other story areas, such as abortion, it said "We emphasize that we are not saying that these sensitive subjects must be shown without these prohibitions, for we do not comment on film content, but only that these prohibitions do interfere with the right of free expression on the screen."

New York Theatre

RADIO CITY MUSIC HALL
Rockefeller Center
AUDREY HEPBURN • FRED ASTAIRE
in
"FUNNY FACE"
co-starring KAY THOMPSON
A Paramount Picture
and THE MUSIC HALL'S GREAT EASTER STAGE SHOW

Don't Knock The Teens!

Burlington, Vt., April 23.

Some tennagers may be a headache to some theatre managers, but, in the opinion of leading exhibitors in Burlington, the film establishment might be a thing of the past if it were not for the youthful patrons.

Ray Cody, manager of the Strong theatre, reported that 70% of his business comes from teenagers and college students, and Ralph Gilbert, manager of the Flynn, estimated his teen trade at "over 50%."

Both managers find Rock Hudson is the favorite actor here and that Elizabeth Taylor is the top female star.

"They don't come in on Saturday afternoon the way they used to," Gilbert declared. The old-time westerns and serials which used to get a full house have now been replaced by television.

Hit 'Passion Pits'; Wile Suggests 'Check Motels'

Columbus, April 23.

Harold B. LeCrone, assistant Montgomery County (Dayton) prosecutor told an Ohio legislative committee that there are many juvenile "passion pits" existing under the pretense of cinema art. According to LeCrone art is playing second fiddle to sex orgies in some dusk-to-dawn drive-in theaters—especially in his area.

He went as far to say that there was a definite increase in illegitimate births in his county as a direct tie-in with the dusk-to-dawn movies. LeCrone said some unnamed teen-age girls "said" they met their "downfall" in the drive-ins.

One Montgomery County legislator, Jesse Yoder, a Democrat, has proppsed a bill to prohibit juveniles from attending any "theatrical performance" after midnight unless accompanied by parents.

Yoder said he didn't like the idea of people going to a movie to "watch the goings on in other cars."

Another assistant prosecutor, Herman Jacobsen, joined in the attack against the dusk-to-dawners saying that many drive-ins have become hang-outs for teenage gangs. Jacobsen suggested that owners of drive-ins check each and every car with a flashlight to make sure that the only action was that on the silver screen.

Robert Wile, a representative of the Independent Theatre Owners of Ohio, came to the defense of drive-ins and said he saw no reason why youngsters should be prohibited from attending after-midnight shows.

When asked if drive-ins were not cheaper than motels Wile admitted they were but then suggested that motels be outlawed to the levis and leather jacket set.

Wile also said that some drive-ins can accommodate 2,000 cars and it would be a rough job to check each and every vehicle.

Theatre owners, Wile indicated, are not happy with the situation in some areas. He admitted that there is a drive-in in Montgomery County which seems to cause trouble.

There are 208 drive-ins in Ohio, some of which run all night.

Film Row Briefs

Hollywood, April 23.

Raymond Friedgen closed a deal for Allied Artists release of his indie "Yuan," which rolls in Hong Kong next month, giving the distrib a total of four starters for May . . . **John Mitchum**, younger brother of **Robert Mitchum**, into "The Mad Ball," the **Jed Harris** production at Columbia . . . **Robert Smith**, who co-authored and coprdouced "The Buster Keaton Story" for Paramount negotiating with the studio for a similar deal on "St. Louis Blues," biopic of **W. C. Handy** . . . **James Poe** was signed to screenplay **Tennessee Williams'** "Cat on a Hot Tin Roof" which **Pandro S. Berman** will produce under the Avon Productions banner for Metro . . . **Frieda Inescourt** drew a role in "Darby's Rangers" at Warners.

Julie London handed femme lead with **Robert Taylor** and **John Cassavetes** in Metro's "Three Guns" . . . **Dan Dailey's** first indie since ankling 20th-Fox is star role in Cober's "Ride the West Wind," to be lensed in Hawaii . . . Producing-directing-writing team of **Morton Fine** and **David Friedkin** will script "Mock Trial" as their third Metro assignment . . . **David O. Selnizck** inked **Tiberio Mitri**, Italian ex-boxing champ of Europe, for role in "A Farewell to Arms" . . . **Dizzy Dean** "offered" part in **C. V. Whitney's** "The Missouri Traveler" . . . **Dorothy Granger** and **Robert Shayne** copped roles in Allied Artists' "Death in Small Doses" . . . 20th-Fox picked up **Alena Murray's** acting pact

Eye Vaude Names

Continued from page 1

terion for the casting of vaude products in the alfresco field. In a promotion by the Feld Bros., Kaye broke the house record and had to extend his engagement.

This year, the Felds have booked Harry Belafonte, Jimmy Durante, among others. The Greek Theatre, Los Angeles, and the Texas State Fair at Dallas, among others, have pacted Judy Garland. Liberace opens the season at the Starlight Theatre, Kansas City.

Inquiries have come in from Pittsburgh Civic Light Opera Co., the Louisville Iroquois Amphitheatre, and there was one inquiry some weeks ago from the St. Louis Municipal Opera for several variety headliners.

The light opera and legit outdoor spots will also get occasional dates from Constance Bennett who is getting up a revue based on her nitery act, and there's a possibility that George Jessel will essay a few alfresco dates.

For the summer theatres, a fling with a nitery headliner represents a comparatively small investment in scenery, production, etc. Sole drawback, if headliner won't gamble, is the hefty guarantee for the topliner. In itself this can be more than the usual production costs. However, some theatres are getting to feel that they must take this chance since comparatively few new musicals are coming up to replace the perennial staples that they've been showing.

The variety field performers on the blossom time are being promoted in the same manner as a concert to give these shindigs an appeal to their regular audience.

Exhibs Lose Daylight Time Victory; Dailies, Broadcasters Flex Big Muscles, Put Over Partial Bill

Minneapolis, April 23.

Hassle over daylight saving time, which dealt theatre interests a severe blow, isn't over in these parts yet.

After theater-agriculture lobby had apparent success in killing daylight saving, it was revived, through tremendous pressure by newspapers, television and radio stations and other business interests, and rapidly pushed through Minnesota house and senate, then signed by Gov. Orville Freeman.

Bill is a patchwork affair, however, considered only a partial victory for daylight-saving interests. It permits switch in time in Twin Cities and in contiguous counties—nine counties in all— and in city of Duluth. Area represented is small, but includes about two-thirds of state's population.

Meanwhile pressure was building up, as long as this much had been granted, for a statewide bill which would at least let city folks know what time it was for their country cousins. Constituent pressure on legislature for statewide bill is heavy, but it too, has a gimmick: In present form, it was legalize DST only fro... June 10 to Labor day, out of step with rest of the nation.

Present bill has April 28-Sept. 28 limitations, to jibe with other DST areas. K.M. Hance, St. Paul, president of Minnesot.. Broadcasters Assn., called the June 10-Labor day measure, even with its statewide provision, "worse than no bill at all." It would double schedule adjustments necessary, he pointed out.

Exhibitor attitude toward new bill especially on part of drive-in operators, was gloomy. In this northern clime, summer twilight is long even in standard time, and sunset gets later by five minutes every 75 miles as you go north. Starts in Twin Cities area wouldn't be possible under DST until 9:30 p.m. during longest-days period, ruling out much of business of young-marrieds with small kids.

Statewide daylight saving would hold up starts of drive-ins near Canadian border until nearly 10 p.m. Four-wall theatremen were pointing out long evenings, permitting golfing or fishing until dark, will cut severely into their business.

They derive no consolation from fact that during more than 3 years of DST, 1942 to 1945, during World War II, business continued brisk. There were no drive-ins in those days, and besides, anything you could project drew crowds.

Small comfort was derived, too, from experiment of two local suburban houses experimenting with one-show-a-night policy with considerable success. Types of clientele are different, theatremen said.

Denver Opposes DST

Denver, April 23.

Daylight savings is out for Denver, at least this year. The city attorney has ruled that, even if passed by council or voted in a special election, it would have no effect on anything but city employes.

Backers of DST will try, nevertheless, to get the proposition put to a vote of the people at a special election that is being planned for other matters. If it carries it will not go into effect until next year.

The Denver city attorney ruled that time was a matter for state action only. A daylight savings bill was defeated in the recent legislature.

ACLU Again Raps Childish Criteria As Adult Guide

Philadelphia, April 23.

The American Civil Liberties Union has asked the Pennsylvania Supreme Court to declare unconstitutional the state's obscenity law on motion pictures, charging statute infringes upon the constitutional guarantees of free speech and due process of law.

Acting as a "friend of the court," the ACLU brief was filed in a test cast raised by the conviction of Martin Blumenstein, manager of a Lackawanna County drive-in, for exhibiting a film called "Uncover Girls." Blumenstein received a fine of $500 and was sentenced to three months in prison by Judge Michael J. Eagen, of Scranton.

An appeal was taken by his counsel and the Libertarians' brief, filed by Edwin P. Rome and Julian E. Goldberg, Philadelphia lawyers, takes no position on the merit of "Uncover Girls," which it states is essentially the filming of a burlesque show.

It argues that Judge Eagen's "personal formulation" that a picture may be banned if it tends to corrupt the morals of the immature and the weak flies directly in the face of the recent U. S. Supreme Court decision which struck down a Michigan statute, the effect of which was to reduce the adult population of Michigan to read only what was fit for children."

The Pennsylvania law in question punishes exhibs for showing pictures "of a lascivious, sacrilegious, obscene, indecent or immoral nature and character, or such as might tend to corrupt morals."

Lopert Films Distributing Corp. of New York, has changed its corporate name to **Trep Films Inc.** A second certificate filed with the Secretary of State in Albany shows a change of directors and purposes for Trep Films. Phillips, Nizer, Benjamin & Krim were the attorneys in both instances.

Producers Sales Corp., a California company, has registered a certificate that its New York State office for the conduct of a motion picture equipment business is in Locust Valley. Edward Furer is president. Robert A. Keyel of Los Angeles, was filing attorney at Albany.

Is Your Theatre Beautiful & Relaxing?

Los Angeles, April 23.

The motion picture house itself is as important as the names on its marquee and must exert a pulling power which takes some of the boxoffice load off the pictures it plays.

This is the business philosophy of Sam (Steve) Stiefel, California theatre operator of a growing chain that now includes six houses.

"Make the theatre a more beautiful, more relaxing place than one's own living room, and you have the answer to successful operation," Stiefel says. "The theatre, in terms of physical charm, and as a place where the customer is always right, has this big edge over television, which is stuck with the living room or at best the den."

In company with George Glass and Frank and Walter Seltzer, Hollywood production and publicity execs, Stiefel recently took over the Monica Theatre in L.A. and immediately started $10,000 in improvements.

"The motion picture business is far from moribund," Stiefel notes. "There are lots of customers around who will pay gladly for an evening of pleasant surroundings and kind treatment, regardless of what is playing.

"Let's face it; there never are enough good pictures to drag people out of the house by their own power."

Geneviève
"The Pixie from Paris"

"Pathetic as the little matchseller in the rain, and jolly as a picnic in the Bois." Vogue

BARRON POLAN LTD. PL 9-4727
252 East 49th St., New York 17, N. Y

DuMont B'Casting Dickers KTLA, 3 Par Music Subsids in Expansion

DuMont Broadcasting Corp. is on the verge of multifold expansion. The two-station video corporation, closely allied managerially with Paramount Pictures Corp., is buying four of the major's subsidiaries —an L. A. tv station and three music companies.

In a move considered by insiders as an inevitable part of the DuMont-Par relationship, the major is selling all outstanding stock of Paramount Television Productions, owner-operator of KTLA, Los Angeles. DuMont will also receive 100% of Famous Music Corp., and 50% of both Paramount-Roy Rogers Music and Gomalco Music.

DuMont, awaiting stockholder okay on May 13, is ready to turn over between 700,000 and 800,000 shares of the company in order to achieve the buyout of KTLA and Famous Music, which in turn controls Paramount Music Corp., and the 50% interest in the other two companies (via entire line of Class A stock).

Par, owning 26.6% of DuMont Broadcasting (and a similar amount in DuMont Laboratories via 251,400 shares of the year-old company, was the fulcrum in the recent DuMont buyout of WNEW, New York radio independent. It was disclosed in the DuMont proxy statement this week that it was turning over 270,147 shares of stock and $2,932,087.25 cash for the radio station. Shares are equated at $8.25 each for the purposes of the deal. Additionally, DuMont undertook liabilities amounting to another $2,291,371 as of Jan. 31, 1957, two months before inking purchase papers. (DuMont figured that WNEW will have paid off $530,707 by May 1, thereby reducing total borne by DuMont to $1,760,664.) Portion of the liability will be discharged by DuMont by issuing 11,752 shares of stock.

DuMont intends to offer present

(Continued on page 42)

Cott Off DuM Board

An unexpected change is taking place in the makeup of the DuMont Broadcasting Corp. board of directors as it enters its second full year of operation. Ted Cott, veep and general manager of WABD and WTTG, DuMont's principal holdings before the WNEW, New York, buyout, is being removed from the 10-man board, his place being filled by Richard Buckley, WNEW boss.

It was anticipated that Buckley would step into a board seat after sale of his radio station, but feeling in some circles was it would have no affect on Cott's position since Buckley would continue operating strictly in radio. Despite the board boot, Cott will preside over WABD-WTTN, said spokesman for Par, a principal DuMont stockholder.

Texaco Loves That Opera

As a result of switching agencies since last year, Texas Co. signed the earliest renewal in its 18-year history as sponsor of the Saturday afternoon operas.

April signing by Cunningham & Walsh beats by several days the closest Kudner, former Texas agency, came to renewing the radio show, ABC reports.

Warner-Lambert's $10,000,000 Stake In NBC-TV Shows

NBC-TV pulled off a $10,000,000 sponsorship coup over the past week, signing Warner-Lambert to some multiple-programming fare involving both daytime and nighttime entries. It was one of the more hefty transactions of the past several weeks designed to clarify the NBC-TV sponsorship picture next season.

Warner-Lambert has bought the full half-hour "Restless Gun" series, which goes in next fall (Monday at 8) as a John Payne starrer. In addition the company has bought half of the "Tic Tac Dough" quizzer which goes into the Thursday 7:30 to 8 period, giving it a back-to-back status with Groucho Marx's "You Bet Your Life."

Meanwhile W-L has renewed for "Hit Parade" next season and is channelling about $2,000,000 into some daytime entries on the network.

Hub Rubs It In, Drops Half of Gleason Show For Syndicated Pix

It's been a tough season for Jackie Gleason, but the crowning blow came last week when WNAC-TV, the CBS-TV outlet in Boston, notified the network it was dropping the second half-hour of the Gleason show to replace it with locally slotted syndicated film. Station has the right to do so because the second half is sustaining due to the Bulova cancellation of last month, but it's the only station which has exercised that right.

WNAC-TV is understood to have informed CBS that with Boston a two-station market, it was just a matter of poor business to carry a prime half-hour of sustaining time when it could be sold locally. Station promised CBS that as soon as the web resold the time, either via the Gleason show or next fall's "Perry Mason" show, it would clear for the sponsored segment.

SAMMY KAYE

currently swinging and swaying at The Roosevelt Grill, invites all to "rock and sway with Sammy Kaye" by spinning his new Columbia record, "A YOUNG LOVER'S DREAM," a ballad done in R&R tempo. The flip side, "Wat a Satiday Night," written by Kaye and Dick Wolf, marks the bandleader's first disc venture in calypso.

NBC-TV Finalizes 7:30 Strip Pattern

NBC-TV has resolved its 7:30 to 8 p. m. cross-the-board programming picture for next season, as result of its decision to cancel out on its news-music 15-minute formats and switching the David Brinkley-Chet Huntley "NBC News" segments to 7:15.

Here's the lineup:

Monday: the California National's "Tarzan" series, which will be competing with CBS-TV's "Robin Hood."

Tuesday: New series called "The Fox," being produced in England with NBC as part owner. It's formatted somewhat along the lines of "Robin Hood."

Wednesday: "Wagon Train," the full hour series off the MCA-TV beltline, aimed at whittling down the "Disneyland" ratings.

Thursday: "Tic Tac Dough," which has been half sold to Warner-Lambert.

Friday: "Pony Express," also out of the MCA-TV shop, whose main competition will be ABC's "Rin Tin Tin."

Whitehall's Summer Campaign on CBS-TV

Whitehall Pharmacal division of American Home Products, slated to share "Have Gun, Will Travel" with Lever Bros. on CBS-TV in the fall, has decided on a summer campaign and will start its alternate-week sponsorship of the Saturday at 9:30 slot on May 11. However, Lever and "Have Gun" won't move into the period until the fall.

Drug outfit will sponsor reruns of "Schlitz Playhouse" during the summer, alternating with Helene Curtis on the series. CBS-TV recently purchased 104 "Playhouse" reruns from General Teleradio, with this the first sale it's made on them.

NBC's 3 in the Nielsen Money

NBC-TV improved its Nielsen Top 10 stock somewhat in the second March report (two weeks ended March 23) by landing three shows in the Top 10 average audience category and four in the total audience list. The threesome in the AA list, placing fifth, sixth and seventh, were Perry Como, the Tennessee Ernie Ford show and the Bob Hope Chevy stanza. CBS-TV copped the other seven. On the TA side, Como landed in the No. 2 slot behind Ed Sullivan, with Hope fifth, Steve Allen sixth and "Saturday Color Carnival" eighth. "Disneyland" was ABC's only placement, with CBS taking the other five.

Total Audience		Average Audience	
Ed Sullivan Show (CBS)	50.3	Ed Sullivan Show (CBS)	39.8
Perry Como Show (NBC)	44.9	$64,000 Question (CBS)	38.4
$64,000 Question (CBS)	42.0	I Love Lucy (CBS)	37.8
Disneyland (ABC)	41.2	December Bride (CBS)	36.0
Chevy Show-Bob Hope (NBC)	41.2	Perry Como Show (NBC)	35.3
Steve Allen Show (NBC)	41.0	Ford Show (NBC)	34.8
I Love Lucy (CBS)	40.1	Chevy Show-Bob Hope (NBC)	34.7
Saturday Color Carnival (NBC)	39.3	G. E. Theatre (CBS)	33.9
Shower Of Stars (CBS)	38.5	Private Secretary (CBS)	33.8
December Bride (CBS)	37.6	I've Got A Secret (CBS)	33.3

TV Breeds Tunesmiths-in-a-Hurry; 'B'way, H'wood Boys Have It Good'

Television is producing a new breed of songwriters — the tunesmith who's fated to work constantly under pressure and has got to like it. "Well, maybe not like it," says Ervin Drake, "but since it's the nature of television to do everything in a hurry ('gotta have the numbers in three weeks, so get to work'), this is what you have to live with. If you don't like that kind of pressure, regardless of the money, you get out," and added, "I don't mind the pressure that much, so I figure television is my dish."

Drake, who's cleffed for three specs in the last year or so and is committed for two more this season, thinks the Broadway and Hollywood songsmiths have it good compared to their tv counterparts.

"The top composers in legit and films would generally find tv's demands extremely rough. Many of them otherwise crackerjacks, would be hard put to fit songs into a situation; they ordinarily don't write that way. One of my own big problems in tv is a mental struggle. You try to bring in some tunes that

(Continued on page 38)

RUTH CASEY AS DIRECTOR

After 18 Years as Single Protege Is Promoted

Boston, April 23.

Ruth Casey, who started as a singer at age six over WMEX here, then the youngest of her kind in Boston, may today be Boston's youngest radio director, just installed at Station WBMS, aged 24.

Throughout the 18-year span she's been a protege of composer-conductor Dolph Martin and was his "Youth On Parade" which first originated at WEEI under the Harold Fellows regime and later was heard out of New York for two years over the CBS radio net.

Ch'field Cancels AM 'Gunsmoke'; Last ½-Hr. Client

Liggett & Myers has cancelled "Gunsmoke" on CBS Radio almost five years to the day after it first began with the show. Cigaret company is keeping the television version of the western on CBS-TV, but has ankled the aural version even though the tv show stemmed from the original AM'er.

CBS Radio has entered "Gunsmoke" into its "Impact" lineup, under which the show is sold in five-minute segments. The L&M walkout on "Gunsmoke" leaves CBS without a single-sponsor half-hour entertainment show, though Woolworth is in for an hour a week with "Woolworth Hour." In fact, the departure of L&M from the half-hour radio scene leaves only DeSoto-Plymouth in the four-network field, with the NBC Radio version of "You Bet Your Life." NBC has Allis-Chalmers on "Farm & Home Hour" and the Bell System on "Telephone Hour," plus religiosos.

'Big Record' Set For Wed. Clients

It's now final that "The Big Record" will succeed Arthur Godfrey in the latter's Wednesday 8 to 9 hour on CBS-TV in the fall. Columbia has been showing the kinnie of "Record" around to agencies, and is already "oversubscribed" on sponsorship orders. One thing that's holding up a firm sponsorship lineup is the web's action in giving the current Godfrey sponsors first crack at the new show.

CBS-TV is waiting for decisions by Bristol-Myers, Kellogg and Pillsbury before accepting any other orders for the show. That may take a couple of weeks, since the web hasn't been able to get with all three sponsors yet. Meanwhile, it's holding back on other orders already in the house.

"Record" won't start till September, in any event, since a summer show probably starring Vic Damone will replace Godfrey after he finishes the season.

Ford Future In Desi-Lucy Specs?

Desi Arnaz & Lucille Ball's projected hourlong one-a-month spectacular series is still alive, with talks currently progressing with Ford division of Ford Motors, via the J. Walter Thompson agency. The spec series, as projected by Desilu, calls for an expanded "Lucy" format stressing top guest stars and budgeted at $250,000 each. Desi & Lucy have given up production of new half-hour "Lucy" episodes to concentrate on the new project.

In another Ford development, the new Edsel division has turned thumbs down on CBS-TV's "Perry Mason" series. Edsel and its agency, Foote, Cone & Belding, were reported enthusiastic about the show, but decided it wasn't the right showcase with which to introduce a brand-new car to the public. Understood they want a musicomedy or variety show a la Ed Sullivan as their introductory showcase.

Ominous 'Omni' & Miltie

Perhaps of all the network program availabilities for the '57-'58 semester, sponsor aloofness toward (1) the Milton Berle half-hour show and (2) "Omnibus" comes as something as a shocker and is creating no little anxities for parties concerned.

It was anticipated, for example, that there would be little difficulty in wrapping up a sponsor commitment for the Berle comedy-adventure series. But the Sheldon Reynolds-produced pilot (made in Paris) has been in and out of all the major agencies without any takers, and NBC makes no bones as to its apprehension. Overall reaction to the pilot has been favorable, but it's estimated that the $60,000 asking price for the weekly half-hour series, coupled with the fact that the full season's buy is predicated on the single segment, are the major stumbling blocks toward a sale.

NBC, which underwrote the Berle pilot to the tune of $100,000 (both Berle and Reynolds have an ownership stake in the series), was planning a major cream time segment for the show. But it won't go on unless a sale is negotiated. Originally Berle had planned returning to Paris in May to take up where the pilot left off.

Fate of "Omnibus" is equally up in the air and in the hands of still-elusive clients. Package is now owned outright by producer Robert Saudek, following Ford Foundation's divestiture of 90-minute series, and is still regarded as one of the standout entertainment-cultural segments on the tv spectrum.

In the past few days NBC-TV execs have huddled with Saudek on clearing Sunday afternoon time (as alternating attraction with "Wide Wide World"). This shapes up as "Omni's" home next season—but only if the pre-guaranteed commercials ride with it.

Looks Like NBC-TV Will Ride With 30-Min. Shows Tues. Nights 10 to 11

It's now fairly certain that Tuesday 10 to 11 on NBC-TV will be programmed in half-hour segments, although the network has not completely written off the possibility of "Robert Montgomery Presents" going into the late hour.

Web program execs have under consideration such 30-minute entries as "Jane Wyman Theatre," "Four Star Playhouse" and "Panic." Latter is currently sponsored by Chesterfield and was slated for the 9 o'clock Saturday night slot next season, but the ciggie company has changed its mind. It has a tight grip on the Saturday time, which enjoys an audience pickup from the 8 to 9 Perry Como show, but McCann - Erickson, agency for Chesterfield, has a "surprise" entry in store which for the moment it refuses to tip.

VAN DOREN TO HOST 'PROJECT 20' RERUNS

Charles Van Doren has been tapped for his first assignment under his new NBC pact. He'll act as host and commentator on the first of three Sunday afternoon "Project 20" reuns. "Call to Freedom," the story of the Vienna State Opera, shown this winter on "Producers' Showcase," is the kickoffer on May 5 from 4 to 5:30.

Other two "20" reruns will be "Three, Two, One, Zero," set for May 19 at 4 to 5, and "Nightmare in Red," on June 16 at 4 to 5. Joseph C. Harsch will host this pair. All three reruns are sustaining, going in as replacements for Ray Bolger's "Washington Square," which goes to nighttime status those three weeks.

CAN NEXT YEAR BE DIFFERENT?

Jock Whitney Buying K.C. Star-WDAF?

J. H. (Jock) Whitney & Co., which has been expanding its tv-radio empire in recent months (it now has four video operations in Tulsa, Galveston, Indianapolis and Fort Wayne), is reported dickering for acquisition of the Kansas City Star-owned WDAF (AM and tv), along with purchase of the newspaper itself. Purchase would give it maximum stake in VHF ownership. There is no confirmation on the dickers, but from reliable sources it's understood that the Whitney interests have been eyeing the K.C. market as its most important acquisition to date. WDAF (both AM and tv) are basic NBC affiliates.

Report comes on the eve of a get-together of all the managers of the stations within the Whitney fold, scheduled for this Friday (26) in the Diplomat Suite at the Ambassador Hotel, N.Y., to which editors and writers in the broadcasting field have been invited to hear "an announcement regarding its plans for integrating the organization and operation of its television and radio stations—KOTV, Tulsa; KGUL-TV in Galveston; WISH-AM & TV, Indianapolis, and WANE-AM & TV, Fort Wayne.

General Foods in $15,000,000 TV Checkerboard Maneuvering

State of confusion exists as to the disposition of approximately $15,000,000 in General Foods tv billings, with CBS-TV having the major stake in the company's ultimate decisions. One thing appears certain: GF is interested in a greater diversification in the daytime programming sweepstakes, but how this will effect its nighttime schedule, if at all, remains to be determined.

Four half-hours on the CBS-TV schedule are the focal points of interest. These are 9 to 10 Monday (currently tenanted by "I Love Lucy" and "December Bride") and Friday night 8 to 9,, with its "West Point" and "Zane Grey" parlay. "Lucy," which GF co-sponsors with Procter & Gamble, goes off. P&G is giving up the time but GF is sticking. GF contemplates moving its Danny Thomas show over from ABC into the Monday at 9 berth, but this may meet with CBS resistance on the basis that the Thomas show may not be strong enough in the competitive Monday at 9 sweepstakes.

As for Monday 9:30, GF has hole sponsorship of "December Bride" and this is expected to continue on the same basis.

Friday situation is up in the air. The Ziv-packaged "West Point," which Ziv has on a full sponsorship basis, looks ahead for the cancellation route. What goes in, or whether GF stays with the time, awaits resolution. As for GF's co-sponsorship of "Zane Grey" in the 8:30 slot, everybody concerned is happy with the results. GF relinquished half of the show in a retrenchment policy a few months back and it's understood overtures may be initiated to retrieve the whole package for its own.

GF has been sponsoring a quarter-hour of Arthur Godfrey in the morning and this is being stepped up to two 15-minute segments next season as the initial thrust in an overall daytime expansion.

Buick's 2-Show Stake in '57-'58

Buick has expanded its stake in television to a two-network status with purchase last week of alternate weeks of NBC-TV's "Wells Fargo." The General Motors subsidiary is also committed to full sponsorship of the Friday at 8:30 half-hour on ABC-TV, but hasn't signed a show yet.

Automaker replaces General Foods in "Wells Fargo," with the latter due to drop out at the end of the season with American Tobacco (Pall Mall) remaining with the Monday night western. Buick had originally intended to purchase "The Californian" for its ABC-TV slot, but ruled that possibility out when it signed with NBC for "Fargo," on the basis that it didn't want to be identified solely with westerns. Kudner agency is now dickering for a musical show for the Friday Buick slot.

Velotta in ABC Exit?

Tom Velotta, one of the few remaining vets at ABC network, will probably be the next to pull up stakes. Velotta, who presently has the status of administrative v.p. in news and public affairs, recently underwent an operation on his ear, though he is now on the way to full recovery.

Velotta has expressed a desire to move to the Coast.

'Confidentially,' Why Did Wildroot Change Its Mind?

Wildroot has withdrawn its alternate week order for the Saturday at 10:30 period on CBS-TV for next fall. Hair tonic has taken "New York Confidential," the telefilm series to which it's committed, on a shopping tour of all the webs for a different time period. However, it's understood another sponsor is interested in installing "Confidential" in the Saturday CBS time and is currently in negotiations with the network.

There are two different versions of why Wildroot withdrew. CBS claims that when Wildroot placed its order, it did so on the condition that the network find an alternate sponsor by April 8 or it would withdraw. Web claims it didn't have enough time and so was unable to meet the deadline. Other sources, however, report that CBS was unable to clear a sufficient station lineup in the time slot, which is station time, and that the crowning blow came when the web couldn't clear Buffalo, where Wildroot headquarters.

Television Programs of America, meanwhile, has scheduled production to start on the show, which stars Lee Tracy, for May 15. It claims that a couple of other sponsors are interested in sharing the stanza with Wildroot once it finds a suitable time slot. Meanwhile, the unidentified client who's approached CBS with the show for the Saturday slot remains a mystery, since even TPA doesn't profess to know who it is.

B & B Agency 'Retires' $2,000,000 Account

Benton & Bowles retired an estimated $2,000,000 in Studebaker-Packard billings, according to an agency spokesman, because it could not make any money and not because of a difference of opinion hinted at when the split took place last week. Exec disclosed that the "excessive" services demanded by the automotive company more or less neutralized the fee B&B received.

HARDLY, BASED ON WEBS' SCHEDULES

By GEORGE ROSEN

The television networks at this stage of the game are pretty well "locked up" in resolving their program schedules for next season. Give or take one or two shows, the networks by now know who and what goes where. And, almost segment for segment, it shapes up as an uninspired repeat of the soon-ending current lowercase semester.

Television, any way you look at it, is precisely in the same unimaginative rut it was four or five years when it took a Pat Weaver to inject a nick-of-time stimulant and generate a coast-to-coast enthusiasm of sorts for a bogged-down medium. But the Weaver concepts—at least as applied to the network for which he then worked and subsequently "borrowed" and enhanced by others—appear to have worn themselves thin.

Television today stands in need of some new formulas and patterns to counteract the growing unrest and dissatisfaction which, in turn, have been inviting wholesale tune-outs. Whether the answer lies in a new and refreshing programming trend, or, more importantly, in perhaps a more provocative and telling approach to a medium that seems dedicated to "today's ratings," certainly no one is venturing forth with even a semblance of a creative and workable idea.

There are those in large numbers who contend, whatever the reaction to the initial pronunciamentos on his network-of-the-future, that you shouldn't "sell Pat Weaver short; he may once again come up with some sorely-needed answers." But whatever Weaver's ambitions, they're strictly in the wait-and-see realm at this stage. The plight of television would seem to require a greater immediacy.

The onus is on the NBC's, the CBS' and the ABC's, upon whom the major burden of responsibility rests for catering to the tastes of the nation's populace and improving their daily tv diet. The question arises: Where are the long-range planners in the "think big" department who are entrusted with the task of creating for the future? Certainly at this stage of the game such visionaries should occupy an important status in the network scheme of things. The networks frequently boast of such major appointments. But from best available sources, it would appear that, so frantic is the day-to-day competition among the webs, that everyone without exception is thrown into the rat race for tomorrow's Trendex and next week's Nielsen. There's no time for the "think big" boys to think.

If, as many believe, tv, for better or worse, has established its basic framework and from here on has to live with it, then perhaps the answer lies in a more effective utilization of the existing formats and patterns, but always striving for maximum quality whatever the

(Continued on page 38)

Goodrich Bowing Out Of Burns & Allen But New Sponsor No Worry

B. F. Goodrich, alternate sponsor on Burns & Allen since the show started on CBS-TV, is calling it quits at the end of the season. Carnation, the show's other long-running sponsor, remains on for another go-round. The Goodrich cancellation doesn't come completely as a surprise, since the rubber company has been yielding some weeks during the season to shortterm advertisers who wanted to take over for quickie campaigns.

CBS-TV isn't concerned about a replacement for Goodrich except in the sense that it will have to make two advertisers unhappy. Web has three orders for the alternate week, and is currently trying to decide which one to accept.

CBS-TV Practically All Locked Up For Next Season and If There's A Soft Market Hylan Can't Find It

Weekend Ratings

Ed Sullivan came back somewhat on the Sunday night Trendex returns to squeeze past Steve Allen by a 22.1 to 20.4 score. Allen had trounced Sullivan the week before. ABC's feature film showing came up with a 4.5 to complete the three-network box score.

Night before, Saturday (20), Perry Como continued to mop up against Jackie Gleason, topping him by a 28:5 to 16.3 count, with ABC's "Famous Film Festival" counting a 2.6. On Friday, Dinah Shore squeezed past her CBS competition, averaging 18.4 for her 9 to 10 hour vs. 12.8 for "Mr. Adam & Eve" and 18.3 for "Schlitz Playhouse" on CBS and 14.1 for "Treasure Hunt" and 8.7 for "The Vise" on ABC.

Chesebrough-Pond $5,000,000 Pullout On ABC-TV Shows

ABC-TV has just encountered a $5,000,000 billings setback as result of decision of Chesebrough-Pond's to pull out of the network's Tuesday night "Conflict" series and the web's Friday night "Jim Bowie" series. Chesebrough has been alternating on "Bowie" and has picked up the full hour tab on the "Conflict" series which has been alternating with "Cheyenne."

Although "Conflict" is scheduled to go off the ABC schedule in favor of a new Warner Bros.-produced series, "Sugarfoot," the network had hoped to persuade the client to repledge its allegiance on sponsorship of the new entry. The "Bowie" cancellation came as a complete surprise.

Chesebrough-Pond's, via McCann-Erickson and J. Walter Thompson, its two agencies, has already decided to siphon $2,000,000 of the $5,000,000 into NBC-TV daytime programming (shows have not yet been selected) and is scouting CBS-TV and NBC-TV nighttime availabilities for a half-hour alternating-week schedule and may buy the other half of the "Bob Cummings Show" which R. J. Reynolds is moving over to NBC from CBS.

'Sugarfoot' Half Sold To American Chicle

American Chicle's purchase of half of the 60-minute Warner Bros. "Sugarfoot" telefilm kills any chance of "Conflict" returning next season as "Cheyenne's" Tuesday skip-week companion. Tuesday 7:30-8:30 slot on ABC-TV is firm now, since General-Electric renewed "Cheyenne" for 1957-'58 a few weeks ago.

Other 30-minutes of the bi-weekly cowpic, "Sugarfoot," is unsold. Warners meanwhile has been asked to prep "Maverick" as an alternate-week Saturday show, possibly alternating with "Dallas," a new peg for a Warner western.

Maury's KTLA Strip

Hollywood, April 23.

Vet nitery-vaude comic Maury Amsterdam tees off a late-night strip on KTLA, starting May 27.

Show, to feature Milton DeLugg orch, will air from 11 p.m. to midnight, Mondays-through-Fridays.

With NBC-TV doing some tub-thumping on its sales & programming progress on its fall schedule, CBS-TV at this point is justified in going out and hiring a brass band. With the start of the full season still five months away, Columbia is virtually all locked up on time sales, with only three alternate week half-hours, one every-week half-hour and one every-week hour remaining to be sold.

What's more, the sponsorship commitments already lined up for the fall represent a gain over the entire lineup this season, since CBS, like the other webs, had some gaping holes in its nighttime schedule due to a general softness and uncertainty in the media field. CBS-TV had more holes during this season than it has remaining for next fall.

If there's any softness in the television market today, Bill Hylan, the web's v.p. in charge of sales administration, can't spot it. "Advertisers are mighty choosy about their programs and time slots, but there are plenty of them around waiting to be sold, and I'm surprised more of them haven't been sold elsewhere by now."

While CBS won't come up with money figures on commitments already in the house (web claims it's unrealistic to project on a gross volume and 52-week basis), plain fact is that it's all but locked up. Only openings left to fill are the Saturday night "Perry Mason" hour, the Sunday at 6 segment and alternate-week half-hours in "Playhouse 90," Saturday at 10:30 and Saturdays at 7:30.

As it now stands, the fall lineup looks like this:

Sunday

Sunday: 6 p.m. open; "Twentieth Century" for Prudential at 6:30; "Lassie" for Campbell at 7; Jack Benny plus an alternate (probably Marge & Gower Champion) for American Tobacco at 7:30; Ed Sullivan for Lincoln-Mercury at 8; "General Electric Theatre" at 9; "Alfred Hitchcock Presents" for

(Continued on page 38)

'Dick & Duchess' As CBS-TV Entry

Sheldon Reynolds, who has been having some hard luck peddling his new Milton Berle situation comedy series as an NBC-TV entry, is encountering some brighter prospects on his second vidfilm series, "Dick and the Duchess," which concerns the trials and tribulations of an American tossed into British high society. This is the Harry Kurnitz-scripted series which Reynolds is producing abroad.

CBS-TV took a gander at the "Dick and Duchess" pilot and envisions it as the answer to the Tuesday at 9 problem in a bid to hypo the Tuesday comedy parlay (Phil Silvers, Red Skelton, et al). This would mean displacement of "To Tell The Truth," sponsored by Pharmaceuticals, Inc. Whether the latter would go for that type of show or be ousted from the time remain major points to be resolved.

Stokey's Pantomime Quiz Back for Summer Duty

Mike Stokey's summer perennial, "Pantomime Quiz," will be back at its old Friday night stand starting June 28, when it returns for the third season as the replacement for "Person to Person" on CBS-TV. The Ed Murrow remoter returns for its fifth season Sept. 13.

Time-Life has already renewed the "P to P" stanza for the fall, with Hamm Beer and Amaco set to return in their longrunning sponsorship of the alternate week.

LONG DRAWN-OUT LEGAL HASSLE SEEN IN GOVT.'S 'BLOCK-BOOKING' TV SUIT

The Government's anti-trust "block-booking" action now involving all major feature film distributors to tv, as well as Loew's, has set the stage for a long drawn-out legal battle, with wide ramifications above and beyond the relatively limited area or feature sale policies.

For one, Department of Justice officials have made it clear that their anti-trust actions stemmed from a continuing study of the tv medium, a study encompassing other than feature film areas, and a study supplemented and to be added to by the findings of various Congressional hearings into broadcasting practices.

For another, the possibility of a settlement taking the form of a consent decree appears dimmer. When Loew's was the only defendent and when Loew's execs publicly announced the new flexible policy of a variety of packages down to a single pix, subject to price, it was deemed there was a good talking area between Loew's and Justice for a possible consent decree. And in fact, amid reports that such talks were going on, Loew's general counsel Benjamin Melniker declined comment. But now with all six major distribs joined in separate actions, Justice's attitude appears much tougher, lessening the likelihood of a relatively quick settlement via a consent decree.

Named in the new actions filed in New York Federal District Court Thursday (18) were C&C Super, which distributes the RKO Radio Pictures library; Screen Gems, Columbia subsid which handles the parent company's pix; Associated Artists Productions, which distributes Warner Brothers theatricals; National Telefilm Associates, the 20th-Fox cinematics; and United Artists, whose tv department has been marketing 39 UA-released pix.

Virtually all companies named in the complaints issued statements denying any violation of the anti-trust laws.

The Justice's suit against the five remaining major features-to-tv distributors, like the one filed against Metro couple of weeks ago, alleged the distribs require tv stations to license the pix groups, including a number of pix the stations don't wish to license or televise, in order to obtain any of the pictures. Suits also charge that none of the company's would offer to license on a picture-by-picture basis.

Commenting on suit, Victor R. Hansen, head of the anti-trust division, stated that "the compulsory block-booking of copyrighted feature motion pictures was declared

(Continued on page 38)

Title Problems

Keeping the title identity of half-hour telefilms appears to be posing more of a problem daily. Take the case of Ziv.

It has a show called "Harbor Command," now on the syndication market. When Ziv learned that Lewan Productions was making a series titled "Harbor Patrol," it protested in letter to Lewan claiming that the "Harbor Patrol" moniker was too close to Ziv's "Highway Patrol," and anyhow Ziv had a prior claim on the title "Harbor Patrol." So what happens? In the interim, Ziv makes a show called "Harbor Master," inking a network deal on the latter. At the Ziv shop, they're getting away from the titles in the confusion, calling one the Wendell Corey starrer ("Harbor Command") and the other the Barry Sullivan starrer ("Harbor Master").

Dept. of Justice In Fight to Finish, Industry Warned

Washington, April 23.

Department of Justice will pursue its broad scale investigation of tv broadcasting until it is satisfied that the industry is operating in "free and open competition." So declared Asst. Atty. General Victor R. Hansen in an address here last week before the Federal Communications Commission Bar Assn.

The Department's antitrust chief asserted that the agency is moving "as rapidly as the task and the available manpower permit" to make sure that the medium is operated "in accordance with our laws and the great American tradition of free enterprise."

The Department, he said, is "bending every effort" to enlarge and improve its liaison with the FCC. Both agencies, he added, are determined that "no important aspect of broadcasting shall fall into the interstices between us." Regardless of differences among lawyers "on where the line of demarcation is to be drawn" between the agencies in the autitrust field, he said, "we shall not play Alphonse and Gaston in a matter of such great importance."

The Department's inquiry into network practices, Hansen said, is still not complete but considerable knowledge of them has been acquired. Through the FBI, he added, "voluminous information" has been obtained regarding "must buy" deals between the nets and affiliates.

Commenting on the "block-booking" changes against tv feature distributing, Hansen asserted:

"We in the Antitrust Division don't pick targets for our inves-

(Continued on page 38)

AAP's $1,000,000 3-Mos. Earnings

Official breakdown of Associated Artists Production earnings in 1956 was $961,000 or $2.40 a share on 400,000 shares outstanding before the recent four-for-one split of the distrib's stock. Earnings covered only five months of operation last year, since AAP began selling Warner features to video in late July and Par's "Popeye" cartoons some weeks later.

First quarter earnings in 1957, company reported, are approximately $1,000,000 after taxes, equal to $2.50 per share on roughly the same "pre-split" number of shares. Company loan of $14,000,000 in buying the Warner library has been reduced since the purchase to $11,700,000. Maxwell Goldhar, veep and treasurer of AAP, predicted the rate of earnings will increase, basing the prediction on estimates of a substantially reduced loan by the end of 1957. He said dividends, as was reported originally in VARIETY, will be paid by yearend.

Amount of gross coin contracted so far on the Warner and Par celluloid is $25,000,000, Goldhar said. Most of the pacts are payable over three years. Goldhar figured that, at the least, the annual dividend would be $1 per share on the split shares.

UP PERLES' STATUS IN CAL NAT SETUP

Arthur Perles, who joined California National Productions a couple of months ago as publicity director, has been upped to director of promotion for the NBC telefilm subsid, with direct supervision over publicity, advertising, promotion and exploitation. Reporting to Perles under the new setup will be Norman Ginsburg, manager of promotion and advertising; Jack Orr, manager of press and publicity and Warren Steibel, manager of exploitation. Perles reports directly to Cal Nat prez Bob Levitt.

As part of the expansion, Cal Nat has taken over publicity duties on the tour of the NBC Opera Co., previously handled through the NBC Press Dept. (though the Opera tour itself is a Cal Nat responsibility). Bob Cuniff, formerly with TV Guide and a partner in the erstwhile "Channel One" syndicated column, has been named as press rep for the Opera tour.

WB's 'Texan' Series

Hollywood, April 23.

Four hour-long western telepix series for next season was set last week by Warner Bros. tv subsid, entitled "The Texan." Carroll Case has been assigned by exec producer William T. Orr to produce, but cast and shooting date aren't set.

Besides "Texan," WB makes the ABC-TV "Cheyenne" series and is shooting "Maverick" and "Sugarfoot" skeins for next season, all 60-minuters. On drawing boards is "Billy the Kid" series, to star Dennis Hopper, in a half-hour format.

'Ranch Party,' 'Gunga Din' On Screen Gems Roster As Production Spurts

Screen Gems, which gave the go-ahead signal for full production on "Ivanhoe" in England, followed through with another greenlight on the "Ranch Party" series in Hollywood, and announced a new projected series, "The Adventures of Gunga Din."

The "Ranch Party," highlighting Western and country music, already has five half-hours in the can and will go the distance of 39. Starring Tex Ritter as host and Jay Stewart as emcee, as well as guests in the field, this skein may go the syndication route, dependent, of course, on a network deal.

"Gunga Din" has been assigned to William Sackheim, director of program development for SG. Sackheim, will guide preparation of new programs for production this summer.

UA, AAP IN HASSLE OVER 'MOULIN ROUGE'

United Artists and Associated Artists Productions are coming to grips over the 1952 feature film release, "Moulin Rouge." UA, which distributed the picture theatrically, has reportedly been offering it, along with other pictures, to the agencies for video. However, one of the partners in the production setup was Eliot Hyman, topper of AAP, a rival to UA in tv distribution.

Contention of an AAP executive was that the tint feature could earn better than $500,000 through an initial theatrical reissue and that UA would kill its b.o. value by peddling to video. It's understood that along with Hyman as partners in the making of the feature were G. Ralph Branton, Hal Mirisch and Steve Broidy.

Richard Kiley Signed For 'Indemnity' Series

Dallas, April 23.

Richard Kiley has been signed as the star of the first tv series to be produced here by Dallas Industries Inc. Announcement was made here by Joe Graham, prez of the new film company. Kiley will play an insurance lawyer investigating insurance fraud in the series entitled "Indemnity."

Starting time for the series has not been set, as Kiley has several prior tv commitments, including roles in "Alcoa Hour" on April 28 and the "U. S. Steel Hour" on May 22.

Hoffman to Medallion

Bob Hoffman: former Chicago manager for Television Programs and also previously with Guild Films and Associated Artists Productions, has joined Medallion Television Enterprises as its New York sales rep.

Medallion, Coast-based outfit headed by John Ettlinger, has just put its 'High Road to Danger" Steve Brodie starrer on the market.

Gov't Rap Stymies U-Par Pix Sales

A delaying damper on the possible sale of the Universal and Paramount libraries is seen caused by the Government's anti-trust "block-booking" action against all six major feature tv distributors. The would-be syndicating group or distributor for either Paramount or Universal pix probably would be joined in the action. And who wants to spend millions and be involved in a Government anti-trust suit is the question being bandied around, with all current feature sales policies to tv being attacked and questioned.

With the "hot" breath of the Government smouldering down the would-be buyers' shoulders, it's also argued that Paramount and Universal are in a poorer bargaining position. Not ruled out is the possibility that either of the libraries can be sold directly to CBS or to the group of stations (Westinghouse, etc.) which has bid for them. The network or the stations, it is said, are not bothered with "block-booking" problems to the same extent as a non-station-affiliated distribution outfit.

Metro-TV's $6,750,000 Biz Spurt On Library; Sign Crosley, WNAC

71G 'Ruggles' Suit

Los Angeles, April 23.

Edwin Michalove, assignee of Station Distributors, Inc., filed suit in Superior Court for $71,000 against Anne D. Fleming, Robert B. Raisbeck, June D. Raisbeck and Television Productions over distribution of the vidpic series "The Ruggles." SDI had distribution rights from 1953 to 1955 when they were sold to Miss Fleming for $41,500 to be paid in two years.

Action contends none of the purchase price was paid and also seeks "not less than" $31,000 representing revenues for servicing previously-sold clients. Raisbeck's, who produced the series, are alleged to have guaranteed payment on behalf of Miss Fleming.

Roach, AAP Talk Partnership For Telepix Production

Hal Roach Jr. and Associated Artists Productions are negotiating a telefilm production partnership, it was learned. It's the second major dicker by AAP in as many weeks, talks already having been reported for a $3,000,000 longterm buyout of Famous Artists Agency.

Roach deal will constitute first step in video production by AAP, which controls the Warner Bros. feature film backlog. It is not expected there will be an exchange of cash, as is anticipated in any agreement with the FAA talent reppery. Instead, Roach will produce several new half-hour telefilm series with AAP, based on literary rights to the old Warner pictures. Additionally, the two participants are seriously considering developing a presentable television format around a hefty number of the 1,443 short subjects which AAP acquired in buying out the Warner catalog. Latter will require a certain amount of new production in order to give a series on the short subjects some TV continuity.

In produing the new half-hour teleseries, Roach will split profits with AAP, which is expected to handle distribution, according to the present conversations, it was reported. After a given period of selling, all the prints will revert to AAP, which owns the Warner literary rights.

Eliot Hyman, head of AAP, began negotiations to buyout Famous Artists on the basis of an initial payment of $1,000,000 with an additional $2,000,000 paid in subsequent installments. What relation, if any, such a deal would have with the Roach talks was not uncovered.

Sokolove to Revue Prod.

Hollywood, April 23.

Richard Sokolove, who recently exited RKO producer post, inked a five-year deal with Revue Productions, MCA subsidiary, as exec assistant and producer.

First assignment will be on "Schlitz Playhouse" series as assistant to producer Frank P. Rosenberg. Later he will produce some of the segments.

With the formal okay to the Crosley Broadcasting deal imminent, Metro TV will have ticked off about $6,750,000 in library deals in the past week.

Metro has inked RKO Teleradio's WNAC-TV for Boston, wrap-up leaving Westinghouse's WBZ out of the running, although Westinghouse continues negotiations for other markets. Price in Boston was put at $2,000,000 for a six-year, rather than the usual seven-year library deal. Shortening the time span was one of the factors that led to the agreement on price. Handling negotiations on that one was Charles C. (Bud) Barry, v.p. in charge of Metro TV, and Norman Knight, WNAC v.p. and general manager. WNAC-TV was the third RKO Teleradio station buying the Metro library, the others being CKLW, for Detroit-Windsor, and WHBQ-TV, Memphis.

KBET-TV, Sacramento, also bought the library on a seven-year licensing basis for $750,000.

The Crosley deal, negotiated by Dick Harper, Metro TV sales manager, and Paul Mowrey, Metro's Coast manager, and Crosley's prez Robert Dunville, assisted by exec John Murphy, is in the stage of Metro accepting a Crosley offer, with only formal okays all around to clinch deal. Four-station agreement for about $4,000,000 covers Cincinnati, Dayton, Columbus and Indianapolis.

Gross to date, with Crosley coin, amounts to nearly $2,000,000, putting the Metro folio of over 700 pre-'48 pix in 44 markets.

New Ziv Entries For WOR-TV Sked

WOR-TV, N. Y., which a few months ago introed three new syndicated properties in the 9 to 10 p.m. midweek slot, to good effect both rating and commercial-wise, has bought two new first-run properties from Ziv, "New Adventures of Martin Kane" and "Harbor Command."

WOR-TV also lined up 78 reruns of "Ford Theatre" from Screen Gems for GHP Cigars sponsorship, via Compton. Station plans to debut "Martin Kane" and "Harbor Command" in October, after its completed the telecasting of the Dodger baseball games, which during the baseball season upsets regular nighttime programming. Regarding baseball, the Tidewater Oil Co. and Lincoln Savings Bank of Brooklyn lined up for sponsorship of the pre-game "Happy Felton's Knot Hole Gang" program for the '57 season.

N. Y. Industrial Telepix Firm Shifts to Coast

New York has lost a telefilm production company, as Rex Marshall's Theodore Productions Inc. moves to Coast. Firm, shooting for Reynolds Metals, General Foods, among others, has blueprinted a Hollywood production sked for this summer and fall.

Theodore, in industrial production, implied, in announcing the move, that the Coast provides better facilities. George Foley, company attorney, went Coastwise this week to organize the new setup. Also, Joseph Manduke, formerly with Sarra, joined Theodore to work on a Reynolds' industrial.

NO SUCH THING AS A CASUALTY

'Luther' Controversy Pops Up Again

Chicago, April 23.

As a prelude to WBKB's screening of the much discussed "Martin Luther" biopic tonight (Tues.), The New World, official newspaper of the Chicago Catholic archdiocese, unlimbered a new editorial barrage at the film and its presentation on television.

Carefully worded Page 1 editorial does not directly challenge WBKB's "right" to show the film based on the life of the 16th Century Reformation leader. Earlier, when the controversy was at its height after WGN-TV cancelled a scheduled showing of the feature, Msgr. Edward M. Burke, archdiocese chancellor, officially announced the hierarchy would not protest "Luther's" appearance on tv. It was after this announcement that WBKB veep Sterling (Red) Quinlan gave the greenlight for "Luther" on the ABC-TV station.

Latest New World blast, however, cites in detail the NARTB TV Code groundrules for handling religious programs and lauds WGN-TV for having "observed that Code with excellent judgment" in refusing to show the film. Inferred accusation, of course, is that WBKB is doing quite the opposite in unspooling the picture.

Inside the same issue is a full page "review" of the film produced by Lutheran Church Productions. The article is a partial attempt to spotlight the "falsifications, misrepresentations and omissions" in the film.

Banner $2,000,000 in Telefilm Residuals for SAG Members in '57

By DAVE KAUFMAN

Hollywood, April 23.

A record $2,000,000 in telefilm residuals will be garnered by members of Screen Actors Guild by the end of the guild's fiscal year next Oct. 31, according to John L. Dales, national exec secretary. Last year was the previous record, when actors reaped $1,000,000 in reruns from the telepix.

Last month saw actors collect approximately $250,000 in residuals, the best single month in guild's history. None of these figures include teleblurbs, which benefit actors immensely, but with SAG not having any definite figure on the totals, since such checks are sent actors directly by advertising agencies involved, instead of being funneled through the guild, as are payments for regular entertainment vidfilms.

At the same time he discussed residuals, Dales explored and reviewed the problem anent agents entering into production and packaging, particularly in television. SAG hasn't faced many active problems in this connection, but only because it rigidly controls and regulates agents in these fields, he emphasized. Dale pointed out packaging was established and a common practice in radio, live tv and even film tv before SAG won jurisdiction in the telefilm field in 1952. "This seems to be a problem of a man working both sides of the fence. It must be controlled by the guild in order to avoid abuses.

"Packaging has helped build the industry. I have never seen much difference between an agent in packaging or producing. There is no difference in the attitudes of agents in packaging or production. While we recognize the theoretical and practical problem in these situations, it's a matter of balance.

(Continued on page 42)

Cal Nat Moving Into Int'l Sphere

California National Productions, NBC's telefilm subsidiary, made its first official move into the international operations field last week with the appointment of Gerald Adler as European program director. Adler, who's been coordinator of talent & program contract operations at NBC, takes over his new duties in London headquarters around the first of June, though he's already joined Cal Nat in N.Y.

While Adler's appointment makes it official, Cal Nat has already had some foreign production dealings. Bob Cinader, company's exec program director, some months ago set up a coproduction deal with Associated British Pictures on a new series, format of which is still under wraps. Adler will presumably supervise production on that one, as well as set up new shows. He will report directly to Cinader.

Doug Whitney to SG

Hollywood, April 23.

Douglas Whitney, until recently RKO talent topper, formerly CBS-TV producer, has checked into Screen Gems as veepee in charge of programming and development for the Columbia subsidiary.

He will handle negotiations for package deals for indie programs which SG will finance and distribute. He succeeds Milton E. Pickman, elevated to SG producer post.

ABC 'Musketeers' Sales Abroad As Theatricals & TV

Sales of "The Three Musketeers" to companies in Germany and France for theatrical and tv release have been consummated by ABC Film Syndication, distributors, and Thetis Films, producers of the 26 half-hour series.

Fernand Vidal of Munchen, Germany, bought it for theatrical and tv showings in Western Germany, the Saar and Austria. Films will be dubbed into German and will be premiered sometime in June. The other sale was made to Societe Cosmopolis of Paris which has contracted for theatrical showings of the series in France, the French Union, and French Colonies and protectorates including North Africa, Tangiers, Indo-China and Haiti. Films will be dubbed into French and will be available for tv in French speaking countries at the conclusion of the theatrical run.

Other foreign sales of the "Musketeers" have been made to stations in Australia. The Spanish-dubbed version now is being pitched.

42 Vidblurbs Roll Off Lawrence Assembly Line

Toronto, April 23.

Forty-two commercials, the largest batch of video blurbs ever filmed in this country, is off the assembly line of the year-old Robert Lawrence Productions (Canada) Ltd. Only editing remains on the tele pitches for Sterling Drug here, for release this summer exclusively in Canada.

Separate blurbs in both French and English were lensed, obviating the old routine of dubbing the Gallic edition from the English. Except for cameramen, the Lawrence org, allied with the Robert Lawrence production setup in New York, used entirely Canadian crews in making the telefilm commercials.

AXED BY WEBS? 'GO SYNDICATION'

At least a dozen half-hour network skeins are heading for the syndication route at this stage, some due to cancellations, others having had a long-run network-wise going syndication with the oldie episodes while remaining network with fresh segments.

It is still difficult to pinpoint all of them. Some cancellations may be retrieved for network airing, in the fall, while others may join the set-for-syndication roster before the buying season expires within the next few months.

But here's the off-network first-run syndication picture as it stacks up today:

MCA-TV for the first time is dickering with plans to kick off the highly-rated "GE Theatre," going into its fourth year on CBS-TV, in the syndication market. Initial episodes, if present plans jell, would go syndication while fresh shows are aired network. "Soldiers of Fortune," another in the MCA-TV catalog, now exclusively national spot with Seven-Up soft drink, soon may go syndication in non-Seven-Up markets.

Official Films comes the fall will have "Adventures of Sir Lancelot" and "The Buccaneers," both sliced off the nets for syndication.

Screen Gems probably also in the fall will have "Bengal Lancers" for the syndication market. "Circus Boy," which lost its network sponsor, remains an open question with SG pitching show to other national sponsors. SG also will add another group of "Ford Theatre" episodes for syndication under the show's title in that market of "All Star Theatre."

Heading for the CBS Film Syndication pipeline, although the syndication subsid had not taken hold of the titles as yet, are "The Brothers," "Gerald McBoing Boing" and "I Remember Mama." These shows, like the ones headed for NBC Film Sales, may be syndicated by other outfits, dependent on deals offered and made. Another complicating factor with such shows as United Production of America's "McBoing Boing" series is the producer's say-so, if partnership arrangements exist.

In a similar above framework of reference, shows heading for syndication out of the NBC roster include "Noah's Ark" and "Hiram Holliday."

From all indication, and with the present dissatisfaction of many network shows, it looks like a windfall, in numbers at least, for the syndication market of first-run off network properties.

Ann Sothern Dickers Rights on 'Secretary' In 350G TPA Deal

Hollywood, April 23.

Negotiations are underway between Ann Sothern and Television Programs of America, in which the comedienne seeks to buy rights to the "Private Secretary" series, in which she stars. Price tag is understood to be $350,000.

TPA bought the series and all "Secretary" films from Jack Chertok, who formerly produced them, but failed in its attempt to sign Miss Sothern for more in the series, negotiations collapsing when they couldn't meet Miss Sothern's terms.

Subsequently Miss Sothern entered into negotiations for the property, and if they jell she will produce as well as star in future "Secretary" segments.

More TV Film News On Page 35

UA All Set to Go With Post-'52 Batch of Pix; Dicker Network Deal

More Censorship

Hollywood, April 23.

There was some protests locally over deletion of a portion of the soundtrack of "Gentlemen's Agreement" when screened on KTTV Sunday night. Masked off was portion in which the late John Garfield names a resort which would not honor reservations by Jews.

Station film topper Dick Woolle said it wasn't done at the station Local NTA execs say print was shown as received from their N.Y. labs. No indication who blacked out name of the resort, or why.

Another 39 to 65 features from United Artists, the majority produced after 1952, and including such possible titles as the previously reported "African Queen" and "Moulin Rouge" is due to hit the tv market shortly.

UA's tv department currently is dickering with nets and national sponsors for possible national exposure of the pix, or some in the group, but to date hasn't consummated any deal. By the end of the month if national airing stalemate persists, UA-TV is set to go for the individual station market, as it did with its package of 39, now in over 80 markets Network resistence to telecasting of theatricals, even the updated ones in the UA folio, appears to persist, despite ABC-TV's deal with RKO Teleradio for a group of the latter's pix.

Others in the UA folio slated for tv release include "Red River," starring John Wayne and Montgomery Clift; "The Purple Plain," starring Gregory Peck; "Suddenly," Frank Sinatra; "Witness to Murder," Barbara Stanwyck and George Sanders; "Vice-Squad," Edward G. Robinson, "Down Three Dark Streets," "The Long Wait," "The Steel Lady" and "The Prowler."

UA, which is solely a distribution motion picture company, having no production arm, has been able to hurdle the post-'48 residual block, via negotiations with the Screen Actors Guild on the so-called "Monogram" formula on pix made in this country, and steering individual producers residual negotiations with the other guilds. It goes along with the American Federation of Musician's tv payment formula. On pix made abroad, such as the big ones "African Queen" and "Moulin Rouge," residual payments are said to be not involved.

Vogel, Barry In Edsel Talks; Eye $4,000,000 Deal

Loew's prexy Joseph R. Vogel's tiptop interest in Metro's tv activities was underscored by a Chicago trip, when he joined Charles C. (Bud) Barry, v.p. in charge of tv activities, in a huddle with execs of Foote, Cone & Belding to sell Metro tv productions for the Edsel Ford account, reported to be in the neighborhood of $4,000,000 for program expenditures next season.

The huddles last week took the form of a presentation, personally pitched by Vogel and Barry. The presentation included Metro's planned one-hour dramatic anthology, filmed specs with top names such as a possible Judy Garland-Fred Astaire team, the projected half-hour skein "The Thin Man," as well as a pitch for Metro's tv filmed commercial division. Nothing was firmed up, but more talks are likely for the auto biz.

On the "Min and Bill" project, Gracie Fields, sought for the part originally played by Marie Dressler, bowed out. According to Barry, who returned from a visit with the international fave in Italy, Miss Fields felt that the three-year commitment sought by Metro would present too much of a strain. A number of other possibilities now are being explored.

Barry, before returning to the U. S. last week, visited London, taking a looksee at Metro's production facilities there, eying the possibilities of doing a "Goodbye, Mr. Chips" series.

Anheuser-Busch Expands On 'Kane'

Anheuser - Busch has bought "New Adventures of Martin Kane" in four more markets, bringing its total to 12 markets for the regional campaign on Busch Bavarian Beer.

Other new biz for the series includes P. Lorillard for Old Gold in a national spot purchase for Pittsburgh; Kroger Stores for Columbus, O.; Royal Cup Coffee for Birmingham; and the National City Bank of Cleveland in that city.

Station deals include: WOR-TV, N. Y.; WAGA-TV, Atlanta; WNAC-TV, Boston; WSM-TV, Nashville; and WILK-TV, Wilkes-Barre.

Series is now in full production on location in Europe with scripts set for the first 20 episodes and seven telefilms now in the can. Earliest starting tv dates are for the first week of May.

Screencraft's Fables

Screencraft Pictures has acquired for distribution 13 one-quarter hour "Tic Toc Tales" from Abe Saperstein Enterprises.

The fairy tale series, which employs a "live" character, includes titles of "Cinderella," "Hansel and Gretel" and "Jack and the Beanstalk."

Guild Films Net Drops to $8,187

Shareholders in Guild Films can expect less than a one-cent-a-share dividend out of 1956 earnings, as the telefilm company's net income ("after special charges") slid to $8,187, a drop of 63.6% from 1955. Gross income was $4,565,910, falloff of 27.3%.

Four-year old production-distribution company granted 1956 "may be considered as disappointing," but indicated that Guild has "established a sound foundation upon which to build profits in the future." Assumption was largely based on the large supply of rerun film properties it controls.

Gross film rental income, stockholders were informed, was $4,565,900, down 27.3% from 1955's $6,279,123.

Matty Fox's turnover of seven old telefilm series to Guild has made him a principal stockholder in the company. Proxy statement issued prior to the annual meeting May 18 disclosed that he holds 16.4% of the issued and outstanding common shares. Rest of his Guild holdings were turned over to Nicolas Reisini interests as collateral for a production loan.

Guild's board, headed by prexy Reuben Kaufman, recommended

(Continued on page 35)

$1,300,000 GROSS ON 'WHIRLYBIRDS'

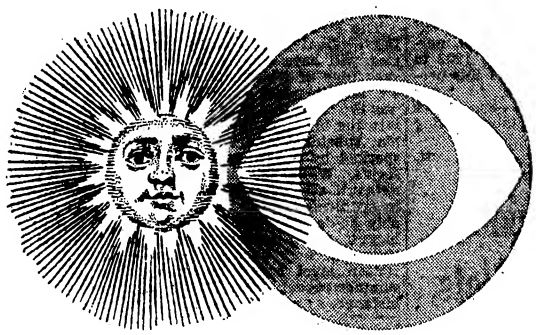
CBS Television Film Sales has upped its market total on "Whirlybirds" to 152, with the gross domestic billings on the show totaling more than $1,300,000. Coverage on the show is now 92% of the nation's television homes.

New totals were hit via five new sales, to WKRC-TV, Cincinnati; to Kroger Co. via WHIO-TV, Dayton; to Aylin agency in Beaumont, Tex., to WTIC, Hartford and to Greenhill Meat Products in Roanoke.

MORE LIGHT ON

*Monday-Friday average, Second March Report NTI

DAYTIME



Out of the 38
sponsored network
quarter hours
between 7 a.m. and 6 p.m.
CBS Television
wins the biggest
audiences* in 29...
the second ranking
network wins in 5...
the third network in 4

Cancellation of Tony Awards On TV May Bring Showdown Vs. Unions

The jurisdictional dispute over lighting which forced cancellation of a telecast of the American Theatre Wing's Antoinette Perry (Tony) Awards presentation Sunday night (21) may set off a pair of lawsuits and force a showdown on a union hassle that's been plaguing the industry for the past 10 years.

Telecast of the awards ceremony from the Waldorf-Astoria, N. Y., was to have been sponsored by the Metropolitan (N.Y.) Pepsi-Cola Bottling Co. on WCBS-TV. But a hassle between Local 1 of the IATSE and Local 1212 of the IBEW prevented the telecast, with the CBS-TV flagship television station then transferring the awards pickup to WCBS, the web's radio flagship, on a sustaining "public service" basis.

Pepsi-Cola refused to sponsor the radiocast and is now considering the filing of a damage suit against WCBS-TV to recover costs of advertising, publicizing and promoting the telecast. Philip Rubenstein, v.p. of the local bottling company, said Pepsi had not yet decided on any firm course of action, but conceded that a lawsuit is one of the possibilities being discussed.

Meanwhile, CBS-TV itself is understood to be considering filing a suit against Local 1212 for having prevented the telecast. William Fitts, CBS v.p. in charge of labor relations, said that he had not yet reached a decision on any course of action and said several possibilities are being considered. But other sources indicated that a suit against the IBEW is being considered in order to establish some kind of legal precedent in the matter.

The jurisdictional dispute stems from assignment of lighting operations on remote telecasts. In studio or theatre telecasts, lighting is a stagehands' function and therefore handled by IATSE. But in remote telecasts, there are no contract specifications or legal precedents, a rule-of-thumb practiced by all three networks. On those remotes where the telecast is concerned

(Continued on page 38)

'Playhouse 90' Pacts Kleenex

Kimberly-Clark (Kleenex, etc.) has signed to sponsor a half-hour of "Playhouse 90" on alternate weeks, starting in the fall. Deal, out of the Foote, Cone & Belding agency, gives CBS-TV only an alternate-week half-hour left to fill on the Thursday night drama stanza. In again will be Bristol-Myers, American Gas Institute, and Marlboro cigarets.

Paper company was represented in network television this season via skip-week sponsorship on the Danny Thomas show on ABC-TV, which it's dropping, and Perry Como on NBC, which it's renewing.

Batton Retiring From WDAF After 34 Years; Judd Woods New Mgr.

Kansas City April 23.

One of the longest careers in radio in Kansas City ends this month with the retirement of V. S. Batton as manager of WDAF, the Kansas City Star station. He is retiring because of ill health after 34 years with the station.

It will be mostly relaxing for Batton, who suffered four heart attacks, but if his health improves he and his wife may travel a bit, he said. He is 53.

Batton joined the station in 1923, just 14 months after it was founded. He has held virtually every post from remote engineer on up through announcer, accountant and manager. He is a charter member of the Twenty Years in Broadcasting Club founded by H. V. Kaltenborn.

New manager at the station is Judd Woods, formerly with the Bruce Brewer Advertising Agency here, and more recently in Los Angeles radio.

WJR's 35th Anni

Detroit, April 23.

WJR will observe its 35th anniversary the week of April 28 with a variety of activities including an hour stage show for the Newspaper Guild of Detroit Page One Ball, an oldtimers' reunion of former WJR stars, celeb salutes and musical dedications, a 90-minute production entitled "35 Eventful Years" recapping memorable events, personalities and music from 1922 to 1957—an LP recording of this production will be sent to 3,000 friends of the station—and prizes to civic and service clubs meeting during the week.

WJR is prexied by John E. Patt.

Colgate Sticking To CBS-TV Slots, Pacts Ziv Entry

Colgate has changed its mind about dropping alternate sponsorship with R. J. Reynolds on two CBS-TV shows and will be back in the fall at the same old stand. However, in its Thursday night share-sponsor slot, it will be bankrolling a new Ziv stanza, "Harbor Master."

The new sea-adventure series has been purchased from Ziv by Reynolds and Colgate (out of the William Esty agency) as a replacement for the "Bob Cummings Show," which the ciggie outfit is moving over to NBC-TV in the Tuesday at 9:30 period come the fall. "Harbor Master" goes into Thursday at 8, the period occupied by Cummings. At the same time, Reynolds and Colgate have both renewed "Mr. Adams & Eve" Fridays at 9.

Colgate had posted a cancellation notice on both "Cummings" and "Mr. Adams" a few weeks back, having decided to combine the coin from both skip-week setups and plow it into a single half-hour show it could call its own. Reason was the company's ad copy on its dentifrice, one of the features of which was the claim that it cleaned up cigaret stains on teeth. Naturally, such copy couldn't be used in a cosponsorship setup with a cigaret sponsor. But Colgate couldn't find a show it liked enough to buy, and so decided to return to the alternate-week formula.

As for "Harbor Master," it's the second Ziv package to hit the networks, first having been this season's "West Point." It's a Barry Sullivan starrer.

Happy Felton 'Play Ball' Set as CBS-TV Entry

Happy Felton, who's turned his "Knothole Gang" and other baseball pre- and post-game packages into a thriving local television business in several markets, has made his first network deal. Felton has set "Play Ball," a juve baseball quizzer, to CBS-TV for a June 1 start in the Saturday morning 11:30 to noon spot. Show will replace "Tales of the Texas Rangers."

Format has an elaborate electronic setup in which the competing youngsters take turns "at bat" and answer sports questions based on the "hit" they've made, with different values for singles, doubles, etc. Felton will double as host and "umpire," with Pearson Mapes in the exec producer slot and Gene Schleiss as producer. Show's a CMC Production, the Felton packaging company.

Jack Lloyd Exits CBS

Hollywood, April 23.

After asking his release from a CBS-TV pact which still has 18 months to run, Jack Lloyd, scripter of net's "Bob Crosby Show" since it began in 1953, has ankled for freelance assignments.

Replacing him is Harry Ravenna.

Ford Seen Cancelling Vet Anthology Series, May Buy Into 'Crisis'

"Ford Theatre," one of the pioneer telefilm series and one of the mainstays of Screen Gems' production beltline, will probably be cancelled at the end of the season.

Although renewal date isn't up yet, Ford is already looking at other properties for next fall, among them the hourlong NBC-TV "Crisis" show. There's no deal on any property yet, and a J. Walter Thompson source indicated that "Crisis" was only one of several properties under consideration.

The Ford telefilm skein, one of the original vidpix anthology series, will have completed its sixth year (five of which were on NBC-TV and this last on ABC-TV). It was the show that got Screen Gems into the big time, with the Columbia subsidiary's early expansion sparked by the revenues from the series. While it wasn't the first network series to be heavily sold in syndicated rerun form, it probably holds down the record as the biggest rerun moneymaker of all time, not only on the station-by-station level but as a consistent summer repeat show. In the latter instance, as many as four Ford rerun series have been going at once on all the networks. Also, for several years in the NBC-TV Thursday period following "Dragnet," it was a consistent Top 10 entry on all the rating services.

Judith Waller To Exit After 25 Yrs.

Chicago, April 23.

Judith Waller, who has spent 35 years in broadcasting, is retiring from NBC next Tuesday (30) after more than a quarter of a century with the network.

Prior to being named NBC public affairs representative last year, Miss Waller had been the network's public affairs and education director since 1931 during which time she incepted a lengthy string of broadcasting "firsts" in the pub-service-educational field. She launched the "U of Chicago Round Table" in 1931 as radio's first discussion program which is still heard under the "New World" tag on NBC's "Monitor."

Miss Waller started in radio in 1922 as manager of WGU, subsequently WMAQ, then owned by the Daily News. One of her early colleagues at WMAQ was William Hedges, now NBC veepee in charge of integrated services, who at that time was the News' radio editor and later head of the WMAQ corporation. During her stint as station manager in the 20's

(Continued on page 42)

New CBS-NBC Radio Biz

New business varying in length from a week to 52 weeks rolled into CBS Radio this week. The 52-weeker was from Reader's Digest for a quarter-hour segment of the Arthur Godfrey show, while the one-week quickie was from Frigidaire for five seven-minute weekday soaper schedules and segments of the Saturday Robert Q. Lewis- and Galen Drake stanzas the week of May 18.

Besides the Digest and Frigidaire sales, CBS also signed Chrysler for a quickie campaign over the past weekend with four segments, and Shulton for a six-week summer campaign via the Godfrey show for its Bronztan lotion.

NBC Radio pulled in another $550,000 in net business during the past couple of weeks with the signing of seven sponsors to new short-term campaigns and one 52-week renewal. Latter was the repacting of American Van Lines to their sponsorship of the Alex Dreier newscasts in "Monitor."

New business comprised a 26-week order for five participations a week in "Pepper Young's Family" and "Bandstand" from General Foods; a Simoniz order for 20 sports segments a weekend for 10 weeks on "Monitor"; 10 "Monitor" spots by Chrysler; eight weathercasts on "Monitor" for Olin Mathieson; six "Bandstand" spots from Calgon and one "Bandstand" participation from Amsel Thread.

TV-Radio Production Centres

IN NEW YORK CITY . . .

Dorothy Hanley, named administrative asst. to **Henry Fownes,** v.p. of N.Y. branch of MacManus, John & Adams, previously had been in charge of general office personnel and was a timebuyer for the agency. For four years she was aide to **Mildred Fenton** (Productions). When that firm moved to the Coast, Miss Hanley became secretary to the head of the N.Y. office, **Ernest Jones,** now the agency's prexy . . . CBS Radio's "Young Dr. Malone" starts its 18th year next Monday (29), with **Sandy Becker** still in the title role . . . **Lanny Ross** does a one-week date in Atlantic City June 23, and will commute between the resort and N.Y. for his WCBS broadcasts . . . WRCA-TV's **Josephine McCarthy** addresses the American Federation of Women's Clubs Convention at the New Yorker next Wednesday (1) . . . **Elspeth Eric** and **Bob Readick** costar in CBS' "FBI in Peace & War" Sunday (28) . . . **Ronnie Kweskin** of WRCA's traffic department upped to production assistant on the station's "Pulse" show . . . Actor **Arthur Storch** guests on "Stand Up and Be Counted" Friday (26) . . . **Martin Blaine** into the cast of "Backstage Wife" on CBS Radio . . . "WCBS' **Peter Thomas** returns to hometown Pensacola, Fla., as guest of honor at the city's three-day "Fiesta of Five Flags" hoopla . . . Actor **Ronald Dawson** will be featured in NBC-TV's "Modern Romances" on Friday (26) . . . **Lynn Dollar,** who's been serving as temporary "weather girl" for WRCA-TV, just signed a two-year deal for her weekday 6:55 p.m. slot . . . **Barry Shear,** Ernie Kovacs' longtime director—at both NBC and DuMont—brought in to jazz up the final 10-weeks of NBC-TV's Tuesday **Jonathan Winters** stanza; director is also doing **Xavier Cugat's** tv'er over the same web . . . **Gene King,** former WOR program director, returned after 10 years in Boston, Paris, Washington (latter as Voice program boss), to base here permanently as programming chief of Radio Liberation . . . **Marilyn Hale,** supervisor of ABC personnel's records-research, became engaged to Haskins & Sells auditor, James Healy . . . **Jan Murray** back today (Wed.) after Chi personal appearance. . . .

CBS news & public affairs veep **Sig Mickelson** off to Europe, with part of the itinerary devoted to a speech in Frankfurt Sunday (28) before the World Conference on Christian Radio-Television on 'Why a Great Network Encourages Religious Broadcasting" . . . "Wide Wide World" exec producer **Barry Wood** does two guest-lectures before the school of radio-tv at Syracuse U. Tuesday (30), the morning lecture devoted to "Public Affairs Programming in Television" and the afternoon session to "WWW" . . . **Bill Lodge,** CBS-TV v.p. of station relations and engineering, appointed the web's new rep on the television board of NARTB, succeeding CBS-TV prexy **Merle Jones,** who had to bow out due to pressure of his workload . . . **Anne Lorraine,** on the disk lists with "How Strange," visits **Ethel Thorsen's** WPIX show Sunday (28) in her new 1 p.m. time . . . **Art Van Horn** pacted for newsreel narration deal.

Art Singer, former script editor for Kraft Theatre, pacted with CBS, as associate producer for "Climax" show out of Coast . . . **Barbara Joyce** begins a five-week run on "The Catholic Hour" Sunday (28), NBC-TV . . . News and renewal contracts totaling $125,000 in annual billings were inked by 27 radio stations with Ziv radio's World Broadcasting System, as result of recent NARTB Chicago convention. Sparkplug of bullish biz, according to WBS general manager **Dick Lawrence** is launching of "Sound-O," new quiz sound game.

IN HOLLYWOOD . . .

Maurie Webster, veteran CBS announcer, has moved over to sales as general manager for the Columbia Pacific radio network . . . **Jim** and **Marian Jordan** bring back "Fibber McGee & Molly" after a year's absence in a series of three-minute vignettes on NBC radio's 'Monitor. They'll be heard 10 times over the weekends . . . **Murray Weisman** moved over from ABC radio to the net's tv publicity department for assignment to the **Frank Sinatra** show . . . CBS veep **Howard Meighan** holidaying among the mananas of Mexico . . . **Ethel Merman** has more than a residual interest in those spot commercials for Continental Air lines. Her hubby, **Bob Six,** owns the whole works . . . **Ace Ochs** heading up radio and tv at the Raymond R. Morgan agency . . . **Pat Weaver** has departed, and the excitement of his visit died down. But there's still **Fred Wile** around to keep interest alive in their projected network of indies and other related projects . . . **Barry Wood,** executive producer of NBC-TV's "Wide Wide World," around for a few days to help **Herb Sussan** wrap up the details of the all-California show . . . J. Walter Thompson's **Cornwell Jackson** made a pitch to Ford for an **Eddie Cantor** radio series of old tapes but it failed to bring an order.

IN BOSTON . . .

WEEI's **Priscilla Fortescue** off with tape recorder for three weeks in Spain arriving in Madrid May 1 and visiting Gibraltar, Merida, Seville, Jerez and Cadis. **Phil MacDonald** will carry on the Fortescue a.m. programs and **Wally O'Hara** will do the p.m.'s with cut-ins of the taped interviews WEEI's traveling reporter sends back . . . **Jack McDermott,** formerly disk jock of WLOB, Portland, Me., joined WHIL in Medford doing the p.m. show from 2 until signoff in the spot vacated by **Jim Aylward** . . . **Louise Morgan,** WNAC-TV, hosted Rudolph F. King, registrar of motor vehicles and Lester Gilson, prexy Waleeco, on special program at which King awarded Waleeco a safety award for the Waleeco tv commercials on highway safety . . . **Steve Allen** and **Jayne Meadows** guested at Boston Press Club dinner yesterday, Monday (22), at Sheraton Plaza Hotel . . , New staff members at WNAC-TV includes **Lea Glaser,** sales; **Peter Smith** and **Jim Dunn,** film dept.; **Helen Addison,** promosh; **An Doherty,** accounting . . . **Louise Morgan,** WNAC-TV, demonstrated product "Takeoff" for sponsor in film commercial to be used in New York, Detroit, Chicago, Cleveland, Philadelphia, Cincinnati and Boston markets . . . **Bob Gilman,** WNAC-TV sales, just returned from sales junket to New York, Detroit, Chicago . . . **C. H. Masse,** sales mgr., WBZ-TV, resigned yesterday, Monday (22), after 20 years. **James E. Allen,** advertising and sales promosh mgr., WBZ-TV, was appointed sales mgr. by **Franklin A. Tooke,** gen. mgr. Masse joined WBZ-radio in 1937. Allen came to WBZ-TV from Sponsor Publications, New York, in March, 1956. **Donald H. Edgemon,** asst. ad and sales promosh mgr., was appointed by Tooke to take Allen's former spot. Edgemon was former promosh mgr. WLWC, Columbus, O.

IN PHILADELPHIA . . .

In new organizational move at WRCV, **Harold W. Waddell** has been upped from director of sales to station manager and **William S. Dallman** promoted from local sales manager to sales manager . . . Due to sock impact of "Parade Party," two-hour session (13) in the interest of recruiting National Guard WCAU-TV will repeat program for the next three Saturdays . . . FCC Commissioner **Robert E. Lee** to be guest speaker at Chamber of Commerce luncheon honoring WIP and **Benedict Gimbel,** pres. . . . **William Goldman,** owner of a chain of center-city picture houses, elected president of WHY-TV; city's educational tv station . . . **Robert N. Pryor,** veepee in charge of public relations for WCAU, WCAU-TV, will head panel on radio and tv at 13th Annual National Conference of American Public Relations at the Warwick (24-26) . . . WRCV-TV to furnish directors (**Jack Leary** and **Dennis Kane**) and camera crews for all local baseball originations . . . **Alan Sims,** former assistant promotion director at WIP, now promotion man-

(Continued on page 40)

'FORGOTTEN' FEMMES FUMING

Caesar's Magic Number—20

The NBC top braintrust, including prexy Robert Sarnoff, Robert Kintner and Manie Sacks, sat down for several hours last Thursday night with Sid Caesar and his lawyer in an attempt to resolve the comic's '57-58 status with the network. They got exactly nowhere, with Caesar still holding out for weekly exposure on the same basis as his current "Caesar's Hour" and with NBC prevailing on him to cut his appearances to an occasional show. Caesar wouldn't even listen to a proposal for a weekly half-hour series, or the utilization of his services as a producer.

Caesar is under longterm contract to the network, play or no play. However, it developed that under the terms of an escape clause in his contract he is free to move to another network if he is guaranteed 20 hours of playing time a season, and on condition that NBC doesn't meet the same terms.

There have been unconfirmed reports that both CBS and ABC are interested in Caesar, but nothing has crystallized on either front. However, he cannot make the move unless they respect the "20 hour" clause.

Alcoa-Goodyear, Y & R, Screen Gems, 4-Star in Hassle Over NBC-TV Entry

NBC finds itself in the middle of a hassle among Young & Rubicam, Screen Gems and producers of "Four Star Playhouse" over what tv show goes into the Monday night 9:30 period for Alcoa and Goodyear next fall. The situation may be resolved this week when all parties concerned sit down and thrash it out.

With Alcoa-Goodyear giving up the Sunday night 9 to 10 hour series and "Robert Montgomery Presents" exiting Monday 9:30 to 10:30, Alcoa moved into the Monday 9:30 to 10 period with a half-hour Four Star entry rotating David Niven, Charles Boyer, Jane Powell and Jack Lemon. Then Goodyear decided to follow suit and bought the same 30-minute show on an alternating week basis with Alcoa.

However, Young & Rubicam, agency for Goodyear, doesn't want the Four Star series, pitched up by Wally Jordan of the William Morris office. Y & R prefers a similarly-formatted series off the Screen Gems film beltline. NBC in turn doesn't care whether Y & R and Screen Gems get the nod, or Jordan and Alcoa, approximating both entries on the same level. But all parties are pitching hard and refuse to budge.

One NBC exec put it this way: "It shows what can happen when a network relinquishes control of programming."

64 Skidoo

Discussing Armstrong Cork's refusal to move its "Circle Theatre" into the Tuesday at 10 time on NBC-TV and its subsequent switchover to CBS-TV as alternate to "U. S. Steel Hour," one source close to the sponsor said the decision was based strictly on its unwillingness to buck "$64,000 Question" at 10 o'clock.

"Listen," he said, "when they get through with this kid (Robert Strom) they'll put a parakeet on to answer questions and they'll still murder the competition. It's Gino Prado all over again, but with a quarter of a million bucks this time."

Olds' $3,300,000 'Specials' Wrapup

Oldsmobile this week firmed up its NBC-TV spectacular schedule for the fall, a nine-show display featuring Jerry Lewis, Dean Martin and the Academy Awards, all for a total time & talent expenditure of $3,300,000.

Under the deal, Olds will assume full sponsorship of eight one-hour tinted shows, six of them with Lewis and two with Martin. Academy Awards telecast next March, of course, runs about two hours. While the definitive time slots for the Lewis and Martin shows haven't been finalized, most or all of them will fall on the weekends.

Brown & Williamson Coin to 'Broken Arrow'

Brown & Williamson comes in on the heels of General Electric's walkout as alternate sponsor next fall of "Broken Arrow," Tuesdays at 9 on ABC-TV. Show is full up for next season, since Miles Labs recently renewed its half of the adult western.

Meanwhile, the network has inked a summer pact with Five-Day Deodorant as first replacement for General Electric, with B&W picking up the tab after the hotspell. Dates of the Five-Day Deodorant deal were not disclosed.

Ted Bates closed for the cig house, while Grey repped the summer sponsor.

Talent Associates Gotta NBC Poser, May Sever Ties

When "Armstrong Circle Theatre" moves from NBC-TV to CBS-TV Sept. 28 as the alternate program to "U. S. Steel Hour" Wednesdays at 10, Talent Associates will move with it as producer. Moreover, if Kaiser Aluminum finds a time slot on ABC, TA will also return as the production company on that stanza.

Thus, TA finds itself with an exclusive contract with NBC-TV but no shows left on that web. Contrariwise, it has two CBS-TV commitments in the Armstrong dramas and six duPont spectaculars plus the possibility of a Kaiser show on ABC. Sum total of the situation is that TA is currently talking to NBC about a settlement of its contract.

The Armstrong moveover is permissible under terms of the TA-NBC pact, since the original deal for TA to produce the Armstrong

(Continued on page 42)

Phil Cohan to Produce Guy Mitchell TV Show

Phil Cohan, former producer-partner of Jimmy Durante on radio and the comedian's early tv stints, will be producer for Guy Mitchell's music stanza next season. ABC-TV, under a 13-week Revlon banner, has definitely slated the half-hour live program for Saturdays at 10, as of Sept. 21.

Cohan, signed through Eddie Joy, the music publishing house which has a Mitchell tie, will take a "partial leave-of-absence" from N. W. Ayer agency. Ayer, which has no connection with the program, will retain Cohan as a program development executive, but he will not work on both Coasts as in the past. He will maintain his tie with the agency's N.Y. office only.

AWRT CONCLAVE'S 'JOBLESS' THEME

By ART WOODSTONE

As television expands, the sources of income and employment for the industry's females contract. Resistance against distaffers in radio and tv administration has grown, and opportunities for femme performers, particularly in video, have lessened.

This is the reported climate as an estimated 700 members of American Women in Radio & Television begin banding today (Wed.) in St. Louis for the 1,400-member org's sixth annual conclave. Not much of anything on the official agenda for the five days suggests the meeting's evidently strong and largely negative underlying theme, unless it's the Saturday (27) Broadcast Music Inc. clinic, which the gals figure to be one of the hottest sessions on the card. Attention has been focused on BMI veep Robert Burton's fertile theme, "The Protection of Creative People."

That women are not the power they once were in television performing is illustrated by the fact that the amount of airtime devoted to network and local female talents is a fraction of what it was a few years ago, when a Maggi McNellis, a Lee Graham, Faye Emerson, Mary Margaret McBride or a Eloise McElhon were more than now-and-again performers. A chief reason given for the decline of the ladies in other than thesping duties is that the growing dependence of celluloid is making hash out of the daytime woman's stanza.

No Room for Execs

Worse still, it was noted by some New York AWRT'ers before leaving for the powwow, is the generally narrowed field for female executives. Reasons for the decline were not apparent, but it was pointed out that a recent "onward and upward with the ladies" feature in the Sunday New York Times exposed the exactly reverse condition. Eight gals, at the time, held important posts at ABC and ABC-TV. That was the basis for the story. After it appeared, the network was flooded with applications from women, most of whom had and lost key radio and video positions and were turning to what they believed the only network making new opportunities for the opposite sex. Actually, eight execs —and there are fewer now—were deemed a "spit in the bucket" as compared to the plethora of males. It was stated that neither NBC or CBS display a better hiring policy. Moreover, CBS has become a "schizophrenic shop," with one or two such as veep Geraldine Zorbaugh at the top in contradiction to the hard policy against inking new career girls.

Fact of the decline is found in the changing makeup of AWRT. Membership is up, it was said, but it is a membership for the first time composed greatly of press agents and advertising femmes. Formerly, AWRT took substantially from the broadcast-telecast ranks proper. Many of the latter type are believed futilely job-hunting.

After today's registration at the Chase-Park Plaza in St. Louis, get-together will pickup tomorrow in meetings by area vicepresidents

(Continued on page 42)

'Comedians Are Like People, But Mostly Neurotic People': Liebman

By DAVID JAMPEL

Tokyo, April 23.

Tv producer Max Liebman, who has worked with most of the top comedians and who was instrumental in bringing Danny Kaye and Sid Caesar to the public eye, termed the breed "mostly neurotic."

When asked if comedians are like people, Liebman drew a deep breath and slowly paced the words, "Everybody is people, including critics. The basic human factors will always manifest themselves whether you are a comedian, a teacher or a salesman. Naturally famous people before the public particularly in the entertainment field, who are constantly faced with the problem of remaining on top, are apt to have an increase in whatever basic neuroticism there is to begin with. Yes, comedians are like people, but mostly neurotic people."

Continuing, Liebman said, "There is no doubt about it, a performer is driven by some neurotic force to be one. I think for anybody to want to display himself to masses of people in public is motivated by some abnormal desire. The comedian is faced with more of a problem because he must play the clown on the stage. This usually, is completely juxtaposed to normal behavior in human relationships."

Liebman was stopping in Japan on a global vacation tour with Mrs. Liebman.

Commenting on a recent VARIETY front page banner story which declared finis to the comics as the tv top banana, Liebman offered, "I dare say it is true. Right now the star comedian does not dominate the tv field as he did heretofore.

(Continued on page 38)

Network-to-Network

"Person to Person" wandered off course on a couple of occasions Friday night (19), and "visited" NBC-TV. The defections came during Ed Murrow's interview of Constance Bennett, and due to some switching difficulties, the pickup from Miss Bennett's home was cut into the Gillette fights on NBC for momentary periods on two occasions.

By coincidence, Murrow had happened to ask kiddingly of Miss Bennett's daughter whether the tv set she had been watching was tuned to the fights, to which she replied no, she was watching "P to P."

Y' Never Know In NBC-CBS Daytime TV Rating Battle

A seesaw battle for daytime rating supremacy between CBS-TV and NBC-TV is beginning to emerge. After a steady upward climb in which it steadily approached and briefly overtook CBS in the Nielsen sweepstakes, NBC once again has fallen behind. Latest Nielsen, the second report for March (two weeks ended March 23), give CBS a clearcut dominance in the daytime, along with its best showing since the first of the year.

Breakdown by average ratings for 7 a.m. to 6 p.m. gives CBS-TV a 9.1 average, NBC a 7.4 and ABC a 13.8. The ABC mark is that high because only one hour a day of programming — the high-rated "Mickey Mouse Club"—is included, while the other webs program as many as eight daytime hours. On an average-minute homes-delivered basis from 7 a.m. to 6 p.m., CBS reaches 3,444,000, NBC 2,584,000 and ABC 4,992,000—again the ABC mark reflecting only "Mickey Mouse Club."

Another measure of the intensity of competition is those daytime hours in which CBS and NBC program against each other. In the latest Nielsen, during the 10 a.m. to 1 p.m. and 2:30 to 5 p.m. segments, CBS-TV's programs average a 9.1 rating while NBC's average 6.7. Again, still another barometer is minutes of daytime (7 to 6) viewing per average television home per week, and here CBS garners 153, NBC 55 and ABC 38.

Finally, CBS has come up with a "quarter-hour wins" tabulation based on the Nielsen, showing that during the 7 a.m. to 6 p.m. period, CBS has the highest rating in 28 quarter-hours, NBC in seven and ABC in three (all the latter in "Mickey Mouse"). Moreover, four of the seven NBC quarter-hours are in the 7-8 period of "Today," when that was bucking the Will Rogers Jr. "Good Morning" show. On an hours-in-competition basis covering 10 to 1 and 2:30 to 5, CBS emerges with 16 quarter-hours compared with NBC's two.

Refused a Hiatus, Gulf Exits 'Riley'

Gulf Oil is pulling out of "Life of Riley" at the end of the season, after more than five years with the show, but NBC-TV may have a replacement by the end of the week in Pillsbury, which-reportedly is pulling up stakes from CBS-TV following Arthur Godfrey's decision to quit his Wednesday night series, on which the flour company has been the longest consecutive sponsor. Besides "Riley," Pillsbury is dickering for four daytime quarter-hours a week.

Cancellation by Gulf, via Young & Rubicam, stems from the client's desire for a summer hiatus. Since NBC policy forbids such practice by the device of refusing protection for the time, Gulf decided to exit permanently. Lever Bros. has already bought half of the show, with the Pillsbury deal putting the SRO label on it. Also, "Riley" will now go full network for the first time, since Gulf had been using a limited network lineup, with the show sold spot in non-Gulf markets through the NBC Television Films subsidiary.

B&E Finalize $2,200,000 Deal

Barry & Enright have finalized their capital gains deal with NBC, selling their packaging operation for a sum total of $2,200,000. Deal gives the network an exclusivity on Jack Barry and Dan Enright's future services, along with a 100% ownership of their present and upcoming properties.

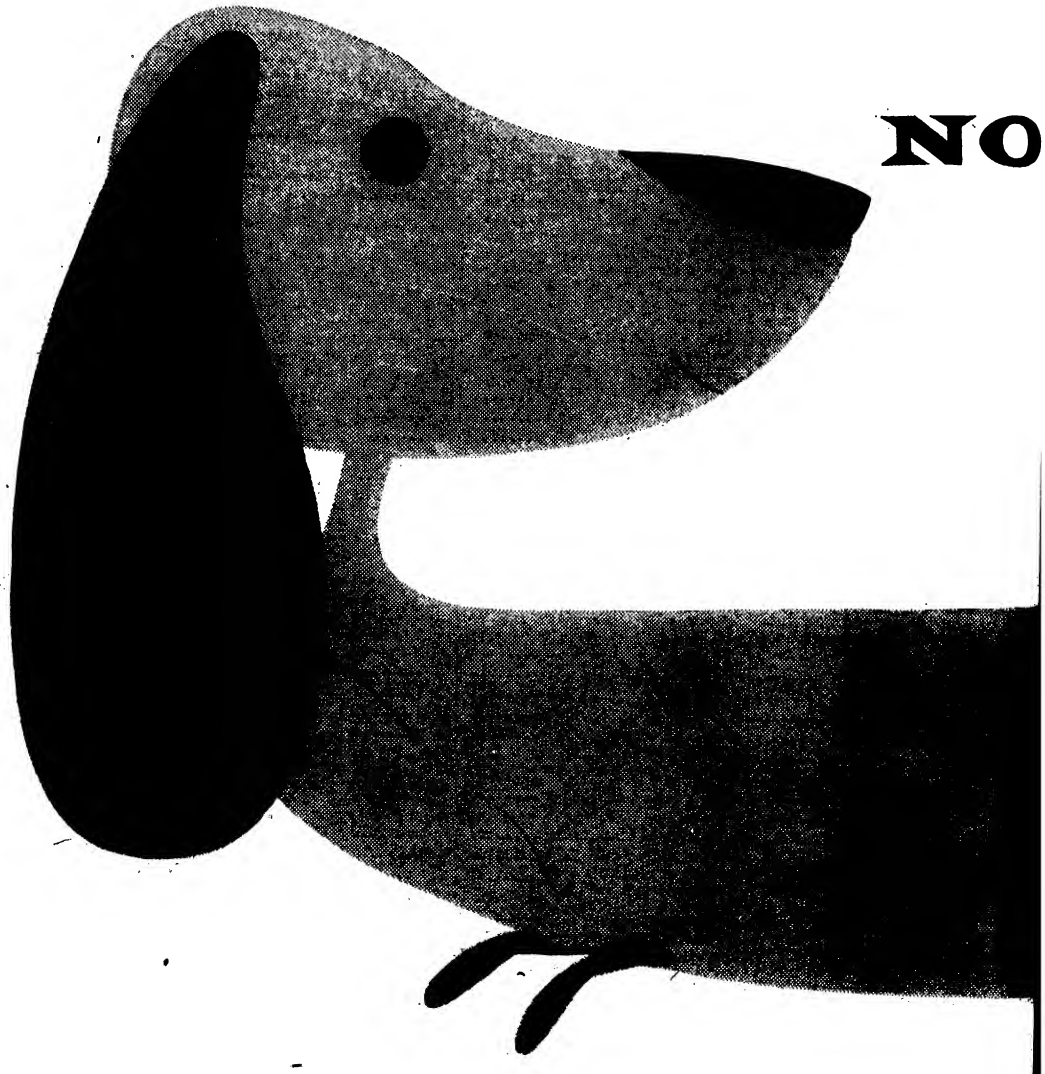
Involved in the transaction are the Monday night "Twenty One" quizzer, the "Tic Tac Dough" daytime and evening (Thursday 7:30 to 8 editions, along with the projected "High-Low" program, which will be a "sister show" to the present "Twenty-One" utilizing the services of Charles Van Doren and other "graduates" of the Monday night quizzer.

Half of the Thursday evening "Tic Tac Dough," incidentally, was sold over the past week to Warner-Lambert as part of a $10,000,000 W-L sponsorship wrapup of NBC-TV properties (see separate story). Evening "Tic Tac" will not be emceed by Barry. Network is currently shopping around for a personality.

Mike Wallace Sets Imperial Ku Kluxer

Guest for the second week on the new "Mike Wallace Interviews" over ABC-TV will be Eldon Edwards, Imperial Wizard of the Atlanta Ku Klux Klan. It's an obvious answer arranged by the network to Wallace's detractors who have asserted that, in moving his interview show from WABD, New York, to the national hookup, his impact will be lost because it will be necessary to skirt touchy regional topics. Network feels it'll be hard to find a touchier regional topic than the one Edwards (even sans hood) provides.

Show begins Sunday (28) with an interview of Gloria Swanson. Third week Gypsy Rose Lee guests.

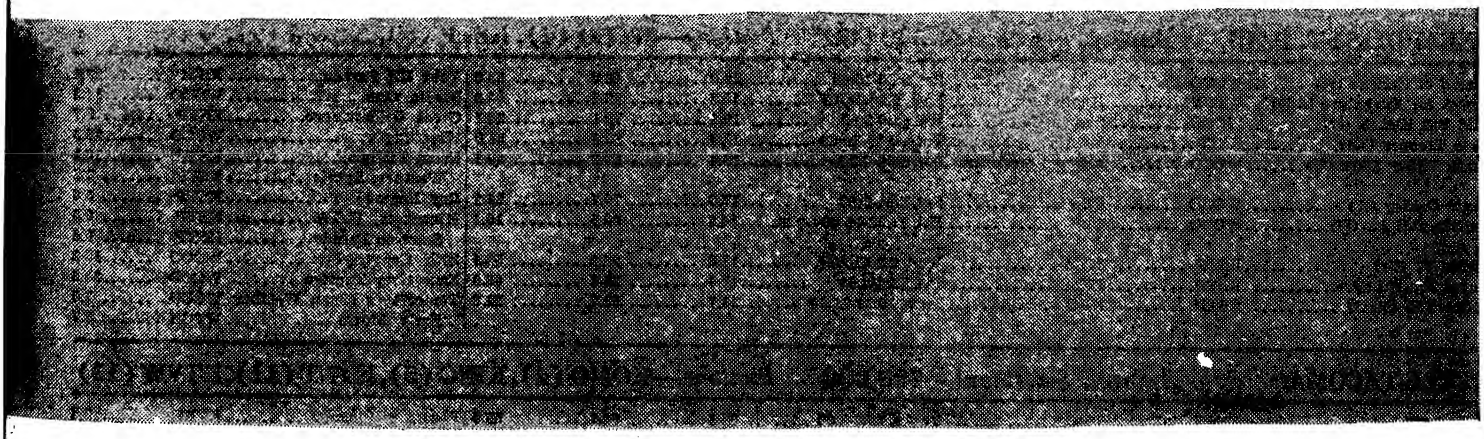


NO

$24,000,000 in gross billings have rolled into NBC daytime television during the past two months. During a single week–ending April 15–the advertiser swing to NBC daytime hit two million a day. Six new sales, two renewals. Total for the week: ten million!

General Foods, Chesebrough-Pond and S.O.S. joined the rapidly expanding list of national advertisers who are discovering the new values of NBC daytime. P & G and Standard Brands extended their daytime purchases. Miles and Alberto-Culver not

END IN SIGHT!



only renewed their existing schedules, but made important additional purchases.

What's behind it all? The simple fact that advertisers go where the audience goes. And, as Nielsen, Trendex and ARB all show, millions of daytime viewers have been switching to NBC. In one year NBC daytime audiences have increased 34%.*

As Variety headlined it, *"There Just Seems No Ending to That NBC-TV Day Push"!*

NBC Television Network

*Nielsen Mar. II '56–'57, 11 am–1 pm, 2:30–5:30 pm

VARIETY - ARB City-By-City Syndicated Film Chart

VARIETY'S *weekly chart of city-by-city ratings of syndicated and national spot film covers 40 to 60 cities reported by American Research Bureau on a monthly basis. Cities will be rotated each week, with the 10 top-rated film shows listed in each case, and their competition shown opposite. All ratings are furnished by ARB, based on the latest reports.*

This VARIETY *chart represents a gathering of all pertinent information about film in each market, which can be used by distributors, agencies, stations and clients as an aid in determining the effectiveness of a filmed show in the specific market. Attention should be paid to time—day and time factors, since sets-in-use and audience composition vary according to time slot, i.e., a Saturday afternoon children's show, with a low rating, may have a large share and an audience composed largely of children, with corresponding results for the sponsor aiming at the children's market. Abbreviations and symbols are as follows: (Adv), adventure; (Ch), children's; (Co), comedy; (Dr), drama; (Doc), documentary; (Mus), musical; (Myst), mystery; (Q), quiz; (Sp), sports; (W), western; (Wom), women's. Numbered symbols next to station call letters represent the station's channel; all channels above 13 are UHF. Those ad agencies listed as distributors rep the national sponsor from whom the film is aired.*

BOSTON — *Approx. Set Count*—1,395,000 — *Stations*—WBZ (4), WNAC (7)

TOP 10 PROGRAMS AND TYPE	STATION	DISTRIB.	DAY AND TIME	MARCH RATING	SHARE (%)	SETS IN USE	TOP COMPETING PROGRAM	STA.	RATING
1. Waterfront (Adv)	WNAC	MCA	Sun. 7:00-7:30	28.5	63.4	45.0	Judge Roy Bean	WBZ	15.7
2. I Led 3 Lives (Adv)	WNAC	Ziv	Wed. 7:30-8:00	23.8	60.0	39.6	Xavier Cugot	WBZ	9.3
							News—Huntley-Brinkley	WBZ	17.7
3. Frontier (W)	WNAC	NBC	Fri. 10:30-11:00	23.1	56.4	40.9	Cavalcade of Sports	WBZ	19.1
							Big Playback	WBZ	11.0
4. State Trooper (Adv)	WNAC	MCA	Sun. 10:30-11:00	20.8	60.8	34.2	Star Performance	WBZ	11.3
4. Science Fiction Theatre (Adv)	WBZ	Ziv	Tues. 7:00-7:30	20.8	68.0	30.6	Yankee News; Weather	WNAC	8.7
							Greatest Drama	WNAC	6.2
4. Superman (Adv)	WNAC	Flamingo	Fri. 6:30-7:00	20.8	56.2	37.0	Boston Movietime	WBZ	19.4
							Nightly Newsteller	WBZ	12.6
5. Sheriff of Cochise (W)	WNAC	NTA	Sun. 6:00-6:30	20.2	48.4	41.8	Pleasure Playhouse	WBZ	18.2
6. Annie Oakley (W)	WNAC	CBS	Sun. 5:00-5:30	18.0	52.8	34.1	Wide Wide World	WBZ	15.6
6. Wild Bill Hickok (W)	WNAC	Screen Gems	Tues. 6:30-7:00	18.0	50.8	35.4	Boston Movietime	WBZ	16.9
							Nightly Newsteller	WBZ	16.9
7. Count of Monte Cristo (Adv)	WNAC	TPA	Tues. 8:30-9:00	17.7	32.9	53.8	Panic	WBZ	37.0

WASHINGTON — *Approx. Set Count*—754,000 — *Stations*—WRC (4), WTTG (5), WMAL (7), WTOP (9)

1. Highway Patrol (Adv)	WTOP	Ziv	Sat. 7:00-7:30	22.0	59.1	37.2	Studio 57	WRC	7.5
2. Wild Bill Hickok (W)	WRC	Screen Gems	Thurs. 7:00-7:30	18.0	45.9	39.2	Code 3	WTOP	10.1
3. Ramar of the Jungle (Adv)	WTOP	TPA	Wed. 7:00-7:30	17.4	50.6	34.4	Ellery Queen	WRC	7.2
4. Frontier (W)	WTOP	NBC	Sat. 10:30-11:00	16.4	32.8	50.0	Safeway Theatre	WRC	24.0
5. Soldiers of Fortune (Adv)	WTOP	MCA	Mon. 7:00-7:30	16.3	51.2	31.8	Great Gildersleeve	WTTG	5.3
							News—John Daly	WMAL	6.8
6. Superman (Adv)	WRC	Flamingo	Tues. 7:00-7:30	16.0	39.5	40.5	Men of Annapolis	WTOP	12.0
7. Brave Eagle (W)	WMAL	CBS	Fri. 6:00-6:30	15.9	50.1	31.7	Cisco Kid	WTOP	7.6
8. Annie Oakley (W)	WTOP	CBS	Fri. 7:00-7:30	15.4	38.4	40.1	Badge 714	WTTG	11.0
9. Science Fiction Theatre (Adv)	WMAL	Ziv	Sun. 6:00-6:30	14.7	36.1	40.7	Meet the Press	WRC	14.4
10. Celebrity Playhouse (Dr)	WTOP	Screen Gems	Tues. 10:30-11:00	14.4	42.7	33.7	Wrestling	WMAL	9.1

MINNEAPOLIS-ST. PAUL — *Approx. Set Count*—515,000 — *Stations*—WCCO (4), KSTP (5), KMGM (9), WTCN (11)

1. Sheriff of Cochise (W)	WCCO	NTA	Sat. 9:30-10:00	23.0	42.9	53.6	Your Hit Parade	KSTP	22.4
2. Search for Adventure (Adv)	WTCN	Bagnall	Mon. 9:30-10:00	19.2	35.4	54.2	Studio One	WCCO	14.8
3. Wild Bill Hickok (W)	WCCO	Screen Gems	Sat. 5:30-6:00	18.8	72.1	26.1	Great Gildersleeve	KSTP	3.7
3. State Trooper (Adv)	KSTP	MCA	Tues. 9:30-10:00	18.8	36.8	51.0	Wrestling	WCCO	20.3
4. Death Valley Days (W)	WCCO	McCann-Erickson	Sat. 6:00-6:30	18.4	63.2	29.1	News Picture	KSTP	10.1
							Weather; Sports	KSTP	7.3
5. Annie Oakley (W)	WCCO	CBS	Sat. 5:00-5:30	17.6	70.7	24.9	Roy Rogers	KSTP	3.6
6. Buffalo Bill Jr. (W)	WCCO	CBS	Sat. 11:30-12:00—a.m.	14.9	92.5	16.1	Minnesota, U.S.A.	KSTP	0.8
							Stars on Parade	KSTP	0.6
7. Studio 57 (Dr)	KSTP	MCA	Wed. 9:30-10:00	13.8	24.9	55.4	20th Century-Fox	WCCO	16.2
8. Secret Journal (Dr)	KSTP	MCA	Fri. 7:30-8:00	12.4	25.3	49.0	Zane Grey Theatre	WCCO	20.6
9. Badge 714 (Myst)	KSTP	NBC	Tues. 10:30-11:00	11.7	53.7	21.8	Tomorrow's News; Weather	WCCO	7.0
							Early Movie	WTCN	3.7

SEATTLE-TACOMA — *Approx. Set Count*—500,000 — *Stations*—KOMO (4), KING (5), KTNT (11), KTVW (13)

1. Life of Riley (Co)	KING	NBC	Thurs. 7:30-8:00	38.5	64.7	59.5	Rosemary Clooney	KTNT	9.8
2. Highway Patrol (Adv)	KOMO	Ziv	Thurs. 7:00-7:30	36.1	61.0	59.1	Lone Ranger	KING	17.0
3. Search for Adventure (Adv)	KING	Bagnall	Sat. 7:00-7:30	31.2	59.2	52.7	Grand Ole Opry	KOMO	13.6
4. Sheriff of Cochise (W)	KING	NTA	Mon. 7:00-7:30	30.4	51.2	59.4	Studio One	KTNT	18.0
5. Soldiers of Fortune (Adv)	KING	MCA	Mon. 6:00-6:30	28.2	61.1	46.2	Ray Milland	KOMO	8.4
5. Death Valley Days (W)	KOMO	McCann-Erickson	Thurs. 9:00-9:30	28.2	42.9	65.8	Wire Service	KING	19.3
6. Last of the Mohicans (W)	KING	TPA	Wed. 6:00-6:30	27.6	63.2	43.7	Ray Milland	KOMO	9.8
7. Annie Oakley (W)	KING	CBS	Fri. 6:00-6:30	27.2	65.5	41.5	Ray Milland	KOMO	7.3
8. Wild Bill Hickok (W)	KING	Screen Gems	Thurs. 6:00-6:30	26.6	63.3	42.1	Ray Milland	KOMO	7.6
9. Superman (Adv)	KING	Flamingo	Tues. 6:00-6:30	22.8	56.8	40.2	Ray Milland	KOMO	9.5

COLUMBUS — *Approx. Set Count*—357,000 — *Stations*—WLW-C (4), WTVN (6), WBNS (10)

1. Death Valley Days (W)	WBNS	McCann-Erickson	Sun. 9:30-10:00	37.4	62.9	59.5	Alcoa Hour	WLW-C	18.8
2. Highway Patrol (Adv)	WBNS	Ziv	Tues. 10:30-11:00	30.1	67.4	44.8	Wrestling	WTVN	7.8
3. Sheriff of Cochise (W)	WBNS	NTA	Thurs. 7:30-8:00	25.6	51.5	49.7	Lone Ranger	WTVN	15.8
4. Men of Annapolis (Adv)	WBNS	Ziv	Fri. 9:30-10:00	22.1	40.1	55.1	Big Story	WLW-C	21.9
5. Frontier Doctor (W)	WTVN	H-TV	Fri. 7:00-7:30	20.1	47.9	42.0	News—Chet Long	WBNS	20.4
							CBS News—D. Edwards	WBNS	18.9
6. Whirlybirds (Adv)	WTVN	CBS	Thurs. 7:00-7:30	20.0	43.4	46.2	News—Chet Long	WBNS	22.8
							CBS News—D. Edwards	WBNS	22.8
7. Susie (Co)	WBNS	TPA	Wed. 7:30-8:00	18.9	30.3	58.7	Disneyland	WTVN	33.4
8. Waterfront (Adv)	WBNS	MCA	Fri. 6:30-7:00	18.6	68.9	27.0	Columbus Close-Up	WTVN	4.5
							Weather; Sports	WTVN	4.8
9. Soldiers of Fortune (Adv)	WBNS	MCA	Wed. 6:30-7:00	18.5	71.6	25.8	Columbus Close-Up	WTVN	4.2
							Meetin' Time at Moores	WLW-C	3.9
10. Public Defender (Dr)	WBNS	Interstate	Mon. 6:30-7:00	17.6	74.5	23.6	Columbus Close-Up	WTVN	3.9
							Weather; Sports	WTVN	2.7
							Meetin' Time at Moores	WLW-C	2.7

LA TRAVIATA
(NBC Television Opera)
With Elaine Malbin, John Alexander Igor Gorin, William Chapman, Emile Renan, Luigi Vellucci, Chester Watson, Bonnie Murray, Berte Goapere, Richard rause, Eda Lioy, Jonathan Watts, others
Producer: Samuel Chotzinoff
Director: Kirk Browning
English Version: Joseph Machlis
Musical & Artistic Director: Peter Herman Adler
Conductor: Herbert Grossman
120 Mins., Sun. (21), 2 p.m.
NBC-TV, from New York (color)

Contribution of the NBC Television Opera not only to the nation's culture but to an industry starved for distinctive and distinguished programming has never been so apparent as in this semi-literate of all seasons. At its worst—and its worst has been new works that are themselves poor, never the performances and productions—the Opera Co. has set a standard of what television can accomplish in the way of pioneering new avenues of entertainment and enlightenment. At its best, as in this, the season's final performance, it is easily the medium's Sunday best.

All of which leads to the question of why it should be "buried" on a Sunday afternoon. Considering the dubious quality of some of the nighttime spectacular of the past few seasons NBC would do itself and the industry proud in plotting next season's opera schedule as a spectacular spread. There were only six operas this year and the number will be about the same next season. Setting them in the nighttime schedule would help achieve more recognition by virtue of so greater an exposure. And there's always a chance of sponsorship in a nighttime sked from a public service minded sponsor who ordinarily would pull in his horns at the thought of the limited exposure of a Sunday afternoon slotting.

"La Traviata" was an example of the Opera Co. at its sparkling best. Aided by a literate and sensible English libretto by Joseph Machlis, the Verdi work gained in emotional impact by virtue of its clarity to the ordinary viewer. The dramatic end followed a continuously clean line under Kirk Browning's direction; the musical side was similarly crystalline and pure under Peter Herman Adler's musical direction and Herbert Grossman.

The production, in short, had everything to recommend it—simplicity, taste and an obvious respect for the richness of the work. The performances too, were excellent dramatically and vocally. Elaine Malbin, who's now done several of the NBC entries, was in top form, highly lyrical and ocasionally brilliant on the vocal side and always intense and believable dramatically. John Alexander's Alfredo was convincingly intense and Igor Gorin as the father was moving in his singing and acting. Supporting cast was excellent, particularly William Chapman as the baron, Bonnie Murray as Flora, Chester Watson as the doctor and Berte Goapere as the maid.

If the mothballs (or cornballs) show through the Dumas film classic at times, there are still moments when the story can be dramatically and emotionally effective and touching, and the cast, particularly Miss Malbin, Alexander and Gorin, took full advantage of their close-up to score with them. Director Browning made these scenes register solidly, and otherwise guided his cameras smoothly through some complicated settings and staging. But above all, the richness of Verdi's music dominated the occasion and made the telecast one of the most rewarding of this or any other season. *Chan.*

GEN. FOODS BOLSTERS ABC RADIO SCHEDULE

General Foods, which is still vacillating over its complete television schedule, bought a relatively solid hunk of time in ABC ayem radio this week. Bankroller has pacted for nine new morning block network segments, in addition to the 14 segs it already owns in the time period.

GF, with 10 segs a week in Don McNeill's 9-10 a.m. "Breakfast Club," bought an additional three in the variety stanza, plus another two segs in "My True Story," two in "When a Girl Marries," and two in "Whispering Streets." All the new buys are for Jell-O, via Young & Rubicam.

Deal commences May 15, and five of the previously pacted pieces in McNeill begin May 27, for Kool Aid.

Tele Follow-Up Comment

Entertainment Press Conference

The shoe was on the other foot last week when Mike Wallace was subjected to a three-way barrage in occupying the hot seat on WABD's (N.Y.) "Entertainment Press Conference." This time tv producer-author Al Morgan ("The Great Man"); Mary Margaret McBride and sports columnist Jimmy Cannon were tossing the questions, with Wallace on the receiving end. It was a thoroughly absorbing and revealing half-hour with Wallace, if anything, emerging with dignity and even more stature as the reversal of positions found him composed, with an ability to take as well as give.

With Wallace shifting over to ABC-TV next week for a Sunday night coast-to-coast showcasing, it was an opportunity, too, for WABD to maneuver an on-the-air "pretesting" of three potential candidates for the "Night Beat" slot (Cannon, for one, has been seriously considered for the role.) From that standpoint alone, last Tuesday's q & a merely served to solidify Wallace's preeminent status, for none of the threesome had either the versatility or the personality as interrogators, nor revealed that sense of showmanship that Wallace displays in his innate knowledge of when to pursue a question or when to call a halt.

Cannon is too much the objective reporter in being completely unbiased. He could bring forth no warmth. At one particular point in his examination of Wallace, for example, there was more than an inkling that the deeper involvements of what makes people tick didn't wholeheartedly intrigue him. Morgan's line of questioning suggested some personal limitations in his thinking that wouldn't necessarily qualify him for the pivotal spot. The calmness and understatement of Miss McBride's mode of questioning was still another approach, less dramatic and less revealing. As a veteran broadcaster, she handles herself with unquestioned finesse. But it's a kid-glove kind of treatment, hardly in the realm of exploration or controversy.

The stanza proved a revealing on-the-air biography of Wallace and his topflight status in the in-depth programming metier, the end result of 20 years of trial and error, polishing and perfecting himself both as a person and as an interviewer. Always there was the due emphasis placed on the researching and production guidance that are basics for "Night Beat." If Miss McBride at one point gave Wallace some of his own medicine in inquiring into his religious-political beliefs (as an isolated question without any intent it seemed out of context) he parried such personal probings with a forthrightness and honesty that did him considerable credit—and made for enlightening bio material.

Wallace is adroit at quick, on-the-spot thinking. He can express himself without groping for either words or thoughts, and his personal mannerism is always pleasing. The program proved beyond any doubt that he'll be sorely missed by the DuMont flagship. *Rose.*

Robert Montgomery Presents

Just what inspired the late Robert E. Sherwood to do a character study of Pontius Pilate during his contractual stay with NBC must remain a mystery. But what is easily apparent is why the teleplay, "The Trial of Pontius Pilate," was never before produced, and appeared only now because of a last-minute substitution on "Robert Montgomery Presents."

Essentially, the play is lacking in drama, even though its key episode is Pilate's decision to have Christ crucified, itself probably the world's most dramatized subject. Sherwood's treatment of Pilate is episodic, with a first act set in Rome and showing Pilate's disappointment with his appointment to Judea instead of Egypt, the second concerning the conflict terminating in his fateful decision, and the third back in Rome showing Pilate as Nero and Seneca's scapegoat in the rise of Christianity.

The only episode with dramatic force is the end of the second act, where Pilate, though convinced that Christ has done nothing wrong, orders the crucifixion as a matter of political expediency. Here, the play begins to move as a series of conflicts close in on Pilate, but once the decision is made, it lapses into a historical letdown.

Bruce Gordon made an imposing Pilate, giving that physical appearance of Roman nobility and intelligence but skillfully portraying the ambition and weakness of the man. Maria Palmer was likewise excellent as the ambitious wife who undergoes a religious transformation. Ian Wolfe as a hard and tough Seneca, House Jameson as an unscrupulous senator, Max Adrian as a disciple, Richard Waring as Nero and Richard Nicholls as a Pharisee contributed standout performances. Not so good was John Kellogg as captain of the Roman guard. John Newland's direction was adequate but unexciting. *Chan.*

Studio One

There was little in "Traveling Lady" in the abbreviated tv form to show why it should have rated more than the 30 performances it managed to put together on Broadway season of '54-'55. If anything, the grim Horton Foote drama had its greater opportunity with the standard (legit) length. The theatre opus did mark a score for Kim Stanley, who repeated on Monday's (22) "Studio One" over CBS-TV with mist-eyed depth and sincerity as the Texas-travelin' wife whose life is being shattered by a wastrel, drunken husband reverting to type while on parole.

Miss Stanley's performance was matched in understanding and breadth—considering the limited scope available—by Steven Hill as one who falls for her to provide the happy-ender. Robert Loggia clicked in the turbulent husband role, and there were some fine bits by "guestar" Mildred Dunnock as a looney old lady, Doreen Lang and by Wendy Hillier, properly sweet as Miss Stanley's little daughter. Robert Mulligan's direction could not be faulted; it's too bad he didn't have a more satisfying script to work with. *Trau.*

Goodyear Playhouse

"The Gene Austin Story" on the NBC-TV "Goodyear Playhouse" Sunday night (21) was a persuasive yarn about one of the top singers of the 1920s. In light of the current flock of disk personalities now who are duplicating Austin's overnight zoom into fame and fortune, it even had its timely aspects. It was a dramatic memo to the platter hot shots: save your money because what goes up frequently has to come down.

The Austin saga was carried by a pungently idiomatic script by Ernest Kinoy and a firstrate performance by George Grizzard in the title role. Told via flashbacks as Austin listens to his own memorial program after being presumed dead in a storm at sea, the story focussed on the demoralization of the singer following his overnight click. There was a reprise of a couple of dozen top songs of that era, with Grizzard doing a good job of mouthing to vocals actually supplied by Austin or taken from the latter's old disks. There was, of course, a reprise of how Austin sliced his top number for the Victor Talking Machine Co., "My Blue Heaven," in a recording session that, except for the size of the mike, didn't vary too much from the modern technique of turning out platters.

Although the play did not deviate from some of the standard cliches, it was played with sincerity. Grizzard captured the feeling and the confusion of a boy from the Bayou country being spoiled by success in a process that he did not understand. Eddie Andrews, as the disk company exec, and Phyllis Newman, as Austin's wife, were fine in the top supporting roles. Jerome Cowan, as a nervous song-plugger, played in slightly overdone style.

At the end of the hour, the real Gene Austin came on to do his current song, "Too Late," which he recorded for RCA Victor. He evidently was also mouthing the lyrics to his disk track. *Herm.*

The Chevy Show

Dinah Shore's charm continues to shine through her musical romps on NBC-TV. Warmth of her personality and friendly demeanor projects through the camera and she even makes her guests appear comfortable and completely at ease during their stints with her.

Last Friday's (19) show stuck to the format that's been working so successfully for her this past season. Prepared with taste and without too much embellishment, the accent is on song and likeable patter. Miss Shore is a standout in both departments.

Working with Miss Shore during the hour stanza were Dean Martin, Hugh O'Brian, Sally Forrest, Joey Bishop, The Dunhills and the Skylarks. Martin came off easily in his patter stint, with only an occasional reference to "working alone," and got in a good plug for his Metro pic, "10,000 Bedrooms," via the crooning of "Only Trust Your Heart," tune from the flim:

Hugh O'Brian, tv's "Wyatt Earp," duded up in civvy, had a cute bit with the hostess, who was wearing a cowgal outfit, on a workover of "Me and My Shadow." Clever choreographing here via dancing shadow images in the background made a standout bit. Joey Bishop scored handily with his standup monolog round and The Dunhills were fine in their dancing turn. Only Sally Forrest had trouble getting over with a pretentious choreographic turn set to "Written On The Wind."

Miss Shore, of course, was in and out, singing, dancing and yocking it up in general. With Martin, she dueted "Yes Sir, That's My Baby," with the Dunhills, Martin, Bishop and O'Brian, she danced, to "All Shook Up," with The Skylarks, she sang "Cattle Call" and with Martin dueted on a pleasing medley that ranged from a Venetian mood to a calypso. And in solo, she sang "I'm Lucky" and "Promises," latter being her latest RCA Victor disk. It's a lot of Shore, but there never seems to be enough. *Gros.*

Armstrong Circle Theatre

The uneven struggle of the liberal Argentina newspaper, La Prensa, against the Peron administration was ineffectually recreated on the NBC-TV "Armstrong Circle Playhouse" last Tuesday night (16). The script by Irve Tunick and Cullen Moore failed to give the issues dramatic vitality. Instead of that, there were a lot of speeches about dictatorship, freedom of the press, liberty, truth, etc. The sentiments of the show were entirely laudable, but it only succeeded in turning an exciting episode of contemporary history into some dull verbal posturing.

The tv drama apparently closely patterned the facts in the case. It covered the battle between La Prensa's editor, Dr. Alberto Gainza Paz, and the Argentine's dictator's henchman from Dr. Paz initial imprisonment to his final escape from the country after the police provoked the newspaper workers into a riot. The crises appeared to be growing in intensity, but the drama only stepped up the vehemence of its speeches.

In the role of Dr. Paz, Kent Smith performed forcefully and did his best to make an over-sized heroic portrait come to life. The heavies in the play were even more handicapped. They schemed and snarled, but they couldn't generate enough menace to scare a high-school editor, much less the head of a powerful newspaper. Philip Bourneuf, Bruce Gordon and Val Avery were among the supporting players.

At the conclusion of the drama, the real Dr. Paz made a brief speech against totalitarianism. This was the only touch of reality on the show. *Herm.*

Let's Take a Trip

Two new kids replace Ginger MacManus and Pud Fanagan on this uppercase CBS-TV half-hour public affairs program, telecast Sundays at 12 noon. They're Joan Terrace, eight, and Jimmy Walsh, nine, younger than Ginger & Pud, and making for better identification. On basis of initialer, Sunday (21), it appears they'll do right fine.

Sunday's outing, which took place at the Coast Guard's Floyd Bennett Field, was mainly a review of the adventures of the past two years, with able emcee Sonny Fox and the kids looking at film clips of previous trips and commenting on them. This adventure by proxy made for good viewing for adults as well. Now celebrating its second anniversary, this show has the makings of long sustaining power, catching the excitement of children doing exciting things, visiting unusual scenes and talking to unusual people. *Horo.*

Crosley Staffers Upped

Cincinnati, April 23.

Two Crosley Broadcasting Corp. executive advances are slated for May 1 by Robert E. Dunville, president. Eric Jensen, general manager of WLW-D, Dayton, becomes administrative assistant to John T. Murphy, v.p. in charge of tv.

George Gray, general sales manager of WLW, Cincy, moves to Dayton as successor to Jensen.

Easter Parade on TV: Beautiful Waste Of Beautiful Day Indoors

Easter Sunday has a lot of assets especially when celebrated in New York. However, the video observances of this holiday failed to get much mileage out of the event, based on the telecasts over WPIX and WABD. Less imagination could not have been shown in either event, and if any out-of-towners were looking in, please Mister, it's not that way at all.

Easter Sunday on Fifth Avenue is a voluntary outpouring of more than a million people on one of the great streets of the world with as much to offer as, say, the Champs Elysees, the Prado, The Prater, Kurfurstendamm, The Boardwalk, Estoril and other w.k. throughfares. Such terrific assets of people and places could be the basis of any show with top interest. All that either the cameras or the interviewers could pick up on the WABD session was a lot of dull talk, some interesting hats, and no excitement. Neither George Skinner, who worked the mike near Rockefeller Center in the heart of Fifth Ave.; nor Lee Ann Merriwether, the former Miss America, who interviewed from the studios, failed to get any raison d'etre for the proceedings.

Whatever it is that makes people dress to the hilt to become part of one of the great parades of the world on a famous street, the interviewers failed to uncover the reasons from any of those pulled before the camera. There were the assortment of people in the gay plumage that distinguishes the season. They spoke briefly and generally pointlessly. Nothing of the gaiety of parading or maybe the joy of losing oneself in the mob, or perhaps being an outstanding member of the mass. Just nothing.

Tex McCrary presided over an indoor event, a fashion show honoring the late Humphrey Bogart for the benefit of the Damon Runyon Memorial Fund. In the first place a fashion show is absolutely no way to pay tribute to the late actor. It's easy to imagine what cracks he would make had he been called upon to do a blow-by-blow description of the proceedings.

As it was, the cameras caught a lot of waiters and pedestrians obscuring the interviews, especially the one with Paul Douglas. The Waldorf-Astoria waiters are generally unobtrusive but, it seems that the cameras were so set up that they just had to be in the way.

There was some entertainment and a lot of film clips of the late actor. The fashion show with Kitty Carlisle doing the commentary was of little benefit to the televiewer. The cameras were fairly far away, no fine details from the Trigere collection could have been discerned by the home viewers, but the models paraded nicely, and Miss Carlisle's commentary was very chic. The hair rinse commercials were very unchic.

But what an awful way to spend a beautiful Easter Sunday—indoors. *Jose.*

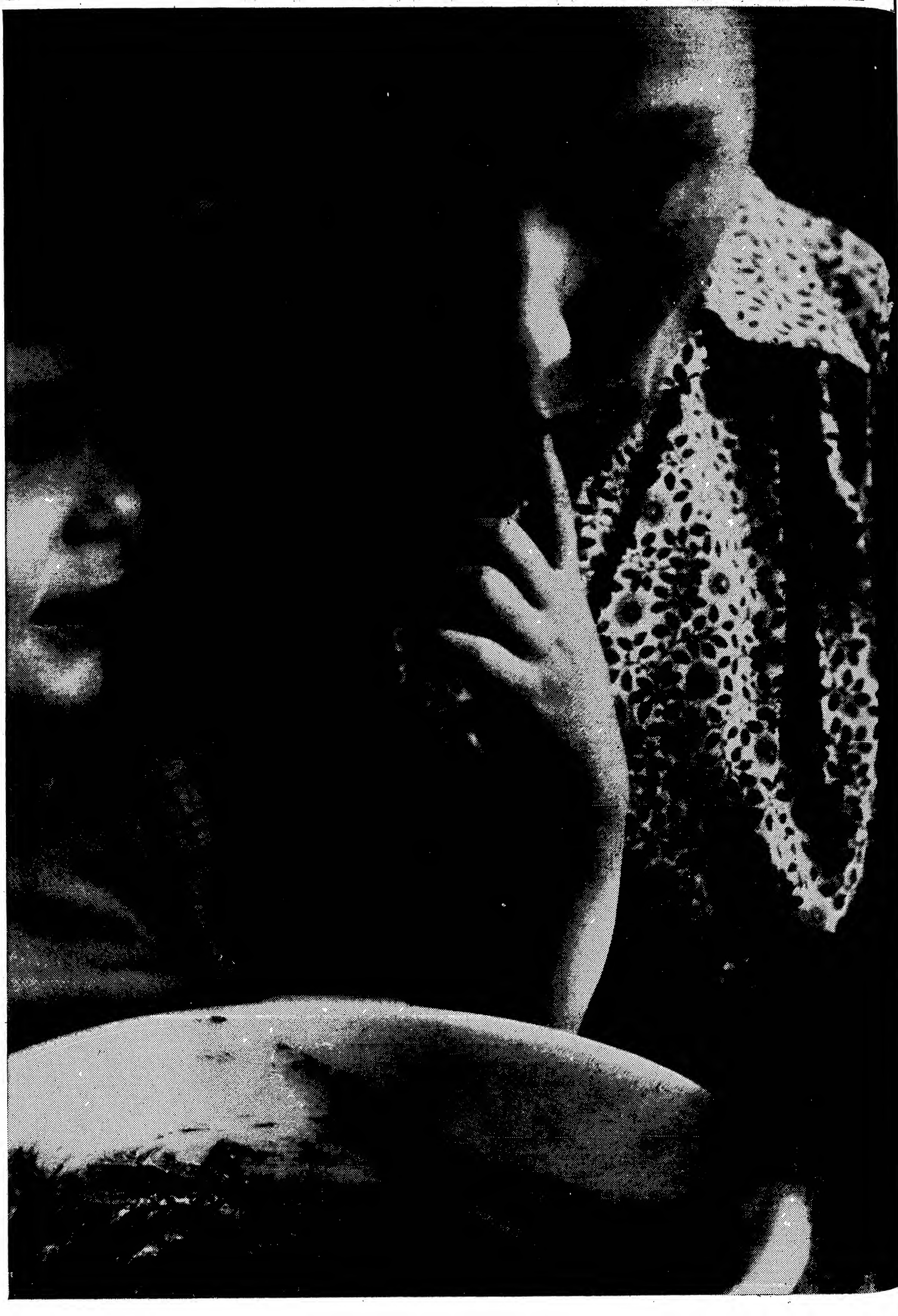
YOUTH SPEAKS ITS MIND
With Prof. Bernard Haake, others
30 Mins.; Sat., 6 p.m.
Sustaining
WCDA-TV, Albany.

Program, moderated by Prof. Bernard Haake, an official of the Schenectady school system, and featuring a panel of two high school boys and two girl students in a discussion of subjects briefly dramatized by other pupils, marks an extension of "TV Schooltime." The latter has been presented in two half-hour blocks on WRGB, five mornings weekly, for three years, under the auspices of the Mohawk-Hudson Council on Educational Television.

Haake, who guided panels on the Schenectady station prior to formation of the Council, rates as one of the best telecasters among area educators. Smiling, relaxed, intelligent, knowing and photogenic, he hits it off perfectly with the participants; calls himself "Bernie." The youngsters are usually keen, poised and articulate, for their ages; stable, thinking, well-mannered, clean-cut.

Among subjects informally debated: sharing the family car; reasons for leather jackets and other uniforms popular with some teenagers; fraternities and sororities; attitudes and techniques for getting along with others. Viewers are asked to suggest subjects.

Panelists are "high" on a social psychology course, classes which produce the actors used. Program drags at times, 30 minutes possibly being too long. *Jaco.*



MRS. TYLER IS A COMMERCIAL MINUTE IMPRESSION

AND AN ADVERTISER BUYS OVER 26 MILLION OF THEM IN A SINGLE WEEK WITH JUST FIVE UNITS OF CBS RADIO'S DAYTIME DRAMA!

Put it another way: an advertiser reaches over 8 million different Mrs. Tylers (and their families) each more than three times a week with solid, one-minute impressions each time. At just about the lowest cost-per-thousand available in any medium.

Today – with so much money going into once-a-week or once-a-month advertising – it makes good sense to extend and insure your budget with this kind of frequency and reach. And it makes *most* sense to fit your message into identifiable programs with a beginning and an end – specific dramas to tune to every day.

That's why you find companies that sell low-cost, high-turnover products, companies like Colgate-Palmolive, General Foods and Lever Brothers, all buying (and re-buying) daytime drama on CBS Radio.

FOR FREQUENCY YOU CAN AFFORD AND NEED...THE CBS RADIO NETWORK

VARIETY-ARB FEATURE FILM CHART

VARIETY's weekly chart, based on ratings furnished by American Research Bureau's latest reports, on feature films and their competition covers 120 cities. Each week, the 10 top-rated features in a particular city will be rotated.

Factors which would assist distributors, agencies, stations and advertisers in determining the effectiveness of a feature show in a specific market have been included in this VARIETY chart. Listed below is such pertinent information regarding features as their stars, release year, original production company and the present distributor, included wherever possible along with the title. Attention should be paid to such factors as the time and day, the high and low ratings for the measured feature period and share of audience, since these factors reflect the effectiveness of the feature, and audience composition, i.e. a late show at 11:15 p.m. would hardly have any children viewers, but its share of audience may reflect dominance in that time period. In the cities where stations sell their feature programming on a multi-stripped basis utilizing the same theatrical throughout the week, a total rating for the total number of showings for the week is given, the total rating not taking into account the duplicated homes factor. Barring unscheduled switches in titles, the listed features for the particularly rated theatrical filmed show are as accurate as could be ascertained from a multiplicity of station and other data.

ATLANTA

TOP 10 TITLES AND OTHER DATA	TIME SLOT	ARB RATING	HIGH	LOW	SHARE OF AUDIENCE	MARCH, 1957 TOP COMPETING SHOWS	ARB RATING
1. **RANDOM HARVEST**— Greer Garson, Ronald Coleman; 1942; MGM; MGM-TV	MGM Playhouse Sun. March 3 12:15-2:30 p.m. WSB	21.3	23.2	14.4	83.9	Cartoon Carnival...WLW-A Wild Bill Hickok...WAGA Renfro Valley...WAGA Stars of Tomorrow...WAGA Ramar of the Jungle...WLW-A	3.3 3.6 3.3 3.0 3.5
2. **ESCAPE**— Norma Shearer, Robert Taylor; 1940; MGM; MGM-TV	MGM Late Show Sat. March 2 11:00-1:00 a.m. WSB	18.1	19.9	12.7	92.9	News; Wrestling...WLW-A Wrestling...WLW-A No competing shows from 12:00-1:00 a.m.	2.9 2.3
3. **THE BLACK SWAN**— Tyrone Power, Maureen O'Hara; 1942; 20th Century Fox; NTA	20th Century Playhouse Sun. March 3 10:30-12:00 a.m. WSB	14.5	16.0	13.4	58.3	What's My Line...WAGA World News...WAGA This Is the Life...WAGA	24.7 5.9 1.3
4. **ANOTHER LANGUAGE**— Helen Hayes, Robert Montgomery; 1933; MGM; MGM-TV	Armchair Playhouse Thurs. March 7 1:00-2:30 p.m. WSB	14.4	14.4	14.1	63.4	Woman's World...WAGA As the World Turns...WAGA Garry Moore...WAGA	4.2 7.2 5.1
5. **LET US LIVE**— Henry Fonda, Maureen O'Sullivan; 1937; Columbia; Screen Gems	Armchair Playhouse Mon. March 4 1:00-2:30 p.m. WSB	13.2	13.7	12.4	59.9	Woman's World...WAGA As the World Turns...WAGA Our Miss Brooks...WAGA	4.2 7.5 7.7
6. **PENNIES FROM HEAVEN**— Bing Crosby, Madge Evans; 1936; Columbia; Screen Gems	Armchair Playhouse Tues. March 5 1:00-2:30 p.m. WSB	10.8	11.1	10.5	57.4	Woman's World...WAGA As the World Turns...WAGA Our Miss Brooks...WAGA	3.9 7.1 6.9
7. **THE PARADINE CASE**— Gregory Peck, Ann Todd, Louis Jourdan; 1948; Selznick Studio; NTA	Gold Cup Theatre Sat. March 2 7:00-9:00 p.m. WLW-A	10.7	11.8	9.8	19.6	Ballard Show...WAGA People Are Funny...WSB Perry Como...WSB	12.6 29.3 30.5
8. **THE OX-BOW INCIDENT**— Henry Fonda, Dana Andrews; 1943; 20th Century Fox; NTA	Armchair Playhouse Wed. March 6 1:00-2:30 p.m. WSB	10.6	11.1	10.1	56.4	Woman's World...WAGA As the World Turns...WAGA Our Miss Brooks...WAGA	4.4 7.1 7.2
9. **DR. KILDARE'S STRANGE CASE**— Lew Ayres, Laraine Day, Lionel Barrymore; 1940; MGM; MGM-TV	Armchair Playhouse Fri. March 1 1:00-2:30 p.m. WSB	9.4	9.8	8.8	62.7	Lucky 11...WLW-A As the World Turns...WAGA Our Miss Brooks...WAGA	1.6 5.4 5.9
10. **ANOTHER THIN MAN**— William Powell, Myrna Loy; 1939; MGM; MGM-TV	MGM Late Show Fri. March 1 11:15-1:15 a.m. WSB	8.1	10.5	3.6	95.3	Star Performance...WAGA	1.6

COLUMBUS

1. **THE CHAMPION**— Kirk Douglas, Marilyn Maxwell; 1949; United Artists; Atlantic Television	Something Different Sat. March 2 10:30-12:15 a.m. WTVN	16.5	17.8	11.1	43.2	Your Hit Parade...WLW-C Three City Final...WLW-C Alfred Hitchcock Presents...WBNS Championship Bowling...WBNS	24.6 14.1 11.7 9.9
2. **THE GREEN LIGHT**— Errol Flynn, Sir Cedric Hardwicke; 1937; Warner Brothers; Associated Artists Productions	Sunday Showboat Sun. March 3 2:00-3:30 p.m. WTVN	13.8	14.4	13.2	75.9	Bluebird Theatre...WLW-C Hoover Report...WBNS Eddy Arnold...WLW-C	2.4 2.4 6.0
3. **CODE OF THE SECRET SERVICE**— Ronald Reagan; Rosella Towne; 1939; Warner Brothers; Associated Artists Productions	Sunday Showboat Sun. March 3 12:30-2:00 p.m. WTVN	10.9	7.8	13.8	67.3	Wild Bill Hickok...WBNS First Run Theatre...WLW-C	7.8 2.0
4. **DUST BE MY DESTINY**— John Garfield, Priscilla Lane; 1939; Warner Brothers; Associated Artists Productions	Best of Warner Bros. Sat. March 2 7:30-9:00 p.m. WTVN	10.8	11.4	9.9	19.4	People Are Funny...WLW-C Perry Como...WLW-C	29.0 25.5
5. **APRIL SHOWERS**— Jack Carson, Ann Sothern, Robert Alda; 1948; Warner Brothers; Associated Artists Productions	Sunday Showboat Sun. March 3 3:30-5:00 p.m. WTVN	9.3	9.6	9.0	34.3	Zoo Parade...WLW-C Wide Wide World...WLW-C	9.8 13.4
6. **WINGS OF THE NAVY**— Olivia De Havilland, George Brent; 1939; Warner Brothers; Associated Artists Productions	Saturday Showboat Sat. March 2 1:30-3:00 p.m. WTVN	8.7	10.5	6.3	48.6	Heckle & Jeckle...WBNS Pro-Hockey...WBNS	9.8 5.6
7. **BRIGHAM YOUNG**— Tyrone Power, Linda Darnell; 1949; 20th Century Fox; NTA	Armchair Theatre Fri. March 1 11:15-1:15 a.m. WBNS	8.2	10.5	5.4	65.0	Broad and High...WLW-C Home Theatre...WTVN	3.9 3.5
8. **ALL-AMERICAN CO-ED**— Frances Langford, Johnny Downs; 1941; United Artists; Governor Television	Saturday Showboat Sat. March 2 5:00-6:30 p.m. WTVN	7.6	8.7	6.0	38.2	Gold Cup Theatre...WLW-C	5.5
9. **OPERATION X**— Edward G. Robinson, Richard Greene; 1951; Columbia; Screen Gems	Million Dollar Theatre Sun. March 3 10:30-12:00 a.m. WTVN	5.9	6.3	5.4	19.9	What's My Line...WBNS Sunday News Special...WBNS Norman Dohn...WBNS Armchair Theatre...WBNS	36.4 19.5 11.7 4.1
10. **BERLIN CORRESPONDENT**— Dana Andrews, Virginia Gilmore; 1942; 20th Century Fox; NTA	Armchair Theatre Tues. March 5 11:15-12:45 a.m. WBNS	5.8	6.3	5.1	57.4	Broad & High...WLW-C Home Theatre...WTVN	5.7 2.5

Inside Stuff—TV Films

"Date With the Angels," going into ABC-TV this fall for Plymouth is said to have a history unique among nationally-sponsored telefilms. According to reliable sources, Compton agency took the initial steps in creating the program for Procter & Gamble early this year, afterwards taking the plan to Don Fedderson to produce.

The contractual arrangement between Fedderson and Compton is reported to be even more unusual than the fact that it was the agency, not the producer, who incepted the half-hour program. Compton agreed in advance of any production to pay for the first 13 half-hours—but under special conditions: If, after the production of the first 13 was completed, P&G didn't immediately decide to go for 39 telefilms of the Betty White-starrer, the advertiser promised to relinquish its option on the initial 13 for a certain period of time (60 days) in which Fedderson had the right to seek another bankroller for all 39. If Plymouth hadn't taken this so-called "summer series" for the full video cycle, it would have remained for P&G to buy the 13 pix from Fedderson.

Reflecting the growth of telefilms in the international market, Ziv's international division has moved into new Cincinnati headquarters, 14 times larger than those occupied in 1952 when Ziv first moved into the international field.

New building contains room for a multiplicity of services, with the floor plan dividing the building into various theatres of operation, which take in all overseas tv outlets, with the exception of Scandinavia and the Iron Curtain countries.

TV Film Chatter

John Mitchell, v.p. in charge of sales for Screen Gems, will join the panel of speakers at today's (24) luncheon meeting of the Radio and Television Executives Society. Mitchell will cover the syndication field from the viewpoint of investment and sales. Other panel speakers will include **Charles Vanda,** WCAU; **James C. Douglass, Ted Bates,** and **Harry F. Schroeter,** NBC-TV . . . **Arthur Anderson** doing vocal sound effects and voices for Pelican Films (N. W. Ayer) Marathon Gas Filmed spots . . . Metro-TV's publicity - promotion director **Monroe Mendelson** is putting out a four-page slick promotion newspaper for stations buying the Metro pix . . . French Government has awarded the Legion of Merit to **Bernard Musnik,** a Ziv TV Programs exec for his personal contributions over the years toward better understanding between the peoples of U.S. and France, Musnik's native country . . . **Don Morrow** to front a video film documentary, "Polar Outpost," by RKO . . . **Freelon (Nat) Fowler,** ABC-TV manager of film programs, was elected to advisory board on liberal arts at Pace College, N. Y. . . . Guild Film's commercial division upped **Nox Lempert** from production manager to producer of commercials, under director of the division, **Wally Gould** . . . **Gene Feldman,** story editor of "Exclusive!", distributed by ABC Film Syndication, will have an original drama, "Guardians of the Temple" on "Matinee Theatre" on Tuesday (30) . . . **Ely Landau,** NTA Film Network prexy, addresses the Chicago Broadcasting-Advertising Club tomorrow (Thurs.) on "The Network Concept of Tomorrow and Today" . . . **Erberto Landi's** "Italian Film Theater" celebrates its eighth consecutive year of telecasting May 4, and does a switch by presenting its first all-live show that date on WATV . . . **Robert A. Conn,** for three years the mid-Atlantic rep of Official Films, has resigned to join the Edward Robinson ad agency as v.p. in charge of sales and new business . . . **Joe Smith,** Cinema-Vue Corp. prez, named **Haan Tyler,** former western division manager of Guild Films, as his new Coast rep . . . Cummings Productions has set up two new departments to handle industrial shows and films and filmed commercial under **A. J. Pocock,** who recently joined the firm.

Paul C. Smith, ex-Collier's boss, in a suburban Frisco hospital for a checkup.

Lou Berg of This Week visited Frisco last week to take in lensing of "Pal Joey" at Fisherman's Wharf and International Settlement.

SG's 40-Market Sale On 'Hollywood Parade'

Screen Gems has racked up another 14 markets on its fast-going "Hollywood Premiere Parade" of 39 features, bringing the total markets sold to about 40.

New markets include Houston, Miami, Detroit, Oklahoma City and St. Louis.

In a tieup with GHP Cigar, via Compton, it has placed "Ford Theatre" reruns on WOR-TV and "The Big Playback" in Cleveland, Pittsburgh, Boston and Chicago.

Columbus—Jerry Rasor, who has been singing on television station WLW-C here, has been signed to the station's announcing staff. Rasor's switch becomes effective April 28.

'Boulton's Band Briefies

London, April 23.

Band agent Derek Boulton is negotiating a deal to form a telefilm production company, with a view to selling a series of 12-minute shorts to American tv.

If the deal goes through, he would use artists on his books. The telefilms would feature instrumental combos.

Playhouse Pictures' $500,000 Expansion

Hollywood, April 23.

Playhouse Pictures, commercial and industrial animated film producers, have purchased a building studio site in the heart of Hollywood, representing an initial investment of over $500,000.

Renovation of existing buildings and new construction got underway immediately. Gross billings for the outfit during '56 were in excess of $500,000.

Guild Films

Continued from page 23

several changes to stockholders. Primary among them, to lift the firm out of financial doldrum's manifested in the annual report, was a suggestion that the operational base be broadened to permit entry into toll video.

Also on the proxy statement is a proposal to authorize the issuance of 1,000,000 additional shares of common stock, bringing the total authorized shares to 3,000,000, and to authorize 250,000 shares of $20 par preferred stock. Although Guild does not have current plans to issue preferred stock, request is made to enable Guild to issue preferred to provide additional working capital, or to purchase assets. Estimation is that the preferred would be pegged at a 6 to 8% dividend with a redemption price at a sliding scale from 10% above par price down.

TV Film Review

ADDRESS THE NATION
(The Miracle of America)
With Hal Tunis, Norman Brokenshire, others
Assoc. Producer: Marc A. Reeves
Director: John Fostini
Writer: Shirley Maddock
30 Mins., Sat., 10:30 p.m.
ORGANIC CORP. OF AMERICA
WABD, N.Y.

A poor imitation of "This Is Your Life" and "Person to Person" has been fashioned by Associated News Service, producers and packagers of this series, dealing with the stories of successful businessmen.

The skein, done in color, reportedly has been placed in 150 markets throughout the U.S. and in 19 foreign countries, with the Organic Corp. of America, makers of an organic fertilizer, picking up the program and time costs.

Judging from the initialer, which featured three businessmen, not generally known to the public, the show has little dramatic interest, spending too much time on the products of the businessmen being interviewed, a facet which makes it over-commercial, bordering on "screamie-type" fare. When show was first initiated, packagers stipulated that those interviewed must pledge to participate in the cost of a printed booklet on show performed. The stipulation was for 100,000 booklets at three and one-half cents each, or a $3,500 commitment for the businessman interviewed. This stipulation no longer holds for future programs, according to the packagers, who said previous conditions as to sharing booklet costs will be waived, although free booklets to audiences still will be made available.

The initialer held out little promise. Interviewed were Bernard Rosenberg, prez of Cameo Curtains; Robert Weinstein, head of Apex Coated Fabrics; and Charles A. Fetter, American Time Products topper. Hosting was Hal Tunis, who never really identified himself on air, and Norman Brokenshire, whose sonorous voice accented the company plugs, scripted by Shirley Maddock. There surely could be an entertaining, dramatic show about U. S. enterprise and the men who have made it great, but this one isn't it. Besides being a watered-down immitation, production values are not good, with clips of old footage used indiscriminately to illustrate a period and a life.

Horo.

St. Louis—KMOX, local CBS outlet copped the National Headliners' Club 1957 award for the Outstanding Public Service by a radio station. The award was made on the station's "Youth In The Shadows," a documentary series dealing with juve delinquency.

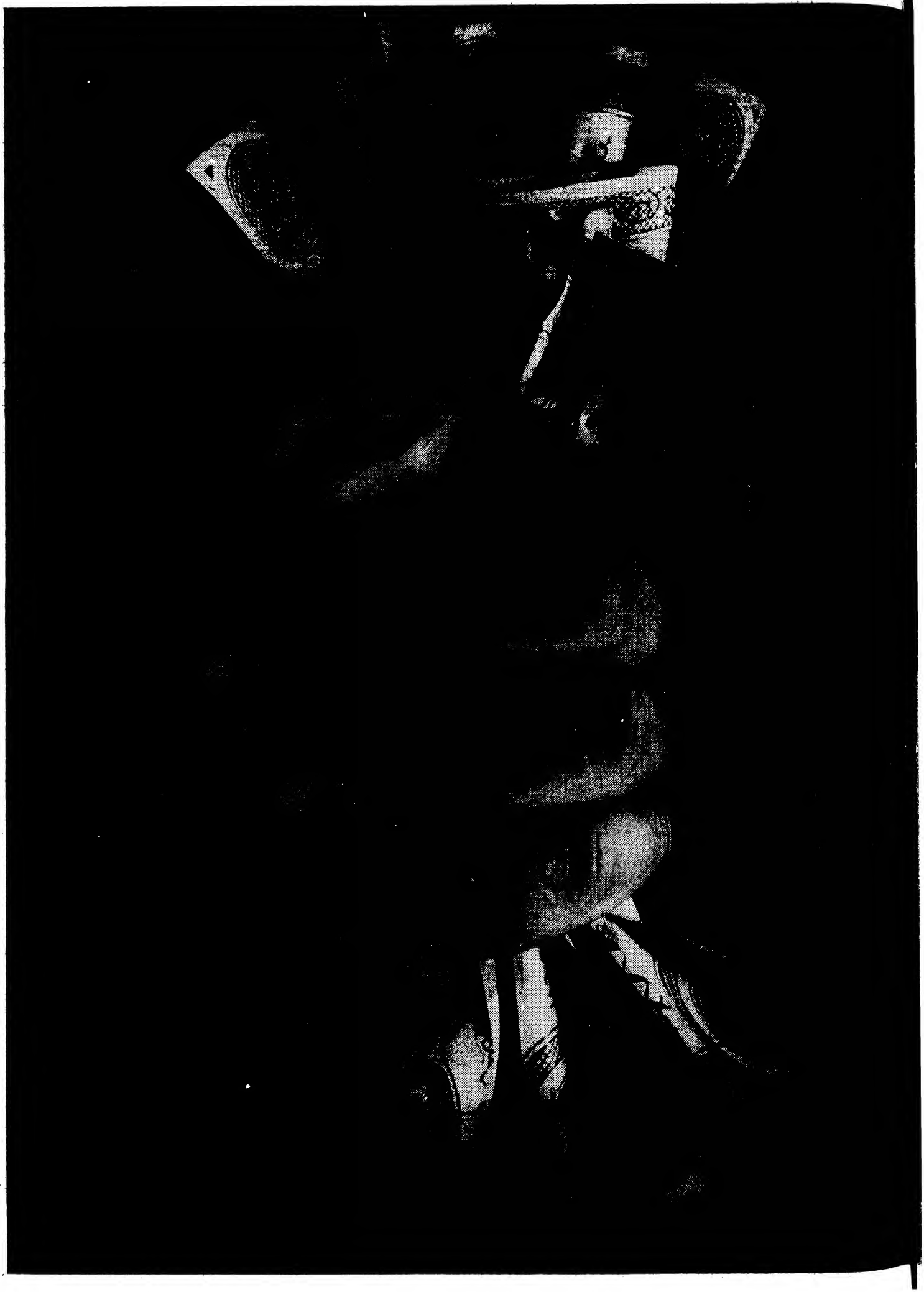
35 Years Ago We Took Our First Step toward proving that

Nothing—but nothing outsells good old radio!

WIP/610

PHILADELPHIA

Nationally represented by EDWARD PETRY & CO., INC.



IF YOU HAD A MILLION

(THE MILLIONAIRE)

SOLD in the past 6 days on **WCBS-TV,** New York
SOLD in the past 6 days to **WGN-TV,** Chicago
SOLD in the past 6 days to **WFAA-TV,** Dallas
SOLD in the past 6 days to **KTLA,** Los Angeles
SOLD in the past 6 days to **CKLW-TV,** Detroit-Windsor
SOLD in the past 6 days to **KHQ-TV,** Spokane
SOLD in the past 6 days to **KLFY-TV,** Lafayette, La.
SOLD in 8 Southern markets
to **BLUE PLATE FOODS,** New Orleans

Flash! Million-dollar March Nielsen of **38.0** just scored by the first runs of THE MILLIONAIRE . . . 51.3% share of audience! *2nd highest rating of any drama series on television!*

You'll feel like a million when *you* knock off the biggest ratings in your market with IF YOU HAD A MILLION – the "money" show of the season. Call your MCA TV representative today!

A DON FEDDERSON PRODUCTION OF 39 HALF-HOUR FILM HITS
IMMEDIATELY AVAILABLE TO REGIONAL AND LOCAL ADVERTISERS

CBS-TV Practically 'Locked Up'

Continued from page 21

Bristol-Myers at 9:30; "$64.000 Challenge" for Revlon and Lorillard at 10 and "What's My Line?" for Helene Curtis and Remington-Rand at 10:30.

Monday

Monday: "Robin Hood" repeats for Wildroot & Johnson & Johnson at 7:30; Carnation plus an unselected alternate (from three orders) for "Burns & Allen" at 8; Lipton and Toni for "Talent Scouts" at 8:30; 9 to 10 is wide open on programs, but General Foods is in for sponsorship of both segments; "Studio One" for Westinghouse at 10.

Tuesday

Tuesday: "Name That Tune" for Whitehall Pharmacal at 7:30; "Phil Silvers Show" at 8 for R. J. Reynolds and Procter & Gamble; "Slezak & Son" for Shulton and Lever Bros. at 8:30; Pharmaceuticals (Geritol) returns at 9, but probably with a replacement for "To Tell the Truth"; Red Skelton returns at 9:30 for S. C. Johnson & Pet Milk; "64,000 Question" dittoes at 10 for Revlon; 10:30 is still uncertain since L&M wants to see how its new Spike Jones stanza shakes down (if L&M ankles, hottest prospect is the new Eric Sevareid trans-Atlantic interview show being packaged by Ed Murrow and Fred Friendly, complete with sponsors).

Wednesday

Wednesday: "I Love Lucy" reruns for Sheaffer Pen & Glass Wax at 7:30, followed by "Big Record" at 8, with sponsorship oversubscribed on the new show but no firm decisions until Godfrey clients can exercise first refusal (see separate story); "Millionaire" returns at 9 for Colgate, "I've Got a Secret" dittoes for R. J. Reynolds at 9:30; U.S. Steel returns at 10, with Armstrong bringing its "Circle Theatre" in as alternate.

Thursday

Thursday: Quaker Oats comes back with "Sgt. Preston" at 7:30; Reynolds and Colgate will share Super market every week and deme first. Very truly yours, Mrs. Daytime Dialer.
the new "Harbor Master" vidpix at 8; "Climax" stays for Chrysler at 8:30; "Playhouse 90" is in at 9:30, with only one alternate-week half-hour, sponsorship comprising Bristol-Myers, Kimberly-Clark, American Gas and Marlboro ciggies.

Friday

Friday: Hazel Bishop renewed "Beat the Clock" for 7:30; 8 to 9 is sold to General Foods, but final programming isn't set yet, though "Zane Grey" looks sure for one spot with Ford as alternate sponsor; Reynolds & Colgate return with "Mr. Adams & Eve" at 9 and Schlitz will be back with its "Playhouse" at 9:30; Procter & Gamble and Brown & Williamson renewed "The Lineup" for 10 and Time-Life and the Hamm Brewing-Amoco combine are set for "Person to Person" at 10:30.

Saturday

Saturday: This is the problem night. Sylvania will probably be back at 7:30, but on an alternate-week basis and without "The Buccaneers." The 8-9 "Perry Mason" is wide open, and Hylan states this will probably be the last sale to be made on the fall lineup, since "selling against Perry Como is really rough." Nestle and Helene Curtis return at 9 with the Gale Storm "Oh, Susannah" show; Lever Bros. and Whitehall are set with "Have Gun, Will Travel" at 9:30, backed up with Liggett & Myers' & Remington-Rand's "Gunsmoke" at 10; Still open is half of "New York Confidential" at 10:30, with an unidentified sponsor in for the other half.

Beyond this, the Douglas Edwards 7:15-7:30 newscasts are sold out to American Home Products, Brown & Williamson and Hazel Bishop, all of whom will run through the summer with the show and are a sure bet for the fall, even though renewal time isn't up yet.

TV Tunesmiths

Continued from page 20

will make hit records and score with the disk jockeys, but you're also concerned with fitting the songs into the story, which is much more important since the payoff is what you do for the show and not what the show does for you" — meaning the extra-added disk and jukebox values that help with the grocery bills.

Because Drake, while not under contract to NBC-TV, has done all his 90-minute efforts for the network, and specifically for producer Joe Cates, he usually is favored with advance notice that permits of less pressure. However, there are always changes to be made, sometimes right up until and during rehearsal. It's a logical concomitant of a business that involves (a) the public and the multiple levels thereof, (b) advertising agencies, (c) sponsors and (d) networks and stations.

Drake has had a number of collaborators but now works solo,writing both music and lyrics. Among his ex-pards were Jimmy Shirl, Al Stillman, Irving Graham, and among his hits as a composer are "I Believe," "Across the Wide Missouri" and "Tico Tico." His specs were "The Bachelor" (Hal March, Jayne Mansfield), "High Button Shoes" and most recently, "Salute to Baseball." Coming up on NBC's Saturday one-hour skeds are musicals dated June 1 and 15, latter titled "Galaxy of Stars" and the former as yet untagged.

Anti-Trust Suit

Continued from page 22

to be illegal in the well-known Paramount case which involved many aspects of the motion picture industry. We believe that the rule of that case as to block-booking is equally applicable to tv. Hansen also held that the government suits are to benefit the indie stations, which rely heavily on features to compete with network affiliates.

Acting Attorney General William P. Rogers stated that all the suits seek injunctive relief from the court, stopping alleged "compulsory block-booking" and instituting picture by picture negotiations instead. Relief sought would not elimate licensing of large number of pix by tv stations for administrative reasons, he maintained, but would permit station "selection" and per pic negotiations. Suit also seeks renegotiations of existing contracts.

Rebuttals

Rebuttal statements issued by major distribs made the following points, among others:

Ely A. Landau, NTA prez: "(NTA's) licenses do unually cover a number of films but this is for the convenience of the tv stations, as well as NTA, and is not a requirement of NTA."

Louis Chesler, chairman of AAP's board of directors: "In over $25,000,000 of tv exhibition contracts, contracts have been made for as little as one picture to a single station and in varying numbers."

UA spokesman: "It seems we have been lumped with others in a general action. We had no prior notice and the action was begun without any interview with our officers or investigations of our company practices. It seems to us that the Government action will not affect our company operations."

SG spokesman: " Columbia Pictures subsid has, like its parent company, carefully established its sales structure within the framework of the applicable anti-trust laws."

There appears to be virtually no changes in the operation of the major companies, with the exception, perhaps an emphasis, that features in a variety of packages, also can be bought singly, at a price.

Liebman

Continued from page 27

However, I think it's only that everybody's a little tired of so much comedy . . . the creator, the performer as well as the audience. And after a relatively short respite, there'll be a smashing boom in comedy again because, in my opinion, the most powerful, most sought after, most appreciated form of entertainment is the kind that makes people laugh."

Asked about the dearth of material which has been sounded as the death knell for many star comedian's shows, Liebman ventured, "The problem of material is not one which faces only the comedians. There is a similar problem in the dramatic field. Radio, which is probably four times as old as tv, has the same problem and yet it survived and would still have been going strong if it hadn't been superceded by tv."

Gaining speed, Liebman added, "After a short period of relatively few jokes, even the old jokes will sound good to an audience again. And naturally there always has been the cry of anguish concerning the woeful lack of new talent. That applies to performers as well as writers and other creators. It's an old story, but somehow, new ideas and new people materialize.

Before leaving here Liebman was asked to comment on the speculation that with the recent advent of the Rodgers & Hammerstein tv production of "Cinderella," that medium might be used as a showcase for productions aiming for the Broadway stage.

Liebman told VARIETY, "This is apt to be an idea that is thought about very loosely without realistic consideration of practical elements involved. It does seem rather illogical to plan a tv tryout for a Broadway production when that tv is apt to cost more money than the Broadway production. It's very nice to have some sponsor pay for it, but I think, in general, a self-conscious planning that included Broadway in a tv project is trying to do two things at one time. If some tv show is eventually to be transplanted to Broadway or Hollywood, as has happened in the past, it has always been a two-part project, the first conceived only in terms of tv and the second as an afterthought."

Tony Awards

Continued from page 26

only with a pickup of what is actually happening, without benefit of props, scenery or costumes—without "production," so to speak, it is customary for the IBEW technicians to set up the lighting. On the other hand, where staging or production is involved, the practice is to call in the IATSE stagehands.

In the case of the Tony Awards, the American Theatre Wing so planned the event as to involve the construction of a stage from which some Broadway stars would sing and enact segments of the top legiters. The IA was called in on construction of the stage, and consequently, CBS decided that this involved "production" and that the IA should light the telecast. When the IBEW camermen arrived on the scene, they refused to do the show on the basis that it was their function to light the telecast, claiming that this was not a "production" or an entertainment but a straight remote pickup.

As for the Theatre Wing, the cancellation came as a blow, first because the non-profit organization lost out on a fee of $5,000 which was to have been paid for rights to the telecast by Pepsi, and second because the cancellation served as a wet towel on hopes that the awards telecast would become a full-network affair next year. However, the Wing, through publicity director Mike O'Shea, refused to comment on the cancellation.

Dept. of Justice

Continued from page 22

tigations. We gather facts to ascertain whether allegations that come to us are or are not correct. Then we apply the antitrust laws to the facts of the industry and act against any violations and violators that we find. Our chief concern and responsibility in the tv industry is to assure that tv broadcasters are economically unrestrained in their efforts to provide the viewing public with the best program fare available."

While the networks and film syndicators have made important contributions in supplying programs for tv, Hansen observed, all stations were in "constant search" of additional material "until the libraries of the major producers came onto the market about a year ago." This was especially the case with the independent stations.

"Advent of first-class feature films on tv," he said, "proved conclusively that tv audiences enjoy and want these films. Today, despite their age, feature films are avidly sought after by the tv industry. There is now little doubt that this product holds a place of great economic importance in the tv industry."

Compulsory "block-booking" of feature product, said Hansen, is "just as illegal in the tv industry as it was in the theatre industry."

Next Year on TV?

Continued from page 21

program content; instead of inundating the webs with Grade B carbon copies of already established hits.

The end result is an upcoming season perpetuating all the existing cliches in the tv book. The quizzes, the rash of westerns, the variations on a situation comedy theme, the standardized half-hour vidpix, the conventional dramatic showcases, a flurry of fairy tale 90-minute specials whose major intent is to invite a combined kid-adult audience, an occasional romp with a new live musical stanza—these will be the "here-we-go-again" staples in what, for the most part, shapes up as another unimaginative go-round.

Mutual's Pontiac Deal on ND Grid

For the second successive year, Pontiac has inked a deal with Mutual for the complete schedule of the Notre Dame football schedule next season.

Deal for 11 Notre Dame games and one involving two other colleges during a break in the Notre Dame schedule represents about $190,000 for the net. Under net's new "news and music" contract with affiliates which goes into effect this June, Mutual must get station clearance for the game, paying a stipulated sum to stations for the clearance. Net feels it should have no problem on clearances for the Notre Dame schedule.

MBS sportscaster Harry Wismer and Joe Boland, former Notre Dame grid star, will again do the play-by-play and color commentaries on the broadcasts, which kick off Sept. 28 and will be aired on successive Saturdays through Dec. 7.

Boston Dailies Put Up Coin So Educ'l TV'er Can Sked Sun. Web Shows

Boston, April 23.

As a public service, the Boston Record-American and Sunday Advertiser and the Boston Globe are making a weekly contribution to Hub's educational station, WGBH-TV, Channel 2, so that the station may present a weekly Sunday sked of live network programs, otherwise not available to Greater Boston tv viewers.

The weekly grants took effect with Channel 2's Easter Sunday programming (21). Parker Wheatley, gen. mgr., WGBH-TV, said the contribs of the newspapers will help the station not only to maintain a Sunday operation but also to expand its Sunday sked of live network shows.

NBC and CBS are making available to Channel 2 some of their biggest public service programs. WBZ-TV and WNAC-TV, Hub's commercial stations, are cooperating with WGBH-TV in its planning of Sunday skeds.

Highlight of Channel 2's Easter Sunday lineup was the NBC Opera Co.'s two-hour production of "La Traviata."

The newspapers are making the weekly contributions to the noncommercial station in order to help cover operating costs and line charges for the Sunday telecasting.

Ricker's WNBQ Slot

Chicago, April 23.

Richard Ricker is the new WNBQ sales manager, succeeding Floyde (Bud) Beaston now midwest tv sales manager for Storer Broadcasting.

Ricker, formerly with NBC-TV network sales, joined the o&o operations as an account exec 18 months ago.

Mgt.: William Morris Agency

CISCO KID #1 SYNDICATED SHOW IN BUFFALO PULSE, April, 1956 31.4

Beats network shows including:
DISNEYLAND . . . JACK BENNY . . . GEORGE GOBEL . . . DRAGNET . . . LORETTA YOUNG . . . JACKIE GLEASON . . . AND MANY OTHERS.

NOTHING TURNS ON THE HEAT LIKE A ZIV PRODUCTION!

ZIV TELEVISION

76 RIVERSIDE DRIVE
(at 79th Street, New York)
1½ Large, Beautiful Rooms
Newly Remodeled, Fireplace
Kitchenette, Private Bath
Rental: $120 Month
CALL JACOBS, WI 7-4580

9 TOP RATED SYNDICATED SERIES

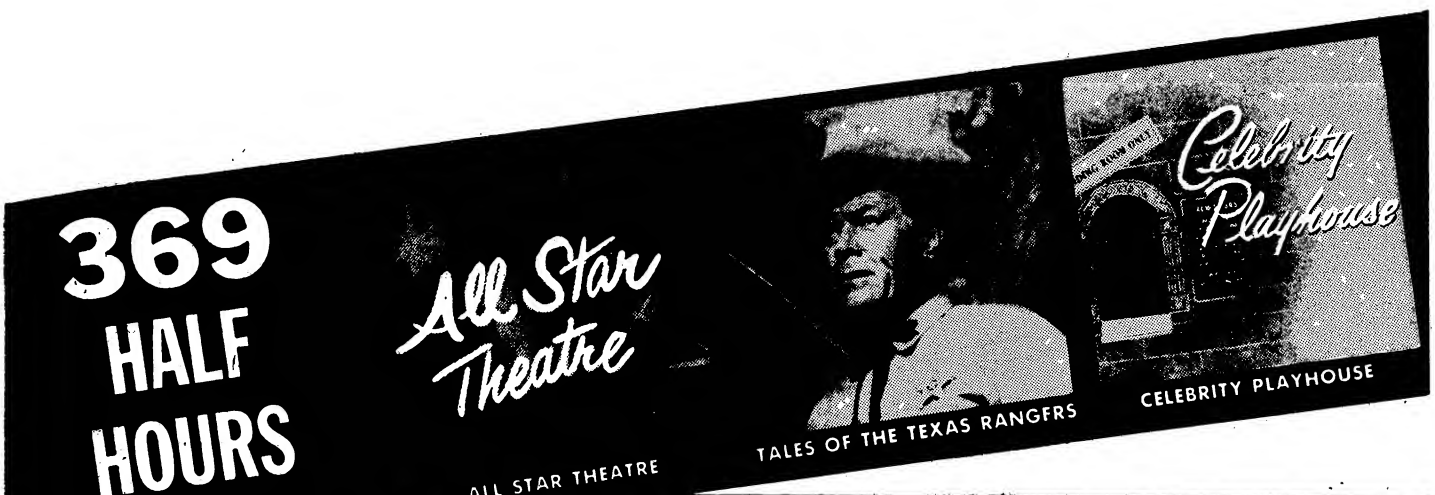
presented by

SCREEN GEMS

TELEVISION SUBSIDIARY OF COLUMBIA PICTURES

TOP ATTRACTIONS FOR ADULT, JUVENILE and FAMILY VIEWERS!

369 HALF HOURS



130 QUARTER HOURS

FOR INFORMATION CONTACT

NEW YORK	DETROIT	CHICAGO	HOLLYWOOD	NEW ORLEANS	TORONTO
711 Fifth Ave.	709 Fox Bldg.	230 N. Michigan Ave.	1334 N. Beechwood Dr.	1032 Royal St.	102-108 Peter St.
Plaza 1-4432	Woodward 1-3979	Franklyn 2-3696	Hollywood 2-3111	Express 3913	Empire 3-4096

From the Production Centres

Continued from page 26

ager of Jewelers' Circular-Keystone . . . **Margaret Mary Kearney,** educational director for the WCAU stations received Adland Award for creative writing from Phila. Club of Advertising Women (16). In the next few weeks she will be honored by the local chapter of the American Society for Metals, for work in interesting young people in metallurgy (26); and will be tagged "Catholic Woman of the Year" by Immaculate College (May 22).

IN CHICAGO . . .

Art Pickens elevated to veepee in charge of programming and **Bernard Crost,** veepee in charge of sales, at the Walter Schwimmer film syndication shop. Schwimmer has appointed **Haan Tyler** to head up Coast sales . . . **Alfred Lewis,** ex-NBC in N.Y., new business manager for the network's Chi o&o's, filling post vacated by **Neil Murphy,** biz manager of web's WKNB-WNBC in London-New Britain . . . **Norman Ross** hosting 45-minute morning music-talk strip on WBKB . . . **Burn-Smith** now repping WOSH, Oshkosh . . . Talman Federal Savings & Loan underwriting a daily three-hour classical music-news-weather spread on FM'er WFMT . . . WMAQ's **Virginia Marmaduke** to appear on a "Showmanship and Salesmanship in Radio" panel at the annual convention of American Women In Radio & Television in St. Louis, Saturday (27) . . . WBBM farm editor **George Menard** addresses the Mokena, Ill., chapter of the Future Homemakers and Future Farmers of America today (Wed.) . . . **Wilson (Doc) Knight** has departed the WMAQ engineering staff after 27 years service to move to Florida.

IN WASHINGTON . . .

Gene Austin here to beat the drums for tv version of his life, on "Goodyear Playhouse" (NBC), in which **George Grizzard,** former Washingtonian, played the lead . . . Contingent of 12 members of local AWRT chapter, including president **Beryl Denzer** ("Face the Nation") and "Variety" Washington correspondent **Florence Lowe,** off to confab of national organization in St. Louis . . . **Chuck Bishop,** former tv program director for WMAL-ABC, now v.p. of radio station WIPC, Lake Wales, Fla., which is owned by **Kenneth Berkely,** ex manager of WMAL . . . **Matthew Warren** has added a five minute feature to his news chores at WTTG . . . "Secondary Education," 30-minute documentary on high school life in the U.S., being distributed to tv stations in Latin America and W. Europe by U.S. Information Agency . . . **Layne Beaty,** chief of motion pictures and tv for U.S. Dept. of Agriculture, attended last week's Raleigh, N.C., meeting of radio-tv farm broadcasters.

IN SAN FRANCISCO . . .

Henry Untermeyer, KCBS general manager, is high on potential of latest tie-in promotion with Frisco Opera, his Morris Plan-Al White Orch and Western Airlines. They've co-ordinated plan to bring winners of Frisco Opera Auditions from eight Western cities to perform with the **Al White** group, will return all the winners to Frisco a second time for a special, hour-long radio singfest from a downtown theatre June 30 . . . Call-Bulletin's **Paul Speegle** emceed a live KSFO remote from Bridge Theatre at opening of French Film Festival, Slenderella sponsored . . . CBS-Radio President **Arthur Hull Hayes** due in Frisco this week . . . KPIX popping its buttons over Sigma Delta Chi journalistic public service award . . . Ralph Guild, ex-sales manager for KCCC-TV, Sacramento, has joined McGavren-Quinn staff as a salesman . . . **Bob Sweeney's** set to speak at Radio-TV Industry Workshop at Frisco State College May 3 . . . "Wide, Wide World" planning a Frisco feature on the Wells-Fargo Centennial in May . . . **Don Sherwood's** drunk driving trial delayed until May 11.

IN DETROIT . . .

Joseph B. Haigh, formerly chief engineer of the Texas State Network, Inc., has been appointed chief engineer of WJBK-TV . . . **Jim Wood,** WWJ-TV personality, will emcee WWJ-TV's studio auditorium festivities kicking off "Premiere Film Parade" of Columbus Pictures with local celebs and civic officials in audience . . . WWJ-and WWJ-TV have been awarded the National Safety Council's Public interest Awards for 1956 for exceptional safety campaigns . . . WWJ's 6 p.m. newscast, with announcer **Dick Westerkamp,** will be sponsored twice weekly by Cadillac Division of the General Motors Corp. Agency is MacManus, John & Adams . . . WWJ will extend its afternoon reports of traffic conditions on the city's expressways direct from police headquarters. Reports, which occur at 10-minute intervals and are credited with helping keep traffic flowing smoothly, will now begin an hour earlier at 4 p.m. with the morning reports beginning at 6.30 a.m. Betty Bahr mulling plans to lead an hour tv variety show which Chuck Darwin will produce.

IN CLEVELAND . . .

Alan Douglas, co-creator of Johnny McQueen series, exiting stanza to devote full time to WEWS duties. **Aaron Fox** and **William Mihon** now share writing duties with Fox also producing . . . **Dr. Rudolph Ringwall's** half-hour "Memorable Music" pacted for another 52 weeks at 9:30 p.m. cross the board on WHK . . . **Guy Ewing** ex-WSEE, now with WJW-TV sales . . . **Jack Mahoney** added to KYW news staff . . . WDOK's **Dottie Gay Mallin** to Greenbrier for hiatus . . . WJW-TV's-to **Alice Weston** and KYW's **Gloria Brown** will attend AWRT in St. Louis with Miss Brown also to speak on "Women in Broadcasting" to groups in the area for **Gordon Davis,** KYW general manager, who leaves for European jaunt . . . **Carol Holmes,** WEWS, is hostess to "Susie" shows . . . **Bill Randle** folds tv stint May 12 to devote full time to diskings.

Inside Stuff—Radio-TV

Seventh annual series of BMI Radio Program Clinics will get under way April 27, at the Olympic Hotel, Seattle, which will be the first of 40 such sessions to be held in as many cities and states, concluding on June 21, at Glenwood Springs, Colo.

Some 40 speakers will be enroute in teams of two and three since clinics will be held simultaneously in more than one city at a time. In addition over 200 local speakers will take part in their regional clinics respectively, averaging four to six at some sessions. BMI officials will attend the clinics from New York, these including BMI prexy Carl Haverlin, Glenn Dolberg, v.p. in charge of station relations and Russell Sanjek, director of projects.

In the past several years some 300 radio clinics have been held by BMI with more than 20,000 broadcasters having been in attendance.

NBC-TV's exploitation department under Al Rylander has chalked up a couple of newspaper-tiein "firsts" in lining up promotion for next Monday's (29) Royal Ballet presentation of "Cinderella" on "Producers' Showcase." Both involve a "Cinderella Coloring Contest," with which the New York Daily Mirror is tying in with contest rules, plugs, pictures, etc., for its first television contest ever. In Chicago, the Sun-Times is doing the same thing, first time in Chi history a daily has ever conducted a contest for a special program. The contests are being backed with extensive display materials.

Proposal of FCC Chairman George McConnaughey to extend broadcast license renewal periods to five years drew a protest last week from the National Assn. for Better Radio and TV.

In a bulletin to NAFBRAT membership, prexy Mrs. Clara S. Logan commented, "Now, we have to wait three years to have any or all complaints considered about programming on a particular station. Consider what five years would mean. . ."

Mrs. Logan suggested NAFBRAT membership write appropriate congressional leaders to rap the proposal.

CBS president Frank Stanton predicted that first quarter earnings for 1957 would jump 32% over the same period of 1956 to reach 77c a share. Prediction highlighted the annual stockholders meeting last week (17), with Stanton explaining that the liquidation of CBS-Columbia last summer is mainly responsible for the anticipated earnings jump. Consolidated net revenues are expected to run about 8% ahead of the first quarter of 1956. Stanton also predicted a reduction in losses during 1957 for the CBS-Hytron division and a breakthrough into the black in 1958.

Coast chief for Television Bureau of Advertising will be Walter McNiff, currently regional manager and account supervisor for Kenyon & Eckhardt in San Francisco, where the promotional bureau's new office will begin in May. Branch is being started by the New York-based tv company to get closer to the growing amount of advertising coin spent by Coast underwriters.

Western territory for McNiff covers 11 states: Washington, Oregon, California, Idaho, Nevada, Montana, Wyoming, Utah, Colorado, New Mexico and Arizona.

Television scripter Art Wallace makes with an unusual parlay in the next couple of weeks by having teleplays on in the same time period two weeks in a row, but on separate programs. His "Night Court" will be done next Tuesday (30) on "Armstrong Circle Theatre." A week later, Armstrong's alternate, "Kaiser Aluminum Hour," does his "The Man Who Vanished." Both shows are produced out of the same stable, Talent Associates.

A Week in the Life Of Actor Barney Who Keeps Runnin' 'Round in Cycles

Jay Barney's scooter is working overtime again. The radio-tv-legit actor with the motorcycle that's a familiar sight in and around Times Square this week (22) started his second year as Kurt Bonine the menace on CBS Radio's "Helen Trent" soaper.

Tomorrow (Thurs.) he goes into a running part on NBC Radio's "True Confessions" weeper.

Last week (17-18) he appeared in "Our Town" for the Voice of America with Marc Connelly, Martha Scott, Mildred Dunnock, Walter Abel, William Redfield, Margaret Hamilton and Judson Laire.

He's just completed a role as a medico on trial for malpractice in a picture being made by Dynamic Films for use by the medical profession.

Week before last, he did scenes from "Glass Menagerie" and "Our Town" for the American Theatre Wing's demonstration at Speech Assn. of Eastern States convention.

Barney also is pencilled in for upcoming "The Shadow" telefilm series directed and photographed by James Wong Howe.

Hats Off to Frisco Solon

San Francisco, April 23.

Frisco State Senator Robert McCarthy has a sponsor for his weekly tv show on KGO.

The sponsor: Lundstrom Hats.

And McCarthy? Never wears a hat, doesn't even own one.

Radio Review

UNIT 99
With Dan Meredith, James Hicks, others
Director: Tony Koester
25 Mins., Fri., Sat., 11:30 p.m.
ABC (transcription)

A more valuable section of "New Sounds," the ABC Radio weekend pattern which rapidly fizzled out after a razzle dazzle start last year, has been lifted by the network and preserved in its own weekend slot on the theory that the mystery-detective stanza makes for strong latenight programming. Actually, "Unit 99," a show produced by the network by KFBK and the Sacramento, Calif., police department, doesn't fit into the general mystery-detective pattern. It's made up of on-the-spot coverage of police calls and the drama, is implicit in the usually terrific work of police Sergeant Dan Meredith in reporting on, and often participating in, the apprehension and questioning of criminals.

Show should have a big fascination for police shortwave aficionados, certainly, and it should also hold onto any casual weekend tuners-in. The second night of the first week, Saturday (20), a suspected dynamiter was quizzed by Meredith and others on the Sacramento force, and it was a terrific case of "lay head-shrinking" hearing the suspect's implausible, often weird, statements broken down by experts.

There was similar interest to be found in the third-degree of a suspected felon. It was "Dragnet," only for real. Introductory work of police chief James Hicks was fine. As a matter of observation, there was only one point during the 25-minutes where "Unit 99" was less than radio at its best: Too much was made of the garbled and squeeky two-way as a leadin to the pickup and questioning of the felon; it wasn't always intelligible, though if it had been slightly shortened it would have served its purpose as a "mood" item. *Art.*

ABC'S 'WIRE SERVICE' STATUS UP IN AIR

In order to stay on ABC-TV next season, producer Don Sharpe may have to slice a half-hour a week off the telefilmed Monday nighter, "Wire Service," unless there is shortly a marked change in rating and sponsor status. As a result of huddles last week between Sharpe and network execs, it is being considered now for the 8 to 8:30 Monday anchorage.

Key reason given for the tentative decision to tighten the current 7:30-8:30 stanza is that R. J. Reynolds' renewal as alternate bankroller has become increasingly uncertain of late. Previously, network's fundamental interest was in hypoing the 60-minute program's ratings by a format change, revolving principally around the anticipated replacement of Mercedes McCambridge and George Brent as two of the three rotating stars.

'WAY OUT IN FRONT!

ONLY WSAZ-TV COVERS THE HUNTINGTON-CHARLESTON MARKET

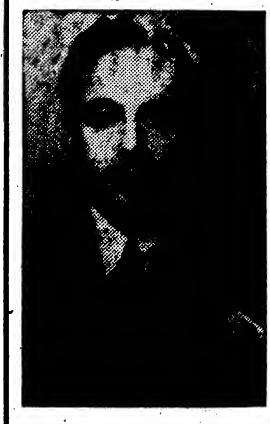
NIELSEN: NCS #2 1956
% PENETRATION OF COUNTIES
% IN COVERAGE

WSAZ-TV		STA. B	STA. C
100% COVERAGE COUNTIES	21	1	1
MORE THAN 75% COVERAGE COUNTIES	45	21	5
MORE THAN 50% COVERAGE COUNTIES	56	30	15
TOTAL COUNTIES COVERAGE	69	50	22

ARB: 8 out of TOP 12*
*February 1957

WSAZ-TV CHANNEL 3
HUNTINGTON-CHARLESTON, W. VA.
N.B.C. NETWORK
Affiliated with Radio Stations
WSAZ, Huntington & WKAZ, Charleston
LAWRENCE H. ROGERS, PRESIDENT
Represented by The Katz Agency

In Loving Memory of
PETER DE ROSE



He was gentle, he was mild
And as trusting as a child
And ev'ry friend he ever made he kept.

Just an honest little guy
Who could look you in the eye
That's why, ev'ry friend he ever made he kept.

You could tell him all your troubles
Ev'ry secret he would keep
He never said an unkind word
His loyalty was deep.

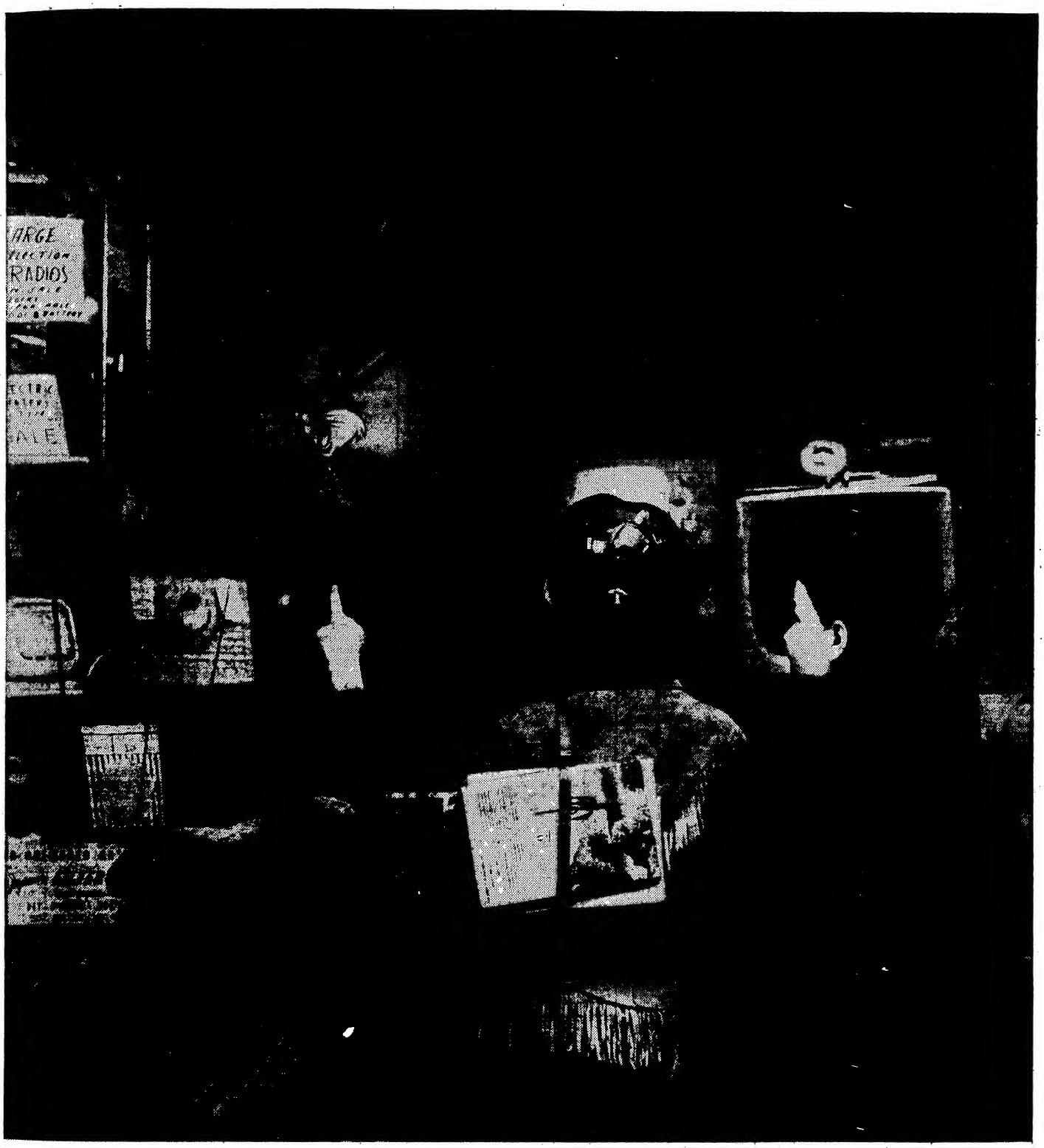
He's watching over all of us
Although he is asleep
And ev'ry friend he ever made,
I know, he'll always keep.

MSBD

Harmon-Commuting
Luxurious Estate on Hudson
Perfectly maintained, Brick Southern Colonial; 12 rooms, 5 baths, 2 maids' rms. Swimming pool & cabana, bar; tennis court; 15 breath-taking acres overlooking majestic Hudson River.
Will sell or rent to right person.
PRIVATELY OWNED
LA 4-2036, Miss Schein; or your broker.

MODELS TO EXHIBIT
FASHION ITEM
Experience unnecessary, will train. Excellent opportunity to advance.
$85+Travel Expenses+Comm.
JEPCO CORP.
64 West 36th Street WI 7-4672

BATHE AT FINEST BEACH
45 min. from Broadway. We offer choice homes, apts., and small units for summer season. You can refresh yourself before and after work in the cool waters of the Atlantic. There's no cooler or more restful place near New York than Neponsit or Belle Harbor. EARL H. STITT, Realtor, 145-05 Neponsit Ave. Granite 4-2400.



how to rate high with the small fry

Stations are finding that they have the kids transfixed whenever they show Bugs Bunny, Porky Pig, and the rest of the Warner Bros. cartoon gang. The ratings prove it — a healthy average of 15.6 in all markets rated by ARB so far. Here are the figures: KBTB, Denver, 10.7; KDUB-TV, Lubbock, 17.3; WABD, New York, 12.9; KPHO-TV, Phoenix, 12.0; KOIN-TV, Portland, Ore., 24.8; KUTV, Salt Lake City, 22.9; KENS-TV, San Antonio, 10.8; KFSD-TV, San Diego, 13.9; KRON-TV, San Francisco, 8.8; KFDX-TV, Wichita Falls, 22.1.

Sponsors all over the country are lining up to buy participations in these Warner Bros. cartoons — among them Post Cereals, Bosco, Kellogg's, Flav-R-Straws and Seven-Up, to name a few. To tie down the lively young audience in your area with Warner Bros. cartoons, write or phone

a.a.p. inc.
345 Madison Avenue
New York City
MUrray Hill 6-2323

CHICAGO: 75 E. Wacker Dr., DEarborn 2-4040
DALLAS: 1511 Bryan St., RIverside 7-8553
LOS ANGELES: 9110 Sunset Blvd., CRestview 6-5886

ABC Accuses Gen. Electric of 'Lip Service' In 'U' Shift Protest

Washington, April 23.

General Electric's espousal of deintermixture as a solution of the UHF problem came back to haunt it last week as a result of its opposition to a Federal Communications Commission decision which requires it to give up channel 6 in Schenectady, N. Y. (WRGB-TV) and to shift to an ultra high channel.

In a petition opposing GE's request for reconsideration of the ruling, ABC told the agency that it "comes with exceeding ill grace" for "a leader in UHF research and manufacture" to object to being deintermixed. "In repeated statements before the Commission and Congress," the network recalled, "GE has urged that all possible measures be taken for the preservation of UHF, including deintermixture in appropriate situations.

"It now appears that GE's ardor for UHF is considerably diminished when it appears that some sacrifice on its part may be involved."

ABC also took issue with GE's contention that it is being deprived of "due process" by the Commission action. The network claimed that the allegation won't hold up because the Commission has already ruled that station's required to shift from VHF to UHF are entitled to evidentiary hearings to show why its channel assignment should not be changed.

GE claimed that the hearing available to it means little inasmuch as the Commission has determined to require the shift.

A hearing on the case, which would be held before an FCC examiner, could last several months. Following an examiner's recommendation, it's likely that oral arguments would be held before the full Commission, after which a final decision would be issued. Should this decision affirm the deintermixture ruling, it's expected that GE would take the case to court.

STORER SEPARATES RADIO, VIDEO ORGS

Storer Broadcasting is in the process of completing its organizational overhaul. After having once divided its radio and tv properties into separate sales units, the radio-tv chain is formalizing separate full-fledged radio and tv divisions, which will replace the longtime geographic "north-south" districts of the company.

William E. Rine, veep of the northern district, will head the Storer radio operations, to date controlled by an executive with the title of managing director. At the same time, George B. Storer Jr., son of the founder and veep of the southern district, will become veep of the video operations.

Recently, the Storer chain sold WBRC-plus-tv, Birmingham, to Radio Cincinnati Inc., after purchasing WIBG, Philadelphia radio outlet, and WPFH, tv station in Wilmington. Deals still await FCC okay. Including the new purchases, Storer owns seven tv and seven radio stations.

Widow, Children Share Hugh Halff's Estate

San Antonio, April 23.

The estate of Hugh A. L. Halff, president and treasurer of Southland Industries Inc., operators of WOAI and WOAI-TV who died on Sunday, April 14, was left to his wife and two children, according to terms of his will which was on file in Probate Court here.

The will provides that his wife, Catherine H. Halff, is to receive a sum, when added to her half of the community property, would total $100,000.

The remainder of the estate is left in trust to his two children, Hugh Jr., 21, and Catherine, 18.

Income from the estate is to go to Mrs. Halff for the support of herself and her children during her lifetime and at her death both principal and income are to go to the children, with the daughter inheriting three quarters and the son one quarter.

'Lucy' Reruns Set For Wed. 7:30; Dariy Assn. Out, With Sheaffer In

CBS-TV has firmed up Wednesdays at 7:30 as the slot for the CBS-TV "I Love Lucy" rerun series for the next fall by signing Sheaffer Pens to alternate on the sponsorship with Glass Wax. Shearfer will replace American Dairy Assn., which was the original purchaser of the reruns but which had balked at the Wednesday slotting.

American Dairy wanted the Sunday at 6 period, but Columbia was equally insistent on Wednesdays at 7:30, a slot which American Dairy rejected because it was opposite "Disneyland," series which the Dairy group had sponsored for the past three seasons and was reluctant to buck. Glass Wax had come in as alternate in the meantime, and when an impasse between American Dairy and CBS became evident, Sheaffer stepped in, via the Russel M. Seeds agency.

Deal enables CBS to hang up the SRO sign on its 7:30 to 8 strip. "Robin Hood" continues for Wildroot and Johnson & Johnson Mondays, "Name That Tune" dittoes for Whitehall Tuesdays. "Lucy" is in Wednesdays, "Sgt. Preston" continues for Quaker Oats Thursdays and Hazel Bishop has posted a renewal for "Beat the Clock" Fridays.

Crosley Tinters

Cincinnati, April 23.

Crosley Broadcasting Corp. goes tint in mid-June.

Equipment tab will be close to $1,000,000, according to Robert E. Dunville, president.

Dunville plans call for colorcasts of the Ruth Lyons 50-50 Club and Midwestern Hayride shows, WLW-T originators, and closed circuit treatment of some Cincy Reds' televised ball games.

WBZ-TV's Red Sox Sked

Boston, April 23.

WBZ-TV is telecasting exclusively the entire 51-game sked of the Red Sox baseball season. In addition to the opener Thursday (18), the sked includes 33 home games and 17 away games.

Of the 51 televised games, seven will be night games to be played at Fenway Park. Twenty baseball telecasts are skedded for Saturday afternoons, while the remaining 20 are on Sunday afternoons. Curt Gowdy is handling the play by play commentary, assisted by Bob Murphy. Liggett & Meyers, Narragansett Brewing Co. and Atlantic Refining Co. will sponsor.

Talent Associates

Continued from page 27

show predated the exclusive contract. When TA signed its exclusive NBC deal, one condition was that they could move with the Armstrong show to any other web if Armstrong so desired.

But since the David Susskind-Alfred Levey packaging outfit is now sans NBC shows (and the web hasn't called on it yet for its program development services as prescribed in the pact), it has requested its release from the network. Susskind, who's enthusiastic about both Armstrong and Kaiser as sponsors, said that "we'll do the Kaiser show wherever it goes" and implied the NBC contract won't get in his way. As for the reason for his request for a release, he stated that "we'd rather be active and happy than rich and indolent."

DuMont

Continued from page 20

stockholders another 314,812 shares, in order to raise more funds. Par has already committed itself to buy 83,000 more shares under the plan.

DuMont Broadcasting entered a term loan agreement on March 22 with the Bank of New York and Manufacturers Trust for a total of $3,500,00 in loans. Bank of New York lent $2,000,000 and Trust gave over the other $1,500,000. Money was borrowed to pay off on the WNEW pact, also to pay back a 4½% loan of $500,000 previously made from Bank of New York.

Richard Buckley, boss of WNEW and the only new member proposed for DuMont's board, will get 2½% of WNEW's gross sales (time and talent) up to $120,000 annually for his 24.25% of the radio outlet. He additionally got 151,696 shares of DuMont stock or 9.85% of the company's outstanding shares. Buckley gets the $611,750 WNEW owed him prior to the DuMont deal.

Judith Waller

Continued from page 26

Miss Waller logged the first regular series of baseball and college football airers and organized radio's initial dramatic company called the WMAQ Players.

When NBC purchased WMAQ in 1931, Miss Waller remained as public service headlady where her firm and articulate convictions on broadcasting responsibilities helped shape the public affairs and educational aspects of the network's personality. Her influence as the network's "conscience" and her pioneering in the educational uses of radio during NBC's formative years has left a lasting imprint.

Next month Miss Waller's conducting a radio-tv seminar at Michigan State U and will serve as the university's broadcasting consultant. In June she will take part in the Purdue U tv workshop and during the fall term she'll be associated with Northwestern U.

Femmes Fuming

Continued from page 27

and chapter presidents and the national board of directors meet. Friday (26), NARTB topper Harold Fellows will keynote the day's opening session—title: "Bless This House." Afterwards, Edythe Fern Melrose, AWRT prexy and one of the few outstanding examples of working female talent (across the board over WXYZ-and-tv, Detroit), will chair a 90-minute panel, "Why Women Stop, Look, Listen and then Buy." At luncheon on Friday, there exists the potential, it was felt, for a public airing of AWRT's major gripes—when O. M. Gale, Procter & Gamble public relations manager, discusses "Let's Answer a Few 'Whys'." That afternoon, in deference to the increase of flack girls in the outfit, "Tactics in Radio and TV Publicity Which Can Spell Success" will be discussed.

Saturday the BMI sesh tops the bill, while in competing ayem sessions there is a panel on educational radio-tv and one on "Showmanship." In the afternoon, there'll be more of "Showmanship," but mixed with "salesmanship," covering both radio and tv in separate meetings. Sunday night closes the conclave with a cocktail party.

And even in the face of trouble, the members of AWRT have already chosen San Francisco as the site for the 1958 conclave.

SAG Residuals

Continued from page 23

We must face the fact their activities do create employment.

Agents' Functions

"An agent in these other fields is, I feel, a necessary part of the business, but one which must be carefully controled. That is why our board passes on all production waivers sought by agents. There are inherent abuses in such a system. An agent might be working on a production and want his client in it, so he might keep the actor from getting another part. How is that agent-producer going to bargain with himself? That is the danger which we seek to control. We haven't had many active problems because we have these regulations. I would rather see an agent out of production or packaging than in it, but the fact is they do create these shows. It would be manifestly better if there was some other way of doing it, but there isn't. There is a general fear by the actors about it, but from an admisistrative view we have found it is capable of being controlled and is controlled," he said.

'Armstrong Theatre' In Hassle Over Writer Credit on Peron Story

"Armstrong Circle Theatre" ran into a major hassle over authorship credits last week in its presentation of "Slow Assassination," the story of La Prensa's battle for freedom of the press against the erstwhile Juan Peron regime in Argentina.

Hassle stemmed from the insistence by Alberto Gainza Paz, La Prensa's publisher, that his American representative, Cullen Moore, be given coauthor credit for the show as a condition of his permission to do the story. Talent Associates, show's producers, reluctantly agreed, although the actual script was written by Irve Tunick.

However, shortly before the dress rehearsal for the telecast, Writers Guild of America, East, got wind of the coauthorship credit and stepped in, ordering Talent Associates to remove Miss Moore's credit on the grounds that she was not a WGA member and that she was not responsible for the script.

TA then offered Miss Moore, who aside from acting as Paz's U. S. rep writes a horoscope column for a string of southern newspapers, a different credit like consultant or technical advisor, but she refused that, insisting on the coauthorship billing. Producers couldn't come through with that in defiance of WGA and refused, and there the matter ostensibly ended. However, Paz is reportedly burning over the matter and is insisting that the credit be restored to all kinescopes for non-tv distribution (several newspapers have requested kinnies). Armstrong isn't sure it can comply.

Luce's $15,750,000 Station Buys OK'd

Washington, April 23.

Time-Life-Fortune Publishing Co. became owners of five VHF tv stations—the limit allowed a single licensee—last week when the Federal Communications Commission okayed its $15,750,000 deal to purchase the Bitner stations. Company also has five radio stations, two less than the FCC ceiling.

Henry Luce mag empire now comprises WTCN and WTCN-TV in Minneapolis, WFBM and WFBM-TV in Indianapolis, WOOD and WOOD-TV in Grand Rapids, Mich., KLZ and KLZ-TV in Denver, and KDYL and KTVT-TV in Salt Lake City.

Actual transfer of the licenses was made conditional on divestment of all interest in KOB and KOB-TV in Albuquerque, N. M., which T-L-F and former FCC Chairman Wayne Coy have sold to KSTP Inc. to comply with the five-station limit. The Commission recently approved this transaction but transfer has not yet been effected.

Dallas KRLD-TV Signs As an 'Affiliate' For Wired Subscription TV

Dallas, April 23.

First tv outlet to move into the fast moving wired subscription tv field is the Dallas Times Herald-KRLD-TV. The Channel 4 CBS outlet has asked the Dallas City Council for permission to string lines on utility poles to furnish pay tv entertainment to the city's tv set owners. It is one of six applicants for non exclusive authority in Dallas.

Purpose of the move, according to Clyde W. Rembert, prez of the KRLD Corp., is to protect the position of the tv station in case wire pay tv should prove practical. "If anyone is going to put a picture on television sets in Dallas, we want to be on the inside of such a project, not on the outside," Rembert stated.

The application by KRLD-TV covers Dallas and suburbs of Highland Park and University Park.

Rembert further stated that KRLD-TV is opposed to the use of broadcast channels for pay tv.

Meanwhile, Dallas has received its eighth application for transmiting movies to home television sets.

J. W. Monk, supervisor of utilities, said the latest application made for the right to transmit movies via coaxial cable to home sets was B. R. McLendon, owner of the Casa Linda Theatre.

He said McLendon's application asked only to serve the White Rock area.

Monk said he has been involved in "considerable" research into the applications which have been received by the city since March 6 but did not disclose when he plans to make a report on his findings.

McLendon heads the Tri-States Theatre Circuit.

THEY LOVE ME IN SAN ANTONIO

24.1
WOAI-TV, A.R.B.
Fri., Feb. 22
11 P.M.
MGM-TV

Contact: RICHARD A. HARPER, General Sales Mgr.
MGM-TV, a service of Loew's Incorporated
701 7th Ave., New York 36, N. Y. • JUdson 2-2000

K

MANAGEMENT BY

KENNETH LATER ENTERPRISES
1650 Broadway, N. Y.
PLaza 7-4940

1000 SQ. FT. LOBBY FLOOR
High Ceiling
SUITABLE FOR COMMERCIAL PHOTOGRAPHER, RECORDING STUDIO, ART GALLERY, REHEARSAL ROOM, ETC.
HOTEL GREAT NORTHERN
118 West 57th St., New York
Call Manager CI 7-1900

NEW CLEFFERS' B'WAY 'CHANCE'

$1 Trade-In on Longhair Albums Set by RCA to Spur Summer Sales

In a move to beat the usual sharp summer dip in classical sales, RCA Victor is pitching a national trade-in promotion to the consumer next month. It's the first time that a summer campaign is being aimed at the buyer rather than the retailer, although Victor and the other companies are expected to come up with dealer stocking programs shortly.

Under the trade-in plan, previously tried on a local basis, Victor is giving the customer $1 off for every old LP and 78 rpm album which he brings into the store. A maximum of $1 rebate applies on each LP but Victor is placing no limit on the number of trade-ins a customer can make. Victor's only limitation on the old album is that it must have originally cost more than $2. Its present condition does not matter at all.

W. W. (Bill) Bullock, chief of the Victor album department, said that the trade-in program is expected to provide the greatest stimulus to classical sales since the suggested list prices were reduced to $3.98 a little more than two years ago. Execs of some of the other majors agreed that it was a good idea and that it would pull customers into the stores. Victor execs said they hoped other labels would join in the trade-in program as a way of stepping up dealer traffic so that everyone would gain.

Victor is planning a saturation ad-promotion campaign timed for the May promotion. It is also selling the campaign to its own field staff and distributors via recorded address by George Marek, v.p. and manager of operations for the diskery. Marek's pitch is that the trade-in program will bring people into the stores who stopped buying because they have everything on their shelves. He points out that obsolescence has set in, not only on the 78 rpm sets but even in the LP sets made when that speed was first introduced nine years ago.

Col, U.S. Steel and BBDO Beating Drums for Duke's 'Drum Is a Woman' TV'er

Columbia Records, U.S. Steel and Batten, Barton, Durstine & Osborne will ride tandem in promoting the Col LP "A Drum Is A Woman" in conjunction with the CBS-TV show of the same name slated for May 8. The tv show is based on the LP which Duke Ellington cut for Col and which was put on release in mid-February.

A special audience kit, containing a 45rpm disk with excerpts from the album, a 12-inch LP of recorded spots by Ellington as well as prepared scripts and a rundown of the tv show are being sent to tv promotion managers and program directors. The 45rpm platter also will be serviced to more than 100 key radio stations and will be distributed within the U.S. Steel org.

U.S. Steel also is set for a hefty ad campaign beginning May 5 through the day of the broadcast. Col also is sending out about 150 albums to key city tv editors.

The album was written and performed by Ellington who is doing the same job for the tv show. Irving Townsend produced the album for Columbia. Show will be produced by the Theatre Guild and directed by Marshall Jamleson.

3-Day Meeting in N. Y. For AGMA's 20th Anni

The 20th anni of the American Guild of Musical Artists (AGMA) will be marked with a three-day conference in New York beginning June 10. Union delegates from all parts of the country will converge on N. Y. for the confabs.

John Brownlee, AGMA prexy, will preside over the conference, and tv commentator John Cameron Swayze will be toastmaster at the dinner.

Basie 'By Ear'

London, April 23.

Count Basie left London today (Tues.) after one of the most successful tours ever made here by a foreign outfit. As a parting gesture, Basie had photostatic copies of the band's repertoire specially flown over from the U. S. so that they could come up with something "a little different" at their last concert at the Stoll Theatre, London last night (Mon.). The band's music had been left behind in America by mistake, and they played all their dates, except the last, from memory.

Basie was here on an Anglo-U. S. band exchange visit for the Ted Heath orch.

54,000 Par Shares ($1,900,000) For Dot Record Sale

Paramount Pictures' acquisition of Dot Records has been wrapped up with the delivery of 54,000 shares of Par common stock to stockholders of Dot. Par common stock is currently selling at around $35 per share. That figures the selling price at close to $1,900,000. Par prexy Barney Balaban finalized the deal with Dot prexy Randy Wood in New York recently.

Wood, who continues to head Dot and is now a Paramount v.p. as well, stated that Dot expects to do gross business of $6,800,000 for the 12 months ending this April with earnings of $1,100,000 before taxes.

Dot is also prepping a major move in the album field during May, kicking off with release of the one-hour Elmer Bernstein soundtrack score of Cecil B. DeMille's "The 10 Commandments," a Paramount release.

Chappell Reactivates Mutual; Robbins Mgr.

Chappell has reactivated its Mutual Music subsid with Buddy Robbins taking over as professional manager. Robbins' assignment is in addition to his heading up Stratford Music, the Jule Styne firm for which Chappell is selling agent.

First new song in the Mutual firm is "Wait For Me (My Pretty Little Darling)" which Vince Martin recorded on the Glory label. Next up for the Stratford firm is the score for "Say, Darling," forthcoming musicalization of the Richard Bissell novel. No writers have yet been set. Current in Stratford is the score for "Bells Are Ringing" by Styne, Betty Comden and Adolph Green.

Malin to Mills Music As Educational Chief

Don Malin has joined Mills Music as educational director. He'll also serve as editorial advisor to B. F. Wood Music, of Boston, a Mills subsid.

Malin, who recently resigned as prexy of C. C. Birchard & Co., Evanston, Ill., at one time headed the Music Publishers Assn. and the Music Industries Council. He's also written choral compositions and band arrangements.

Dash Reps Brit.'s Bron

Irwin Dash has taken over as American rep for Sidney Bron Enterprise, British firm.

Dash formerly headed up London Records' Burlington Music operation.

ECONOMICS RULE SHOWTUNE ROOST

By MIKE GROSS

Economics is the factor exerting the most influence in the shaping of the showtune writing scene.

The mounting costs of putting on a Broadway musical are steering producers in the direction of the young writers. The tyro tunesmiths can be had at Dramatists Guild minimum (6% of gross, split in any way among librettist, composer and lyricist) in comparison to the name writers who get 10% of the boxoffice gross and in many cases, a participation deal.

It's not that the producers won't jump at a chance to get one of the vet show-writing names, it's that they've become practically unavailable because of economics. Many of the name writers can't afford to work for a producer on a straight royalty deal any more because of the tax situation. They now have to look for production-ownership angles and capital gains deals.

The money problems of the vets are opening the showtune doors wider than ever before for the new writers. Producers, who heretofor conditioned to the predominance of Rodgers & Hammerstein, Irving Berlin, Frank Loesser, Cole Porter, and Lerner & Lowe in the showtune field, are now scouting the possibilities and development of such new cleffers as Matt Dubey & Harold Karr, Moose Charlop & Norman Gimbel, Jerry Boch & Sheldon Harnick, Carolyn Leigh & Phil Springer, and Fred Ebb & Paul Klein.

Fact that the above-mentioned newcomers are getting hearings by owners of musical properties can

(Continued on page 50)

Decca Speaks In Parnassus Tones

Decca Records is launching a new line of longplay platters for narrations and recitations. New line, called the "Parnassus Series," will be kicked off with six 12-inch LPs. The name "Parnassus" is after a Greek mountain symbolic for literature and poetry.

Initial disks feature such names as John Gielgud, Arnold Moss, Alexander Scourby, Pamela Brown and Agnes Moorehead, among others. Titles of the sets are "Famous Poems That Tell Great Stories," "William Shakespeare, Immortal Scenes and Sonnets," "The Fun-Makers, an Evening With the Humorists," "The Heart Speaks," love poetry; "The Heroic Soul," patriotic poems; and "Words To Live By," prayers and inspirational messages.

Decca was among the first of the majors to enter the spoken word LP field with its full-length recordings of dramatic plays. In this catalog are such works as "The Cocktail Party," "Death of A Salesman," and "The Lady's Not For Burning."

ASCAP's Adjusted First-Qtr. Divvy A Day of Reckoning for Small Firms

A flock of small publishers wondered "wha' hoppen?" after getting this year's first-quarter statements from the American Society of Composers, Authors & Publishers. ASCAP has been in the process of revising the time lag between its logging and it payoffs, and the April dividend was the first to reflect the new setup.

Some of the publishers were cut drastically this quarter. For the last two quarterly statements in December and October, ASCAP estimated what each publisher earned by a process of averaging out coin earned over previous quarters. At that time, ASCAP stated that any adjustments would be made in the subsequent quarter.

When the adjustments were made for actual performances over the period previously estimated, some of the smaller publishers found themselves "adjusted" completely out of coin. In fact, one publisher stated that instead of receiving coin, ASCAP sent him a bill for money owed the Society because of overpayments for the past two quarters. One publisher who received over $2,000 for each of the last two quarters found himself down to $300 in the April check.

Ups 'n' Downs

The wide fluctuations were felt most acutely by the small publishers because these firms don't have a wide performance base. They can be hot one quarter with a flock of performances on a hit and then be virtually blacked out in another quarter because they have no catalog which is consistently used.

The April dividend to publishers is sparking another wave of squawks to the Dept. of Justice in Washington. One persistent ASCAP critic, Hans Lengsfelder, went to Justice Dept. last week to complain about the April dividend, among other facets of ASCAP's operation.

ASCAP's total quarterly dividends to both writers and publishers are now running around the $4,750,000 marker. Writers are not involved in the current beefs of the small publishers since the lag between their logged performances and their payoff is different from the publishers.

Capitol Ups Wiswell

Hollywood, April 23.

Andrew W. Wiswell, who has been producing single records for Capitol in New York for the last two years, has been upped to abum producer by the label. He'll continue to operate out of Gotham in an expansion of the diskery's package goods activity.

Meanwhile, Thomas Morgan, district sales manager for Capitol Records Distributing Corp. in Buffalo, has been appointed a singles producer and will operate from Hollywood.

RKO-Unique Exits Recording to Sell Others' Masters

RKO-Unique is virtually pulling out of record production to concentrate on the distribution and selling of independently-made masters. Paradoxically, situation is a switch from the recent decision of RKO Pictures to pull out of distribution and concentrate on pic production. (RKO pix now are being distributed by Universal-International.)

In line with the minimization of RKO-Unique's platter production, diskery's prez and artists & repertoire chief Joe Leahy is exiting the setup to form his own indie disk producing firm. He'll remain as an a&r consultant to the label, complete RKO-Unique's current album releases schedule and give the label first call on his independently-produced product.

Diskery's plan now call for the picking up of masters, both singles and albums, to be distributed and promoted through the RKO-Unique chain. Diskery now has 33 distributors around the country. Deal with the independent producers will probably be on a 50-50 basis.

Label currently is contractually obligated to about 15 artists on its roster and it plans to continue recording them. Leahy will handle most of these sessions. Company also will continue to release soundtrack sets from RKO's filmusical product.

Rest of the RKO-Unique setup will remain the same, except for Buddy Friedlander who exits May 1. He joined the org a few months ago to handle sales and promotion. Latter divisions will remain under the overall supervision of Stan Borden. Marty Machat stays on as legal advisor.

Boss of the entire RKO-Teleradio setup, which includes in addition to the diskery the recently formed RKO-Music subsid, is John Begley from Teleradio prexy Tom O'Neil's personal staff.

Barney Young & Co. Ready Reprise of Anti-BMI Pitch At RCA Stockholder Meet

Barney Young, Tin Pan Alley publisher and songwriter who dropped an anti-Broadcast Music Inc. resolution into the Columbia Broadcasting System stockholder meeting in New York last Wednesday, will do a repeat performance at the Radio Corp. of America stockholder meeting on May 7. Young, who has an antitrust suit against BMI now in the legal works, formerly had a BMI publishing operation, but exited that organization after a long hassle over BMI's move to cut back his payoff.

At the CBS meeting, Young introduced a resolution asking the company to sever its ties with BMI on the ground that it is "a needless as well as useless expenditure of stockholders' money." The meeting voted to rule the resolution out of order, so now Young is protesting to the Securities & Exchange Commission on the grounds that his resolution is applicable.

Songwriter Gloria Parker, a supporter of Barney Young and also involved in anti-BMI litigation, similarly made her pitch against BMI at the CBS meet on the grounds that BMI encouraged rock 'n' roll music. The same idea will likely be brought up again before the RCA stockholders.

Tyros Pan Out On The Alley

BMI apparently has opened up the doors to Tin Pan Alley for tyro tunesmiths. With their tunes swamping the ASCAP product on the bestseller lists over the past several months, the BMI publishers figure hit-tune cleffers can come from anywhere—and they usually do.

"Cindy," for example, was a first-time effort for Bob Barron and Burt Long. Barron is a promotion director for a New York paperbook company while Long is a fourth-year med student at New York U.

Larry Sullivan, writer of "Cinco Robles" with Dorothy Wright, is an ex-newspaperman now working for Boys Republic, a non-profit org.

V. C. Gilbert was a gill net fisherman on the Columbia River in Washington when he wrote "Shifting Whispering Sands" with his wife Mary Hadler Gilbert.

John F. Young Jr., writer of such rock 'n' rollers as "My Boy Flat Top" and "Seventeen," is an exec in an electrical appliance biz and a real estate salesman.

Mae Boren Axton, a Tennessee housewife and Sunday school teacher, authored "Heartbreak Hotel."

Rose Mary McCoy was a newspaper reporter until she clicked with "If I May" and "Don't Be Angry."

MGM Adds Six

MGM Records went on a pacting spree last week, adding six new names to artists's roster.

In the inking package were Mike Secret, Jerry Wayne, Angela Drake, Lillian Brooks, Hank Barnett and Gary Walker.

Jocks, Jukes and Disks

By HERM SCHOENFELD

Norman Kaye: "Blue Jean Betty"-"Snake Charmer" (Decca). Bowing as a solo vocalist, Norman Kaye (of Mary Kaye Trio) hits with high tenor offbeat style. "Betty Jean Betty" is more commercial side, rocking in time with juve tastes.

Vaughn Monroe: "The Ride Back"-"Away Out West" (RCA Victor). "The Ride Back," pic title song, could be another "Riders in The Sky" for Vaughn Monroe. Flip is a pleasing, conventional oatuner.

Four Lads: "Golly"-"I Just Don't Know" (Columbia). "Golly" is a catching novelty idea in three-quarter tempo brightly belted by the quartet. Reverse is another strong entry in a hepper groove, lyric and rhythm-wise.

Frankie Lymon: "Out In The Cold Again"-"Miracle In The Rain" (Gee). The oldie, "Out In Cold Again," is worked over in rock 'n' roll style for new values in current market. Could be very big. Flip is a good new ballad, also bounced in Frankie Lymon's typical style.

Ella Mae Morse: "What Good'll It Do Me"-"Mister Memory Maker" (Capitol). What Good'll It Do Me" swings infectiously throughout and could bring Elia Mae Morse back into the hit parade. Other deck is routine.

Barry Gordon: "Yes, We Have No Bananas"-"The Thief" (MGM). The old nut song, "Bananas," doesn't improve with age or even in this new modern-dress version. "The Thief" is an okay calypso.

The Hi-Lo's: "A Face In The Crowd"-"Autumn Rain" (Columbia). Excellent vocal ensemble, the Hi-Lo's, deliver the "Face In The Crowd" pic title song with savvy and commercial potency. "Autumn Rain" is a pretty ballad.

Dorothy Collins: "Big Dreams"-"Four Walls" (Coral). Two good ballads, both tailored to current tastes, give this platter a double chance to click with the kids.

Bill Johnson Quintet: "Traveling Stranger"-"So Sweet of You" (Baton). "Traveling Stranger" is a fine rhythmic folkstyled number vocalled very effectively by Luther Dixon. Flip is more conventionally handled.

Robert Wagner: "So Young"-"Almost Eighteen" (Liberty). Robert Wagner is latest film actor to get into the groove, but he fails to impress with lacklustre pipes on a pair of obviously juve-angled songs. **Tab Hunter,** of course, set the pace with his "Too Young" smash.

Sal Mineo: "Start Movin' "-"Love Affair" (Epic). Also from the thesping ranks. Sal Mineo shows up with an acceptable hillbilly vocalizing style on "Start Movin'," a bright-tempoed number. Flip is a saccharine recitation.

Fred Astare: "That Face"-"Calypso Hooray" (Verve). Fred Astaire, also from Hollywood, at least is an accredited filmusical singer. He delivers pleasingly on a nice ballad, "That Face," for the Astaire fans. The calypso backing is so-so.

Mills Bros.: "Queen of the Senior Prom"-"My Troubled Mind" (Decca). Always slick, Mills Bros. come through with a neat slice of "Senior Prom," a new tune that sounds like something out of their old book. A catching side. Flip is another good ballad smoothly finished.

Duke Ellington Orch: "Cop-Out"-"Rock City Rock" (Columbia). An abbreviated version of a long piece, "Cop-Out" spotlights **Paul Gonsalves** in a fine tenor sax display. Flip is a fair rock 'n' roll number vocalled by **Jimmy Grissom.**

Dickie Bishop: "Cumberland Gap"-"No Other Baby" (London). Old American folksong, "Cumberland Gap," gets another striking workover by a British singer, "No Other Baby" shows the Elvis Presley influence abroad.

Chas. McDevitt: "The Coiton Song"-"Freight Train" (Chic). McDevitt heads an American skiffle group in a couple of attractive country songs.

Sammy Davis Jr.: "Goodbye, So Long, I'm Gone"-"French Fried Potatoes and Ketchup" (Decca). Two jump sides are material for Sammy Davis Jr.'s piping talents. "Goodbye" has a potent swinging beat while the flip has a cute lyric idea.

Big Tiny Little: "School Day"-"That's the Only Way to Live" (Brunswick). "School Day" is another imaginative rock 'n' roll number written by **Chuck Berry.** This is a typical version in r 'n' r idiom. Bottom deck is fair calypso.

Billy Duke: "Fork in De Road"-"Chalypso" (ABC-Paramount). "Fork" is an offbeat item which parlays both the religioso and calypso angles. Billy Duke and combo deliver it very effectively. "Chalypso" approaches calypso from the cha-cha-cha front and it's another catching melange.

Jack Searle' "Woman-Tamer"-"I've Got a Part-Time Love" (RKO Unique). "Woman-Tamer" is a bright hillbilly novelty item, complete with whipcracks and an above-average lyric. Flip is strictly routine.

Lorry Raine: "Actress of the Year"-"Look to the Mountain" (Advance). Lorry Raine comes up with her best piece of material in some time in "Actress," a simple ballad with a "Tennessee Waltz" quality. Reverse is a synthetic inspirational tune.

Little Willie John: "I've Got to Go Cry"-"Look What You've Done to Me" (King). A couple of "authentic" rhythm & blues sides delivered with power and style. "Cry" is a fine slow ballad while the flip is a driving rhythm entry.

Vikki Nelson: "Like a Baby"-"I Was a Fool for Leaving" (Vik). Vikki Nelson is a strong blues stylist on "Like a Baby," an excellent number for the idiom, backed with a rocking, shout-styled entry.

Bill Stubblefield: "Blue Indian Summer"-"With Mighty Hands" (Imperial). "Blue Indian Summer" is an attractive ballad arranged for vocal chorus with a whistling solo. "With Mighty Hands," a melodic religioso, gets another big production.

Vivienne: "Haunted Heart"-"From This Moment On" (VIP). In the current market, this is an unusual disk. It presents a songstress with a legitimate musical style on a couple of great standards. Only an indie label could come up with this bold, unusual conception.

Alis Lesley: "Heartbreak Harry"-"He Will Come Back to Me" (Era). Lesley rhymes with Presley and that's the gist of this disk.

Johnny Mical Orch: "The Drag"-"Mediterranean Holiday" (Pyramid). A couple of contrasting instrumentals neatly executed by the Mical crew. "The Drag" has an attractive beat while the other deck has a Latin format.

Best Bets

NORMAN KAYE (Decca)	**BLUE JEAN BETTY** *Snake Charmer*
VAUGHN MONROE (RCA Victor)	**THE RIDE BACK** *Away Out West*
FOUR LADS (Columbia)	**GOLLY** *I Just Don't Know*
FRANKIE LYMON (Gee)	**OUT IN THE COLD AGAIN** *Miracle In The Rain*

LAWRENCE WELK
and his CHAMPAGNE MUSIC
Coral—Thesaurus Transcriptions
96th Consecutive Week
Dodge Dance Party
ABC-TV—Sat. 9-10 P.M., E.S.T.
Sponsored by Dodge
Dealers of America
Top Tunes and Talent
ABC-TV Mon. 9:30-10 p.m., E.S.T.
Sponsored by Dodge and Plymouth
Dealers of America

21 Soloists Set For N. Y. Stadium Concerts

A lineup of 21 soloists has been set for this year's season of Lewisohn Stadium, N. Y., concerts running from June 24 to Aug. 3.

Making their Stadium concert bows this year will be Alexander Brailowsky, Jan Kiepura & Marta Eggerth, John Sebastian, Marais & Miranda, Moura Lympany, Ruth Slenczynska and Stanley Drucker. Returning as soloists will be Mischa Elman, Joseph Fuchs, Isaac Stern, Harold Cone, Henri Deering, Bernard Segall, Aldo Parisot, Eileen Farrell, Martha Lipton, Jan Peerce, Bidu Sayo and Beverly Sills.

Album Reviews

Nothing better illustrates the inter-relatedness of various show biz media than the recent click of soundtrack albums taken from non-musical film. While in the theatre, background music is supposed to be felt and not heard, in the LP groove the music has to stand by itself. Several dramatic film scores have passed that test, but others have failed to impress without the impact of the visual dimension.

Franz Waxman's score for the Warner Bros. film, **"The Spirit of St. Louis,"** packaged by RCA Victor, will have to depend more on the impact of the picture than of the music. The score is full of atmospheric sequences that stem from the story development and have little independent status. Waxman also conducts the studio orch.

A natural for the soundtrack market is 20th-Fox's **"Stars and Stripes Forever,"** the John Philip Sousa pic. MGM has packaged the Sousa marching standards and other tunes, like "Dixie" and "Battle Hymn of the Republic" as conducted by **Alfred Newman.** Set is filled out by the addition of four other rousing brass numbers played by the **American Military Band.**

From the legit field comes a interesting Decca set by **Josef Marais & Miranda** titled **"Africana Suite."** Music, written for the play, "Too Late the Phalarope," is based on old native and Afrikaan folk and work songs. Offbeat material is delivered by Marais & Miranda with fine chorus and instrumental support. Other half of this set is in a lighter mood, being "Songs of Spirit and Humor," stemming from various European folk melodies and rendered with the usual Marais & Miranda charm.

Direct from South Africa comes a set titled **"Music Was Born In Africa"** under the Trutone label. This, however, is not the jungle variety but a more sophisticated brand of jazz as played and sung by artists influenced by American performers and music. One of the combos, in fact, is labeled "The African Mills Bros." and they have the same slick delivery in their native language. Among the American tunes in this interesting collection are "Dinah," "Tenderly," sung by exotically named artists like **Thandi Mpabani** and **Ben Sach Masinga.**

Rock 'n' roll and calypso may come and go but one of the basic staples of the pop music field, polkas, will always be around, especially in some midwestern territories. Decca has issued a lively, predominantly instrumental set by the **Eddie Habat** and **Sokach-Habat** orchs in a punnily titled album, "The Polka Habat." Another polka expert, **John (Whoopee) Wilfahrt,** also gets swinging in oldfashioned style in another Decca package, **"Polkas, Old Time Waltzes and Schottisches."**

The travel motif remains the most popular LP framework for collecting old standards. **Al Nevins,** formerly of the Three Suns, turns up as maestro of an ultra-lush string set captioned **"Bon Voyage"** for RCA Victor. Repertory features such perennials as "Slow Boat To China," "Isn't It Romantic," "Nice Work If You Can Get It, "Give My Regards To Broadway." The **Honeydreamers** supply slick vocal support to the rich instrumental displays.

Tommy Sands has come up fast via the video showcasing route. After clicking on a pop single, Capitol has given him the album treatment with a colletion of juve-styled songs, some of them recent hits. Sands scores with an easy crooning style that blends the pop, hillbilly and rock 'n' roll idioms into a commercial personality.

Among the noteworthy jazz albums recently released are Verve's **"Dixieland Jamboree,** with **Watters' Yerba Buena Jass Band** and the **Santo Pecora** combo; **Teddy Buckner's** hardhitting dixie crew on the Dixieland Jubilee label; **"A Night At Count Basie's,"** featuring **Joe Williams** with small combo, on Vanguard label; and **"Two Trumpets in Hi-Fi,"** with **Leon Merian** and **Don Leight** dueting their horns expertly. *Herm.*

Longhair Reviews

Morton Gould: Brass and Percussion (RCA Victor). Morton Gould and his symphonic band in lively, colorful performance of standard marches by Sousa and Goldman, together with pieces by the conductor.

Rachmaninoff: Rhapsody on Theme By Paganini; Franck: Symphonic Variations, (Epic). Two familiar works in clean, expert performances by pianist **Leon Fleisher** with the **Cleveland Orchestra** under **George Szell.** Delius' short "Irmelin" Prelude rounds out the disk.

Chopin: Etudes, Opus 10; Allegro de Concert (Angel). Claudio Arrau in masterful renditions of Chopin piano compositions.

Chopin By Starlight (Capitol). Chopin's most popular works transcribed for orchestra and played in slick "pops" style by the **Hollywood Bowl Symphony Orchestra** batoned by **Carmen Dragon.**

Mozart: Concertos No. 21, 37 (Columbia). Rudolph Serkin, with the **Columbia Symphony** under **Alexander Schneider,** in sweeping, compelling interpretations of two classic piano concertos. Excellent sound.

Richard Strauss: Sinfonia Domestica (Decca). Strauss' arresting symphonic work in a solid recording by the **Saxon State Orchestra** of **Dresden** conducted by **Franz Konwitschny.** *Herm.*

VARIETY 10 Best Sellers on Coin Machines

1.	ALL SHOOK UP (3)	*Elvis Presley*	*Victor*
2.	PARTY DOLL (8)	*Buddy Knox* *Steve Lawrence*	*Roulette* *Coral*
3.	LITTLE DARLIN' (3)	*Diamonds*	*Mercury*
4.	ROUND AND ROUND (5)	*Perry Como*	*Victor*
5.	BUTTERFLY (9)	*Andy Williams* *Charlie Gracie*	*Cadence* *Cameo*
6.	I'M WALKIN' (7)	*Fats Domino*	*Imperial*
7.	WHY, BABY, WHY (4)	*Pat Boone*	*Dot*
8.	GONE (1)	*Ferlin Huskey*	*Capitol*
9.	MARIANNE (11)	*Terry Gilkyson* *Hilltoppers*	*Columbia* *Dot*
10.	WALKING AFTER MIDNIGHT (4)	*Patsy Cline*	*Decca*

Second Group

DARK MOON	*Bonnie Guitar*	*Dot*
COME, GO WITH ME	*Dell-Vikings*	*Dot*
NINETY-NINE WAYS	*Tab Hunter*	*Dot*
ALMOST PARADISE	*Roger Williams* *Norman Petty Trio* *Lou Stein*	*Kapp* *ABC-Par* *RKO-Unique*
MAMA, LOOK AT BUBU	*Harry Belafonte*	*Victor*
ROCK-A-BILLY	*Guy Mitchell*	*Columbia*
TEEN-AGE CRUSH	*Tommy Sands*	*Capitol*
YOUNG LOVE	*Tab Hunter* *Sonny James* *Crew-Cuts*	*Dot* *Capitol* *Mercury*
THE BANANA BOAT SONG	*Harry Belafonte* *Tarriers* *Fontane Sisters*	*Victor* *Glory* *Dot*
I'M SORRY	*Platters*	*Mercury*

[Figures in parentheses indicate number of weeks song has been in the Top 10]

Diva Callas in a New Longtermer With EMI

Maria Meneghini Callas, American-born soprano who supplied much of the color to the last Metopera season, has inked a new longterm deal with Electric & Musical Industries (EMI) of England. Miss Callas' recordings will continue to be released in the U.S. by Angel Records, an EMI subsid which already has 18 albums with the soprano in its catalog with three more due for publication this year.

Miss Callas is currently performing with the La Scala Opera in Milan and will accompany that troupe to the Edinburgh Festival in August. In mid-September, she will make her bow with the San Francisco Opera.

Toledo Museum Bookings

Toledo, April 23.

Toledo Museum of Art had a sellout for the Louis Armstrong concert, last of its three jazz concerts.

Next season's longhair events are as follows: Orchestra of the Florence May Festival, Oct. 23; Cleveland Orchestra, Nov. 12; Jennie Tourel, mezzo-soprano, Dec. 4; Clara Haskil, pianist, Jan. 13; Erica Morini, violinist, Feb. 7; Chicago Symphony orchestra, Mar. 3; and Luboschutz-Nemenoff-Goldovsky, three pianos and orchestra, Mar. 19.

Late Carson Robison Pioneered Hillbilly Disk Biz 30 Years Ago

By JIM WALSH

Death on March 24 of Carson Robison points up the fact that the end of the pioneer hillbilly songwriting and recording era has been reached.

Robison was the only survivor of the earliest hillbilly period, which began well over 30 years ago, who still managed to write and wax an occasional fair selling number. One of last selling songs, "Life Gets Teejus, Don't It?" dates back to 1948. (His one-time duet partner, Frank Luther, is still active, but long since eschewed the western and southern styles of pseudo-folk music to specialize in children's records.)

In retrospect, the emergence of the hillbilly platter as an important part of the American musical picture appears due chiefly to the earlier success of "race" records—blues and jazz—and later famous as rhythm & blues—and the way the newfangled radio muscled in on phono and record sales in the early 1920's. An allied factor of less importance probably was the success of special "foreign language supplements" for use chiefly by dealers in the larger cities.

A smattering of Negro artists had made records from the earliest days of cylinders and disks. George W. Johnson began recording his laughing songs in the early 1890's. By 1901 Bert Williams and George Walker were singing for Victor. A few years later Carroll Clark was singing "plantation songs" for Columbia. During the next decade or so the Fisk University Jubilee Quartet made many records of spirituals and camp meetings songs; Jim Europe's band played dance music for Victor and Pathe (its soloist, Noble Sissle, also made many solo Pathes and W. C. Handy's Jazz Band recorded for Columbia. But it was not until Okeh came along in 1920 with "The Crazy Blues" and similar numbers by Mamie Smith and quickly followed with other Negro performers that the industry as a whole realized there was big money waiting for intensive cultivation of the specialized "race" field.

Radio Hits Sales

Record biz enjoyed its peak years, up to that time, in 1919, 1920 and 1921. Then, almost overnight, radio sneaked into the picture and the novelty of tuning in music and static from a distance, combined with the convenience of

(Continued on page 48)

Ray Gilbert Sues On 'Muskrat' Com'l

Hollywood, April 23.

Songwriter Ray Gilbert started an unprecedented $300,000 lawsuit in Superior Court over use of "Muskrat Ramble" as the basis of radio-tv commercials for Hills Bros. Coffee. He seeks an injunction to halt further use of the blurb. Gilbert wrote the lyrics to "Ramble," with music by Edward "Kid" Ory.

Complaint says the tune is a "standard" and hence "not subject to a quick exhaustion of popularity as are most songs," but that the parody for commercial "cheapens and damages" the song and makes performers unwilling to use it for entertainment purposes, thereby "impairing plaintiff's expectations of future performance revenues through regular media." Parody also injures his reputation in the trade by "reducing him to the level of a jingle writer."

Suit charges that Harry Fox licensed the tune on behalf of the George Simon pubbery "without compliance" with publishing contract or Gilbert's knowledge or consent.

Gilbert asks $100,000 punitive damages and $100,000 each for radio and television use. Named defendants in addition to coffee firm, Fox and Simon are Phil Davis Musical Enterprises, the N. W. Ayer ad agency and 20 "John Does."

Marv Holtzman, recently added member to Decca's artists & repertoire staff, is in Nashville this week looking for new talent and material.

Local Symph Still Vexed At 'Reforms' of Perlea

Bridgeport, April 23.

Demand of Bridgeport musicians' union for pay raise to bring local members of Connecticut Symphony Orchestra up to level of New York players imported by Maestro Jonel Perlea may force the organization out of business, according to Mrs. George P. Hughes, president.

The Bridgeport unionists have countered the management's beef with claim that with more business-like operation the orchestra would do better. The Connecticut Symphony was expanded to 70 pieces by Perlea, who dropped a number of Bridgeport members in the process. According to the local union Perlea picked many of the replacements from among students at Manhattan School of Music, where he is on faculty.

Cugat's 2,000 In Hub

Boston, April 23.

Xavier Cugat and Abbe Lane, in for a one-nighter at the Bradford Hotel ballroom, pulled 2,000 dancers Saturday night (20). Admission was $2:50.

E. H. Morris Making Sheet Music in 'Easy For Everybody' Style

E. H. Morris Music is taking another stab at lifting the dwindling sheet music market. It's taking the form of a new sheet music copy that can be used by pros and amateurs alike.

Development of the new sheet form stems from a recent Morris conducted survey of music educators, teachers and professional people who came up with the angle that the regular piano parts, currently offered on the market, are much too complicated for the average piano player. Morris has now devised a sheet copy that attempts to strike a happy medium. Its piano parts are devised to be complicated enough for the pros and simple enough for keyboard beginners. The new copies, which will sell at regular retail prices, will be marked with the letter "E" to represent the "Easy For Everybody Edition."

The "E" sheet copies editions will entail an additional printing cost but Sidney Kornheiser, Morris' general professional manager, figures it's worth the gamble. He admits that the regular sheet piano copies have been too tough to play because most publishers have been printing arrangements that have followed the disk version of the tune. Also, he adds, composers

(Continued on page 48)

Bourne Sets Up Subsid in ASCAP Bid For Rock 'n' Roll Loot, Now All BMI's

Rock 'n' roll doesn't necessarily have to be a BMI baby. That's the thinking of Lester Sims, general professional manager of Bourne Inc., who's setting up a subsid firm to handle r&r tunes by ASCAP cleffers.

"Too many ASCAP writers and publishers," says Sims, "have been discounting rock 'n' roll instead of channelling their efforts to the new musical medium." It's now become mandatory, he adds, for ASCAP publishers to take new writers under their wing and direct them towards the rock 'n' roll beat.

New firm in the Bourne setup to handle the rock 'n' roll tunes will be known as Lady Mac. (Name comes from the handle of a dog owned by prexy Saul Bourne's daughter.) The Lady Mac firm will replace Beebe Music in the Bourne subsid setup.

In addition to directing ASCAP writers to the rock 'n' roll idiom, Sims also is pushing for a revival of the standards in r&r adaptations. He cites "Big Maybelle," "All of Me," "What's The Reason" and "Blueberry Hill" as standards that have clicked recently in a rock 'n' roll transition.

Assisting Sims in the Bourne setup, which includes in addition to the newly formed Lady Mac firm, ABC Music and Bogat, are Jerry Lewin and Freddy Parker in New York and Sammy Friedman on the Coast.

Bourne also is stepping up its activity in the educational music field. Firm has taken over the Walter Schumann Choral catalog and has recently purchased the catalog of Bach Music, a Boston firm. The Schumann catalog consists of choral and religious music which Bourne plans to launch in the band and orchestral field. The Bach catalog includes classic and instructional material such as the Couperin Instruction Book, the Carl Richter Music Appreciation Series and several thousand piano solo and duet pieces.

Upbeat in sales in the overall educational field also has stirred Bourne to prowl other catalog acquisitions. Firm is now in the process of acquiring another major educational catalog. Ken Walker, Bourne's educational director and sales promotion manager, is coordinating the drive into the educational, school and concert market.

Brit. Kruger Agcy. Forms Florida Music Subsid

London, April 23.

Kruger Enterprises, personal management firm here, is expanding into the music publishing field with the formation of the Florida Music Co. Jeff Kruger will head up the affairs of the music subsid until a general manager is set.

The Florida operation will kick off with 20 numbers including all the music from the forthcoming British-made filmusical, "Rock You Sinners." A selling deal is now being negotiated with Mills Music Ltd. Kruger planes to the U.S. this week to discuss American representation of the Florida catalog.

New Ampex Exec

Neal K. McNaughten has been named manager of the professional products division of Ampex Corp., a new department which begins operation May 1. It will focus the tape machine company's activities in the video, radio and recording industries.

McNaughten was formerly manager of market planning for commercial electronics products at RCA's Camden plant.

VARIETY Scoreboard

OF

TOP TALENT AND TUNES

Compiled from Statistical Reports of Distribution Encompassing the Three Major Outlets

Coin Machines Retail Disks Retail Sheet Music

as Published in the Current Issue

NOTE: The current comparative sales strength of the Artists and Tunes listed hereunder is arrived at under a statistical system comprising each of the three major sales outlets enumerated above. These findings are correlated with data from wider sources, which are exclusive with VARIETY. *The positions resulting from these findings denote the OVERALL IMPACT developed from the ratio of points scored, two ways in the case of talent (coin machines, retail disks) and three ways in the case of tunes (coin machines, retail disks and retail sheet music).*

TALENT

POSITIONS This Week	POSITIONS Last Week	ARTIST AND LABEL	TUNE
1	1	**ELVIS PRESLEY** (Victor)	All Shook Up / Peace In The Valley / Too Much
2	3	**DIAMONDS** (Mercury)	Little Darlin'
3	2	**PERRY COMO** (Victor)	Round and Round
4	4	**FATS DOMINO** (Imperial)	I'm Walkin' / Blue Monday
5	5	**BUDDY KNOX** (Roulette)	Party Doll
6	7	**FERLIN HUSKEY** (Capitol)	Gone
7	9	**DELL-VIKINGS** (Dot)	Come Go With Me
8	6	**PAT BOONE** (Dot)	Why, Baby, Why / I'm Waiting Just For You / Don't Forbid Me
9	8	**ANDY WILLIAMS** (Cadence)	Butterfly
10		**HARRY BELAFONTE** (Victor)	Mama, Look At Bubu / The Banana Boat Song

TUNES

(*ASCAP. †BMI)

POSITIONS This Week	POSITIONS Last Week	TUNE	PUBLISHER
1	2	†**ALL SHOOK UP**	Presley-Shalimar
2	1	†**ROUND AND ROUND**	Rush
3	6	†**LITTLE DARLIN'**	Excelloric
4	3	†**PARTY DOLL**	Jackie
5	5	†**MARIANNE**	Montclare
6	4	†**BUTTERFLY**	Hill & Range
7	7	†**I'M WALKIN'**	Reeve
8	9	†**WHY, BABY, WHY**	Winneton
9	10	†**GONE**	Hill & Range
10	..	*COME, GO WITH ME	Pincus

Belafonte Inks 10-Yr. Victor Pact

Harry Belafonte has been wrapped up to a longterm deal by RCA Victor. Although diskery's policy is to keep contract terms under wraps, it's understood that the pact runs for 10 years with a guarantee in excess of $50,000 annually.

Belafonte, who has always been a consistent album seller for Victor, has been breaking into the hit single column in the past several months with his calypso hits. Belafonte, in fact is credited with starting the wave of calypso tunes on wax. His "Calypso" album has passed the 1,000,000 sales marker, making Belafonte and Elvis Presley the only individual artists to come up with golden circle packages.

Modern Jazz Quartet's Campus and Cafe Dates

The Modern Jazz Quartet is set for a solid string of concert and club dates throughout the spring season. Combo's concert activity kicks off today (Wed.) at Alfred U (Geneva, N. Y.). Other campus dates on tap are at the U. of Rhode Island, U. of Connecticut and the New Haven State Teachers College.

Nitery dates lined up for the MJQ include the Modern Jazz Room, Newark (formerly the Cotton Club) and the Modern Jazz Room, Chicago (formerly the Preview). The group is due out again on wax in June via an Atlantic LP. John Lewis, MJQ leader, returned from Europe earlier this week where he made the soundtrack for "Sait-On Jamais" (One Never Knows).

Top Record Talent and Tunes

VARIETY DISK JOCKEY POLL

This compilation is designed to indicate those records rising in popularity as well as those on top. Ratings are computed on the basis of ten points for a No. 1 mention, nine for a No. 2, and so on down to one point. Wherever possible, only records with two or more mentions are listed, even though their total points are less in some cases than those which receive only one mention. Cities and jockeys will vary from week to week to present a comprehensive picture of all sectors of the country regionally.

*ASCAP †BMI

Pos. this wk.	Pos. last wk.	No. weeks in log	Artist	Label	Song	EAST: Stan Burns—WINS—New York	George E. LeZotte—WAVZ—New Haven	Milton Q. Ford—WOL—Washington, D. C.	Bob Arnold—WCSH—Portland, Me.	John Scott—WCOP—Boston	Mike Gavin—WCCM—Lawrence	Herb Fontaine—WJDA—Quincy	Dick Smith—WORC—Worcester	Libman & Payne—WFEA—Manchester	Larry Brownell—WKBW—Buffalo	Nick Nickson—WBBF—Rochester	Earle Pudney—WGY—Schenectady	Al Meltzer—WHEN—Syracuse	Grady & Hursl—WFIL—Philadelphia	Bill Sheridan—WADE—Newport	Jack Bennett—WHWB—Rutland	SOUTH: Chuck Thompson—WALA—Mobile	Jim Carley—WFIN—St. Petersburg	Bob Elliot—KENT—Shreveport	John Stone—KOMA—Oklahoma City	Jack Gale—WTMA—Charleston, S. C.	Johnny Fairchild—KELP—El Paso	Roger Clark—WNOR—Norfolk	Don O. Hays—WKAZ—Charleston, W. Va.	MIDWEST: Jim Mills—WMAQ—Chicago	Wayne Cody—WMAY—Springfield, Ill.	Robin Seymour—WKMH—Dearborn	Dan Anderson—WLOL—St. Paul-Mpls.	Gene Davis—WHB—Kansas City	Bill Dawes—WCPO—Cincinnati	Lou Emm—WHIO—Dayton	Bob Larsen—WEMP—Milwaukee	FAR WEST: Ira Cook—KMPC—Los Angeles	Andy Wilson—KPAL—Palm Springs	Jim Blaine—KCSB—San Bernardino	Dick Cook—KSFO—San Francisco	Bob Dugan—KTMS—Santa Barbara	Ray Perkins—KIMN—Denver	Bob Furry—KDEF—Albuquerque	Claude Erimm—KOL—Seattle	TOTAL POINTS
1	1	5	Elvis Presley	Victor	†All Shook Up	..	..	6	1	10	..	1	1	2	1	1	..	1	1	4	..	2	..	1	2	5	1	2	1	1	..	1	..	4	1	1	..	5	1	4	1	265
2	3	7	Diamonds	Mercury	†Little Darlin'	..	1	..	3	2	1	2	4	..	..	10	..	4	4	1	8	5	1	10	1	1	..	..	4	..	2	3	2	5	2	..	..	..	3	1	..	2	5	2	208
3	2	10	Perry Como	Victor	†Round and Round	..	..	1	..	..	..	..	..	..	2	2	5	7	..	2	4	..	2	6	..	..	..	..	..	5	1	..	5	2	4	10	1	2	2	2	3	1	7	2	8	178
4	6	11	Andy Williams	Cadence	†Butterfly	3	..	3	..	..	..	..	..	..	..	3	2	6	..	6	6	6	..	..	..	..	3	..	..	6	4	..	..	..	..	..	2	1	..	6	5	4	5	3	..	124
5	5	8	Ferlin Huskey	Capitol	†Gone	..	..	..	..	..	5	3	8	4	..	..	..	..	2	..	3	4	..	..	..	..	2	..	8	..	..	..	3	6	..	8	..	..	..	5	..	8	..	..	4	92
6	7	9	Buddy Knox	Roulette	†Party Doll	..	..	..	4	..	..	..	6	..	..	..	..	2	..	..	3	3	..	..	4	2	..	..	7	..	..	..	..	..	2	..	..	..	4	..	..	3	1	..	83
7	4	7	Pat Boone	Dot	†Why, Baby, Why	..	..	2	7	6	..	..	..	..	..	..	3	5	..	3	..	..	..	..	6	..	..	..	..	6	4	..	9	5	..	3	..	..	..	9	8	7	9	84
8	8	2	Chuck Berry	Chess	†School Days	..	..	..	2	..	..	..	5	..	..	..	..	..	3	..	..	1	..	2	7	..	..	..	2	..	..	2	..	..	..	..	..	..	..	..	..	..	..	..	64
9A	22	6	Frankie Laine	Columbia	†Love Is a Golden Ring	10	3	..	..	3	3	4	..	..	..	..	..	..	8	..	..	..	..	..	..	..	..	..	..	3	..	..	..	..	..	..	..	..	3	..	6	..	..	..	56
9B	10	10	Steve Lawrence	Coral	†Party Doll	2	..	7	..	..	..	..	..	..	..	..	..	..	..	..	1	..	..	..	..	..	4	..	..	..	..	..	..	..	4	..	..	..	..	..	2	..	1	..	56
11	23	8	Fats Domino	Imperial	†I'm Walkin'	..	..	..	..	..	..	..	..	10	..	8	..	8	..	..	..	..	..	9	5	3	7	..	9	..	..	..	..	3	6	..	..	..	7	..	..	..	..	5	52
12	14	5	Rosemary Clooney	Columbia	*Mangos	4	6	5	..	..	..	..	..	..	..	..	1	..	..	10	..	9	..	..	..	..	..	..	..	2	8	..	..	..	..	8	..	..	10	8	..	..	..	..	50
13	17	4	Ken Copeland	Imperial	†Pledge of Love	..	..	..	5	..	9	6	2	..	..	..	..	..	..	..	..	..	..	..	3	6	..	1	..	..	..	9	..	..	..	..	..	..	..	..	..	..	..	47
14	11	7	Dell-Vikings	Dot	*Come, Go With Me	..	..	..	..	4	..	..	..	..	..	..	..	..	..	..	..	..	..	3	..	..	..	..	..	..	..	7	..	1	..	..	..	..	..	..	4	9	3	46
15	13	5	Tab Hunter	Dot	†Ninety-Nine Ways	..	4	8	..	..	..	..	..	..	6	..	..	..	..	5	..	..	..	..	..	..	..	..	..	..	..	..	7	7	..	4	..	9	..	7	..	..	..	..	42
16	15	4	Guy Mitchell	Columbia	*Rock-a-Billy	..	..	..	..	1	..	..	9	..	..	..	4	9	5	..	..	..	..	..	10	4	..	..	6	..	..	10	..	..	..	..	..	..	..	..	..	..	..	..	41
17	12	9	Roger Williams	Cadence	†Almost Paradise	7	..	4	..	..	..	..	..	..	..	9	10	..	..	9	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	6	..	..	2	10	9	..	..	33
18	18	7	Harry Belafonte	Victor	†Mama, Look at Bubu	1	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	7	..	..	..	..	..	..	..	..	..	..	..	10	..	8	..	3	..	..	..	..	26
19	34	5	Eddie Cochran	Liberty	†Sitting in the Balcony	8	8	..	9	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	8	4	..	..	..	6	10	..	..	..	..	..	..	..	..	..	..	..	24
20A	27	5	Platters	Mercury	†I'm Sorry	..	..	..	..	..	2	10	10	..	..	..	..	10	..	..	..	..	..	..	..	..	10	..	..	..	8	..	..	..	..	..	..	..	..	..	10	..	10	23
20B	..	3	Vic Damone	Columbia	*Do I Love You	..	..	..	..	..	7	..	..	..	..	..	..	..	..	..	..	..	6	..	..	..	..	..	..	..	..	..	3	5	..	..	..	..	..	..	..	..	..	..	23
22A	24	3	Ivory Joe Hunter	Atlantic	†Empty Arms	..	..	..	..	..	..	8	..	..	..	..	..	..	..	..	..	..	..	4	..	..	..	..	..	..	5	5	..	..	..	..	..	..	..	..	..	..	..	..	22
22B	..	2	Mickey & Sylvia	Vik	†There Oughta Be a Law	..	2	..	..	5	..	..	..	..	..	..	..	..	7	..	..	..	..	..	..	..	..	8	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	22
24	20	8	Jim Bowen	Roulette	†I'm Sticking With You	..	..	..	6	..	..	..	..	..	..	..	..	3	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	6	8	..	21
25	40	3	Little Richard	Specialty	†Lucille	..	..	..	..	..	..	9	..	..	..	..	..	..	..	..	..	10	..	5	8	..	..	..	3	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	20
26A	28	13	Terry Gilkyson	Columbia	†Marianne	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	3	..	..	9	7	..	6	..	19
26B	21	7	Patti Page	Mercury	*A Poor Man's Roses	..	9	..	..	..	..	..	..	..	..	6	6	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	4	..	..	..	..	..	..	19
28A	35	3	Bonnie Guitar	Dot	†Dark Moon	..	..	..	..	..	..	..	7	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	7	..	..	..	..	6	..	..	..	..	..	..	7	17
28B	25	10	Charlie Gracie	Cameo	†Butterfly	..	5	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	8	..	..	..	..	..	..	..	..	3	..	17
30A	16	14	Four Lads	Columbia	*Who Needs You	..	..	..	..	..	..	..	..	..	..	..	9	..	..	..	..	..	4	..	..	..	..	..	..	..	..	..	9	..	..	7	..	..	10	..	..	..	..	16
30B	..	1	Marty Robbins	Columbia	†A White Sport Coat	..	..	..	..	..	..	..	..	..	..	..	..	..	..	7	..	..	..	9	7	..	5	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	16
30C	9	11	Tommy Sands	Capitol	†Teen-Age Crush	..	..	..	9	..	..	..	..	..	..	..	..	7	..	..	..	..	9	..	..	..	..	..	3	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	16
33A	..	1	Don Cornell	Coral	†Mama Guitar	..	..	..	..	..	..	..	..	..	..	..	..	..	9	..	2	..	..	..	..	..	..	..	..	..	..	10	..	..	..	9	..	..	..	..	..	..	..	..	14
33B	..	1	Armenian Jazz Six	Kapp	†Harem Dance	..	..	..	..	..	..	..	..	1	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	7	..	..	..	..	..	..	..	..	..	..	..	..	14
33C	38	2	Stan Freberg	Capitol	†The Banana Boat Song	5	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	3	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	14
36A	19	4	Jimmy Dorsey	Fraternity	*So Rare	..	10	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	7	..	..	9	..	..	..	..	..	6	..	..	..	..	..	..	..	12
36B	..	1	Elvis Presley	Victor	†Peace in the Valley	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	4	..	..	..	..	..	..	..	..	..	..	6	..	12
38A	..	1	Teresa Brewer	Coral	†Empty Arms	..	..	..	..	..	8	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	3	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	11
38B	43	2	Teardrops	King	†After School	..	..	..	8	..	..	..	..	..	3	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	11
40	..	3	Pat Boone	Dot	†I'm Waiting Just for You	..	..	..	..	..	..	..	..	..	4	..	..	..	8	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	10
41	..	3	Randy Starr	Dale	†After School	..	..	..	..	..	..	..	..	3	..	..	..	..	..	..	..	..	..	..	..	..	..	..	10	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	9
42A	40	8	Patsy Cline	Decca	†Walkin' After Midnight	9	..	..	..	..	..	..	..	..	5	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	8
42B	43	4	Johnny Dee	Colonial	†Sitting in the Balcony	..	..	..	..	..	..	..	9	..	..	..	..	..	5	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	8
42C	..	13	Tab Hunter	Dot	†Young Love	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	8	..	..	..	..	..	..	..	..	..	..	6	..	..	..	..	8
42D	35	2	Johnnie Ray	Columbia	†Yes, Tonight, Josephinne	..	..	..	10	..	..	..	..	..	4	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	8

(Copyright Variety, Inc. All Rights Reserved)

Inside Stuff—Music

Ralph J. Gleason, San Francisco Chronicle jazz critic, introduced some common sense into what he calls "the current hassle over payola" in his column last week. He likened payola to the tip sheets touts used to try to get his dad, 30 years a horse player, to buy.

Wrote Gleason: "If you could buy a hit, everyone would. You wouldn't need talent, only money. If a disk jockey could guarantee a hit, he'd go into the record and publishing business and make all the money himself. Some of them have tried it with a notable lack of success. No amount of promotion, paid for or not, can guarantee a hit. We have just had two spectacular examples of that. . . ."

He went on to point out that Geoffrey Holder's "The Bottle Imp," which was kicked off by tv's U.S. Steel Hour and recorded by Vik, flopped famously, as did Jill Corey's "Let It Be Me," recorded by Columbia and kicked off by "Climax" on TV.

Gleason added: "No. You can't buy hits any more than you can buy winners. But there'll always be someone who thinks you can and somebody else to cater to him. Like my old man said, 'Tout sheets is for suckers.'"

With an eye to stimulating phonograph sales in the slow summer season, Columbia is launching a "half-price buy" on record-carrying cases. The drive includes the 14 players in the Col line. Deal offers the consumer a record-carrying kit at half-price with every phono player purchased. In the case of models 514 and 540, however, the kit will be thrown in cuffo. Value of the kits offered at half-price will be graded to the type and price of the machine purchased. Diskery also will throw in free platters for the kits offered at half-price. Campaign starts May 1 and ends July 15.

The James Weldon Johnson collection of pop song literature at Yale U. in New Haven is being augmented with special disk packages, among them being Irving Caesar's "And Then I Wrote Album," in which the veteran songsmith sings his own songs, for Coral Records. Donald Gallup, in accepting the album from Caesar, said, "These songs constitute a pretty good-sized hunk of the corpus of that literature which is bound to endure."

MUSICIANS 'RESTORE' MILLAR

San Francisco's Little Symph 'Resigns' in a Body

San Francisco, April 23.

San Francisco's six-year-old Little Symphony, beset by dissension between its deposed conductor and its sponsoring Society, followed the leader last week and resigned en masse.

The orchestra, three quarters of whom also play in the San Francisco Symphony, organized its own board of directors and restored Gregory Millar, the deposed leader, as conductor.

Millar and the society's president, Chauncey McKeever, have been feuding for months and the feud finally resulted in the society dismissing Millar, who'd founded the Little Symphony. Millar went to AFM Local 6, told the union of the money owed him by the society and the union subsequently ruled that Millar had a contract and couldn't be bounced.

Last week the musicians sided with Millar, elected horn player Earl Saxton their president, trumpeter Edward Haug vice-president and oboist Raymond Duste treasurer.

The dissension had caused cancellation of the group's last three concerts.

Cutrate Hit Disks Turn Out to Be 'Hot' Copies; Coast Cities Freeze 'Em

San Francisco, April 23.

A "substantial number" of cutrate hit records have been pulled off supermarket and drugstore racks in the Frisco and Sacramento areas as result of protests from distributors to Frisco rack jobber, Monroe Goodman's Tip Top Music Co.

The seven-inch 45s were purchased in good faith at a Los Angeles closeout, it's understood, but turned out to be "hot" records.

Three hits primarily involved were Mercury's "Little Darlin'" with the Diamonds, Roulette's "Party Doll" with Buddy Knox and Cadence's "Butterfly" with Andy Williams.

It's reported that the Los Angeles presser for these labels had to sublet some of his pressing and that the records were stolen from the latter. Distribs also say that some other labels, notably ABC-Paramount, were stolen, too. Records were selling in Frisco and Sacramento areas at 49c a copy, compared to the usual 89c.

Distribs say that when the possibility that these were "hot" disks was brought to Tip Top's attention, it was "very cooperative.

"We've taken it all off the racks, it's all been returned," said Goodman. He added he had no further information and referred questions to the presser in Los Angeles. Distribs say cutrate merchandise was on racks only a short time and that damage to sales, therefore, was minimal.

French Disk Bestsellers

Paris, April 23.

1. **Que Sera Sera**, J. Francois (Philips)
2. **Bambino**. . . Dalida-Marini (Barclay)
3. **Revoir Ma Blonde** (*Yellow Rose of Texas*) (Pathe) Helian Orch
4. **La Plus Belle Chose** (*Love Is Splendored Thing*) (Pathe) L. Mariano
5. **Le Torrent**. Glorio Lasso (Voix De Son Maitre)
6. **La Marie-Vison**, Y. Montand (Odeon)
7. **Valser Avec Papa** (Pathe) A. Claveau
8. **Marinette** . . . . G. Brassens (Philips)
9. **Canastos** . . . . . G. Lasso (Voix De Son Maitre)
10. **Sa Jeunesse**. C. Aznavour (Ducretet-Thomson)

Paulette Sis to Decca

The Paulette Sisters, vocal trio, have joined the Decca Records' talent roster.

They formerly cut for Capitol.

RETAIL DISK AND ALBUM BEST SELLERS

VARIETY

Survey of retail disk best sellers based on reports obtained from leading stores in 20 cities and showing comparative sales rating for this and last week.

National Rating This wk.	Last wk.	Artist, Label, Title	New York—(R. H. Macy Co).	Long Island—(Arcade Assoc.)	Washington—(Super Music Co.)	Boston—(Musher Music Co.)	Albany—(Van Curler Music Co.)	Philadelphia—(John Wanamaker)	Pittsburgh—(Stedeford's Music)	Miami—(Spec's Record Shops)	Louisville—(Variety Record Shop)	Memphis—(Home of the Blues)	Dallas—(Titche-Goettinger Co.)	San Antonio—(Alamo Piano Co.)	Chicago—(Hudson-Ross Music)	Kansas City—(Jenkins Music Co.)	St. Louis—(Stix, Baer & Fuller)	Cleveland—(Record Rendezvous)	Los Angeles—(Music City)	San Francisco—(Columbia Music)	Denver—(Denver Dry Goods Co.)	Seattle—(Sherman Clay Music Co.	TOTAL POINTS
1	1	**ELVIS PRESLEY** (Victor) "All Shook Up"	1	2	1	2	3	1	1	1	2	1	1	2	3	2	1	1	4	1	2	2	196
2	3	**DIAMONDS** (Mercury) "Little Darlin'"	3	3	5	1	2	7	2	4	7	..	5	3	1	..	2	2	2	3	3	4	138
3	2	**PERRY COMO** (Victor) "Round and Round"	2	4	8	3	5	..	..	2	..	7	..	1	4	3	8	4	7	6	1	..	100
4	4	**DELL-VIKINGS** (Dot) "Come, Go With Me"	5	1	4	9	1	..	..	9	..	..	..	6	6	6	5	..	1	4	..	..	75
5	6	**BUDDY KNOX** (Roulette) "Party Doll"	4	..	7	6	4	3	..	3	3	..	..	5	..	..	3	..	..	..	..	3	69
6A	5	**FERLIN HUSKEY** (Capitol) "Gone"	6	6	3	4	7	..	3	6	..	9	..	..	8	8	..	5	..	10	..	7	61
6B	7	**FATS DOMINO** (Imperial) "I'm Walkin'"	9	..	2	..	8	10	7	7	4	6	4	7	..	1	6	..	..	..	..	..	61
8	10	**HARRY BELAFONTE** (Victor) "Mama, Look at Bubu"	8	7	..	8	..	5	..	..	..	..	..	9	2	..	..	3	9	8	..	..	40
9	9	**PAT BOONE** (Dot) "Why, Baby, Why"	7	..	..	..	9	9	6	8	10	..	..	8	..	7	9	10	6	..	10	5	39
10A	16	**CHUCK BERRY** (Chess) "School Days"	..	10	9	..	..	..	..	..	6	2	2	..	..	9	..	9	..	..	..	6	35
10B	8	**Steve Lawrence** (Coral) "Party Doll"	..	..	..	..	..	..	..	..	..	4	9	..	..	4	..	7	..	2	5	..	35
12	12	**ANDY WILLIAMS** (Cadence) "Butterfly"	10	..	..	5	10	..	..	..	9	..	..	4	..	..	..	..	..	7	4	10	29
13	..	**LITTLE RICHARD** (Specialty) "Lucille"	..	..	..	..	..	..	5	..	..	5	3	..	..	..	..	..	..	..	..	..	20
14	10	**CHARLIE GRACIE** (Cameo) "Butterfly"	..	..	..	..	..	..	..	5	..	..	10	..	..	..	4	..	..	..	..	..	14
15A	13	**TERRY GILKYSON** (Columbia) "Marianne"	..	5	..	..	..	8	..	..	..	..	..	10	..	..	..	8	..	..	..	..	13
15B	13	**TAB HUNTER** (Dot) "Ninety-nine Ways"	..	..	..	..	..	..	8	..	..	..	..	..	..	5	7	..	..	..	..	..	13
17	..	**HILLTOPPERS** (Dot) "Marianne"	..	..	..	..	..	..	4	..	..	..	..	..	..	..	..	..	..	..	..	6	..	12
18A	23	**TOMMY SANDS** (Capitol) "Teen-Age Crush"	..	8	..	..	..	..	..	..	..	..	..	..	..	..	..	6	..	..	..	8	11
18B	..	**MARTY ROBBINS** (Columbia) "A White Sport Coat"	..	..	6	..	..	..	..	5	..	..	..	..	..	..	..	..	..	..	..	..	11
20A	18	**JIMMY DORSEY** (Fraternity) "So Rare"	..	..	..	..	..	2	..	10	..	..	..	..	..	..	..	..	..	..	..	..	10
20B	..	**COASTERS** (Atco) "Searching"	..	..	..	..	..	..	..	..	1	..	..	..	..	..	..	..	..	..	..	..	10
20C	..	**RICKEY NELSON** (Verve) "I'm Walkin'"	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	1	10
23A	25	**PLATTERS** (Mercury) "I'm Sorry"	..	..	..	..	..	..	..	..	..	7	..	..	..	..	..	..	..	9	9	..	8
23B	..	**BONNIE GUITAR** (Dot) "Dark Moon"	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	5	..	9	8
25	21	**FOUR LADS** (Columbia) "Who Needs You"	..	9	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	7	..	6

1	2	3	4	5	6	7	8	9	10
CALYPSO	LOVE IS THE THING	AN EVENING WITH BELAFONTE	MY FAIR LADY	AROUND THE WORLD IN 80 DAYS	KING AND I	HYMNS	CLOSE TO YOU	ELVIS	OKLAHOMA!
Harry Belafonte	Nat (King) Cole	Harry Belafonte	Broadway Cast	Film Soundtrack	Film Soundtrack	Tenn. Ernie Ford	Frank Sinatra	Elvis Presley	Film Soundtrack
Victor	Capitol	Victor	Columbia	Decca	Capitol	Capitol	Capitol	Victor	Capitol
LPM 1248	W 824	LPM 1402	OL 5090	DL 9046	EAP 740	T 756	W 789	LPM 1382	SAO 595
EPA 1248					W 740				SDM 595

Calypso Moves Into Mex., Camacho Pacts Flock Of Names for RCA Int'l Pops

The calypso trend is moving into Mexico, according to Johnny Camacho, musical director for the RCA International pop disk department who returned last week from a south-of-the-border trip. Rock 'n' roll, he said, had it for a short while, but bad publicity about juvenile delinquency killed it. At the present time, Harry Belafonte's disks are very hot in Mexico with the emerging calypso cycle.

While on the Coast, Camacho signed Herb Jeffries to a term deal with the RCA diskery. Jeffries sang eight numbers in the indie film, "Calypso Joe," and Camacho intends to record those numbers at the company's Hollywood studios later this month. Other new artists signed are the Duke of Iron, Lady T and The Versatones.

Camacho recently wrapped up a recording session in Mexico with the Armengol orch which will be packaged in a set titled "29 Strings and Then Some." Next month, he's cutting with the Luis Arcaraz band on the Coast.

Duke 'Lure' for Brit. On Swap: Woo Teargarden

London, April 23.

Duke Ellington orch will almost certainly make a concert tour of Britain in September. They are being booked by agent Harold Davison, who handles this end of the Anglo-U.S. band exchange setup, but will be presented by Harold Fielding. Dates and places have not yet been fixed, but the band will probably open at the Royal Festival Hall. On the other end of the swap will be the Johnny Dankworth orch.

Fielding is now negotiating for return of Count Basie next year.

Negotiations also are in progress between Davison in London and Joe Glaser in New York to bring jazz trombonist Jack Teagarden to Britain for a tour under the exchange scheme. At present the deal is in its early stages, and no dates or spots have yet been mentioned. If the deal is cemented, Teagarden and a small combo would probably come here in the fall.

Marian Tilin to Col

Marian Tilin has been added to Columbia Records' educational department. She'll be responsible for developing the distribution of Col's educational catalog.

She previously managed the Record Shop, San Francisco retailer. Miss Tilin reports to Milton Selkowitz, sales manager of Col's special markets division.

Carson Robison Pioneered

Continued from page 45

no cranks to wind and no records to buy and change, began sending the sales of platters downward. Something had to be done, and again the bright boys at Okeh thought of something. It occurred to them that a special series of southern-style records should sell below the Mason-Dixon line and that, to perhaps a less degree, there would be a market for cowboy-style ballads elsewhere, especially west of the Mississippi.

Up to that time there had been virtually no recording of back country music. The nearest approach was a comic-talking specialty, "The Arkansas Traveler," which Len Spencer had recorded, beginning in the '90's, for many companies. Judged by enduring popularity, it was a phonograph classic.

Late in 1923, Wendell Hall scored a terrific hit with a comedy number, "It Ain't Gonna Rain No Mo'," the music of which was adapted from another country dance tune. It undoubtedly made the nation music conscious, as it had not been before.

But even before that Okeh had sent a scouting expedition into the south to capture some authentic hillbilly flavor. This was a couple of years before electric recording came into use and the portable horn recording equipment which it was necessary to transport didn't give results that were good even by acoustic standards. But the boys really hit a hot one when they discovered "Fiddlin' John Carson" down in Georgia. His bathetic Okeh record of "You'll Never Miss Your Mother Till She's Gone" coupled with the downright vulgar "Papa's Billy Goat," swept the south. So did "Old Joe Clark" and others of similar genre.

'Wreck of the 97'

Another find was Henry Whitter, a southwest Virginia mouth harp and git-tar player. His great hits included that southern ballad classic, "The Wreck of the Southern Old 97," sung to the tune of Henry C. Work's Civil War era opus, "The Ship That Never Returned." Okeh added many other hillbillies to its string of performers and the other companies took notice and sent out recording parties of their own.

So did the late Vernon Dalhart, greatest name of the early hillbilly era. Dalhart (real name Marion Try Slaughter) had grown up on a ranch in Texas and taken his show biz name from two near-by towns. With a background of operatic and Gilbert & Sullivan singing behind him, he had become one of the leading recording artists specializing in pop tunes. Then he heard Whitter's record of "The Wreck" and decided there might be money in this hillbilly racket. He made an Edison disk of the number coupled with a black face comedy song by Ernest Hare. And, for the bad year 1924, it sold amazingly.

Dalhart decided a Victor record of the same song was in order. He found Victor responsive, but a hitch arose. There was no suitable coupling. Eventually, Dalhart came through with some scrawled doggerel which he said had been written by his cousin, Guy Massey, on the strength of a jail house experience. He called it "The Prisoner's Song." It was recorded and coupled with "The Wreck of the Old 97" and thus came into being one of the biggest selling records in all phono history.

Dalhart went on to make thousands of records, singing for virtually every American platter purveyor. His ditties were so much in vogue that Edison issued five double-faced disks by him in one monthly supplement, and for a time each Edison cylinder supplement, circulating chiefly in rural areas, contained a complete list of the Dalhart backwoods classics.

Enter Carson Robison

About here is where Carson Robinson comes in. Metropolitan papers recording his death said "The Prisoner's Song" swept him to success. Actually, Robinson had nothing to do with it, other, perhaps, than playing the guitar accompaniment in some of Dalhart's waxings. (Dalhart's first guitarrist was Frank Ferara, soon succeeded by Robinson. His fiddler was Murray Kellner, who gave way in 1927 to Adelyn Hood.)

Robison, a native of Chetopa, Kans., came to New York in 1924, aged 34, after minor radio successes in Kansas City. He arrived with just $3.65, but was lucky enough to get in with Wendell Hall, who used him as a partner in a few Victor recordings. Robison also got a job with a dance band as a feature whistler and made some whistling records. He worked with Gene Austin and Roy Smeck. But what seemed his big break came when he became associated with Dalhart and started writing a series of hillbilly numbers that kept Dalhart in the bestseller list for years. One of the biggest was "My Blue Ridge Mountain Home." His first song to attract notice, "'Way Out West in Kansas," was on the back of Dalhart's Edison record of "The Prisoner's Song."

Robison had a natural gift of melody and a keen sense of topical values. He soon became a specialist in writing songs about wrecks and distasters. When the giant dirigible, the Shenandoah, crashed, he contrived "The Wreck of the Shenandoah." He sought out details of obscure Southern train wrecks and chronicled the harrowing details, both words and music, always being sure to take on a moral at the end, to the effect that no man knows when death will strike, "so be prepared to meet your doom." Some appeared under his own name; some under the maiden name, Maggie Andrews, of his mother, and some under the alias of Carlos B. McAfee—a name that Robison said in later years he had no idea how he hit on.

There were other disguises, but if a successful hillbilly song were written in the '20's and '30's, chances were it was Robison's work. Soon he ceased to be merely an accompanist and arranger for Dalhart and was given equal billing on the records, which they made not only under their own names but a bewildering array of nom de disks.

Team Splits

The team split in 1927. Robison said Dalhart, who had been getting a third of his song publication royalties, demanded half and he wouldn't agree. From the time he lost Robison, Dalhart ran out of good material and by 1930 he was through as a hillbilly recording artist of any stature. Robison teamed up with Frank Luther, and together they were known as Bud and Joe Billings. The Black Bros., the Jimson Bros., etc., in addition to their real names.

Their popularity lasted long after Dalhart's had declined, and even after the record business went to pot in the '30s, Robison was a popular radio figure and made successful tours abroad. Records by Carson Robison & His Pioneers sold well not only in England, but in India, New Zealand and Australia. During World War II he made a series of big selling Bluebird platters containing gibes at Hitler and Mussolini.

Perhaps the first phase of the pioneer hillbilly recording era ended when Dalhart began to decline, and Jimmy Rodgers and the Carter Family began their enormously successful efforts in 1927. Rodgers is now regarded as one of the great classic characters of hillbillyana. His records still sell and there is an annual observance honoring him in his native Mississippi. The Carter Family, from Mace Spring, Va., has undergone changes of personnel—in fact, there have been two competing groups—but the name is still a potent one on platters.

In more recent years, the hillbilly market, thanks to performers like Roy Acuff, Hank Snow, Hank Williams, Ernest Tubbs, Little Jimmy Dickens and entirely too many others to mention, has realized potentialities never dreamed of in the 1920's. Solely on the strength of country music's appeal, Nashville has become one of the nation's leading music publishing centers. But it remains true that Carson Robison's death marks the end of the true pioneer hillbilly recording era.

Songs With Largest Radio Audience

*The top 30 songs of week (more in case of ties), based on copyrighted Audience Coverage Index & Audience Trend Index. Published by Office of Research, Inc., Dr. John Gray Peatman, Director. Alphabetically listed. *Legit musical. †Film. ††TV.*

Survey Week of April 12-18, 1957

A Face In The Crowd—†"A Face In The Crowd"	Remick
A Lovely Night—††"Cinderella"	Williamson
Almost Paradise	Peer
Butterfly	M&P
Calypso Melody	Cromwell
Chantez, Chantez	Chantez
Do I Love You—††"Cinderella"	Williamson
Empty Arms	Ivory
I Could Have Danced All Night—*"My Fair Lady"	Chappell
In My Own Little Corner—††"Cinderella"	Williamson
It's Like Gettin' A Donkey To Gallop	BVC
Just In Time—*"Bells Are Ringing"	Stratford
Little White Lies	BVC
Mama Guitar—†"A Face In The Crowd"	Remick
Mama, Look At Bubu	Duchess
Man On Fire—†"Man On Fire"	Robbins
Mangos—*"Ziegfeld Follies"	Evans
Marianne	Montclare
Round and Round	Rush
Seven Days in Barcelona	Britton
So Long, My Love	Shaw
Tango In The Rain	Wood
Ten Minutes Ago—††"Cinderella"	Williamson
That's Where I Shine	Remick
Today Will Be Yesterday, Tomorrow	W&B
Warm And Tender	Famous
Who Needs You	Korwin
Why, Baby, Why	Winneton
Wind In The Willow	Broadcast
Young And In Love	H&R

Top 30 Songs on TV

(More In Case of Ties)

A Woman Wouldn't Be A Woman	Chappell
All Shook Up	Shalimar
Almost Paradise	Peer
Bazazz	Thompson
Build Me A House	Shari
Butterfly	M&P
Chantez, Chantez	Chantez
Dark Moon	Dandelion
Day-O	Shari
Day-O (Banana Boat)	Ardmore
First Date, First Kiss, First Love	Lowery
Full Of Life—†"Full Of Life"	Col. Pic
Hold 'em, Joe	Folkways
I Just Don't Know	Korwin
I'm Going Back—†"Full Of Life"	Col. Pic
I'm Walkin'	Reeve
Ive Grown Accustomed—"My Fair Lady"	Chappell
Jamaica Farewell	Shari
Little Darlin'	Excellorec
Mama, Look At Bubu	Duchess
Marianne	Montclare
Ninety-Nine Ways	Mayland
Party Doll	Jackie
Party's Over—*"Bells Are Ringing"	Stratford
Round And Round	Rush
Singing The Blues	Acuff-R
Who Needs You	Korwin
Wind In The Willow	Broadcast
You, Me, And Us	Roncom
Young Love	Lowery

Verve Vaults To $2,000,000 1st Qtr.

Norman Granz's Verve label passed the $2,000,000 sales mark on the distribution level for the first quarter of 1957. (On the retailer level, it's an estimated $3,250,00 rackup). Granz now is gunning for a $10,000,000 '57 gross.

The take is based on domestic (U.S. and Canada) sales alone and marks a hefty jump from his first quarter pull in '56 of $350,000. Granz activated the Verve line early last year and in February, '57, amalgamated his three other indies, Clef, Norgran and Down Home, under the Verve banner. There are now 400 titles in Verve's LP catalog. Included are its first soundtrack set of Paramount's "Funny Face," starring Fred Astaire, Audrey Hepburn and Kay Thompson and its first original cast package of a tv spec, "Ruggles of Red Gap," starring Jane Powell Michael Redgrave, Peter Lawford, David Wayne and Imogene Coca.

Verve's artists & repertoire chiefs Buddy Bregman and Barney Kessell now are working on a buildup of the label's pop singles line. Latest of the signings is Ricky Nelson, son of Ozzie and Harriet.

Allied Records Veeps Wegner and Herzstam

John F. Wegner and Ned R. Herzstam have won their veepee stripes at Allied Records, Coast outfit. Wegner has been named v.p. for administration and finance while Herzstman takes over as v.p. in charge of sales and public relations.

According to diskery prexy Daken K. Broadhead, these appointments, along with the existing v.p. of manufacturing, Samuel Salzman, are in line with Allied's expansion program. Wegner has been with Allied since 1945 while Herzstam joined the firm in 1951.

E. H. Morris

Continued from page 45

have been putting more and more into their piano parts, making it too intricate for the amateur pianist to follow.

Because many composers insist on having their original piano parts printed, Kornheiser states that his firm will continue to issue the professional sheet versions in addition to the new "E" copies. The added expense will be accrued because different plates will have to be made for the pro copies and the "E" copies.

With the addition of the "E" copy to its sheet music line, Morris is now hitting the market with the pro copies and the "big note simplified edition." Latter is marked for the two-note chord and the bass note chord.

The HIT! OF THE WEEK

MARVIN RAINWATER

GONNA FIND ME A BLUEBIRD

MGM 12412
(45 & 78 R P M)

M-G-M Records

LOUIS "SATCHMO" ARMSTRONG

And His All-Stars

Currently ROXY THEATRE, N. Y.
for THREE Weeks

Latest DECCA Release: YOU'RE A HEAVENLY THING b/w THE PRISONER'S SONG

Latest DECCA Album—LOUIS AND THE ANGELS

★ ★ ★ ★

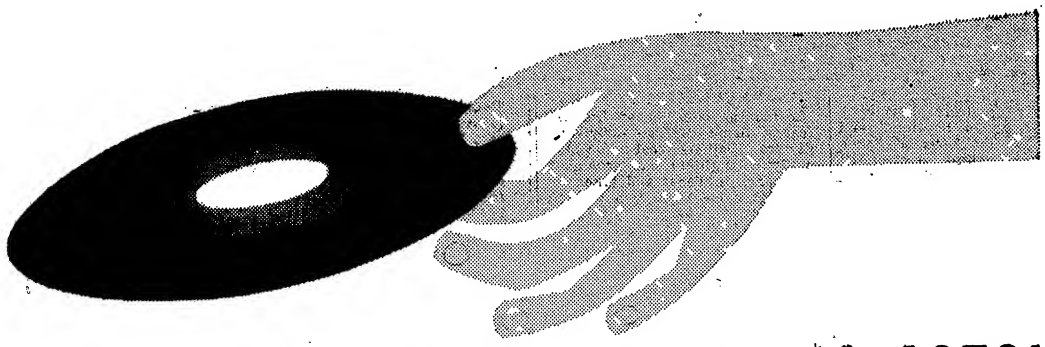
ASSOCIATED BOOKING CORPORATION
JOE GLASER, Pres.
New York | Chicago | Hollywood
203 No. Wabash | 8619 Sunset Blvd

STYNE & CAHN'S
"Saturday Night is the loneliest night of the week"
CAHN MUSIC CORP.

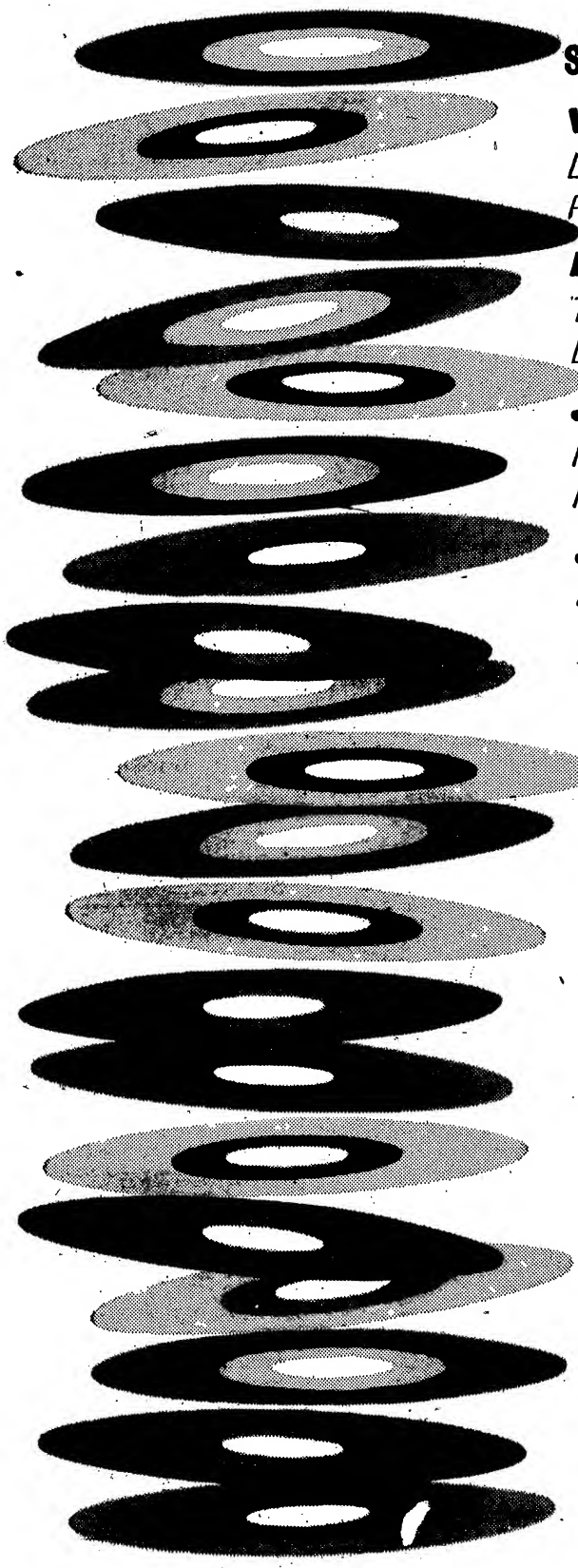
TRUE LOVE GONE
(Come On Home)
Sensationally Recorded by
• BETTY MADIGAN on Coral
• THE ENCHANTERS on Coral
MILLS MUSIC, INC.

From the M-G-M CinemaScope Production
TEN THOUSAND BEDROOMS
ONLY TRUST YOUR HEART
LEO FEIST, INC.

MUSIC PUBLISHERS AND RECORDING CO. EXECS.
I'm seeking a position for which I'm qualified—in a promotional vein. I'm aggressive, young and foolish enough to work for you—TRY ME!
Box V-41580-57, VARIETY,
154 W. 46th St., New York 36, N. Y.



GROWING UP FAST...WITH CUSTOMERS OF ALL AGES!



SENSATIONAL NEW HIT SINGLES:

VARETTA DILLARD
LEAVE A HAPPY FOOL ALONE /
PRAY FOR ME MOTHER 47/20-6869

EDDIE FISHER
TONIGHT MY HEART WILL BE CRYING /
BLUES FOR ME 47/20-6849

JULIUS LA ROSA
MAMA GUITAR /
MAN TO MAN 47/20-6878

JAYE P. MORGAN AND EDDY ARNOLD
DO YOU LOVE ME / ONE 47/20-6842

LOU MONTE
CALYPSO ITALIANO /
SOMEONE ELSE IS TAKING YOU HOME 47/20-6848

JUNE VALLI
STRICTLY SENTIMENTAL /
WILL YOU LOVE ME STILL 47/20-6852

TERRIFIC NEW 49¢* CHILDREN'S RECORDS:

DOROTHY OLSEN: *THE ANIMAL FAIR /*
I KNOW AN OLD LADY...WBY/BY-56

JAMES STEWART: *WINNIE THE POOH AND TIGGER /*
PARTS I AND II...WBY/BY-51

PAUL WING: *THE UGLY DUCKLING /*
THREE BILLY GOATS GRUFF...WBY/BY-53

VAUGHN MONROE: *WRINGLE WRANGLE /*
WESTWARD HO, THE WAGONS...WBY/BY-56

**SUGGESTED RETAIL PRICES*

RCA VICTOR
Trmk(s) ® RADIO CORPORATION OF AMERICA

On The Upbeat

New York

Sunny **Gale** heads for Europe early in May for dates at U. S. Air Force bases . . . **Margaret Murphy** of Roger Music weds **John F. Smusz** Saturday (27) . . . **Tito Puente** recording for RCA Victor's pop, jazz and international divisions . . . **Charlie Gracie** headlines the Gay Haven, Detroit, beginning Monday (29) . . . **Billy Duke & His Dukes**, ABC-Paramount pactees, are at the Golden Hotel, Reno . . . Society for the Preservation and Encouragement of Barber Shop Quartet Singing in America holds its annual concert at Carnegie Hall on Friday (26) . . . Songstress **Ilene Woods** cutting an album for Jubilee.

Bernie Seeman has a piece on **George Avakian**, Columbia's pop album chief, in June issue of Pleasure mag . . . Event Records, indie label operating out of Westbrooke, Me., signed Montreal country & western signed **Ken Fairlie** . . . **Dick Gersh** handling eastern publicity for Salem Records . . . **Eugene Conley** has the tenor lead in the English language production of **Igor Stravinsky's** "The Rake's Progress" at the Holland Music Festival in June . . . **Toni Carroll**, MGM thrush, plays a week at the 500 Club starting Saturday (27) . . . **Dean Jones** makes his second appearance on Steve Allen's NBC-TV show May 12 . . . **Art Mooney** on a string of one-nighters through the eastern and southern states . . . **Joni James** set for a guest shot on Ed Sullivan's CBS-TV show June 9.

London

Songstress **Terry Burton** offered two-week tour of U.S. service bases in Germany in July . . . **Tony Crombie & His Rockets** leave for Iceland April 30 to play a week of concerts in Reykjavik. While there, they'll play three U.S. service bases . . . Orch leader Frank Chacksfield to visit U.S. for five weeks. He leaves London May 26. He's lined up for several tv and radio dates during his stay . . . Singer **Lita Roza** in line for cabaret spot at the Astor Club from May 13. She's also been inked to do six Sunday concerts for **Harold Fielding** during the summer season . . . Baritone saxist **Gerry Mulligan** scheduled to appear on BBC-TV's early evening show, "Tonight," a few hours after arriving here on Friday (26) . . . Music publisher **Howie Richmond** planed into London Saturday (20) for huddles with British associates **David Platz** and **Benny Lee**. He plans to be here for a week.

Hollywood

Lawrence Welk has reactivated his Champagne Music Publishing Co. ASCAP firm will be headquartered here with **Max Lutz** as professional manager . . . Theme music for "The James Dean Story" by **Jay Livingston** and **Ray Evans** will be published as a song, "Let Me Be Loved" . . . **The Platters** have been cast in Roger Corman's "Carnival Rock" . . . **Mamie Van Doren** making the local deejay rounds plugging her initial Prep album, "Untamed Youth," from the Warners pic . . . **Leith Stevens** to score Bryna's "Ride Out For Revenge" . . . Vik Records picked up its option on the Coronados.

Chicago

Carl Sands orch returns to Flame Restaurant, Duluth, for four frames May 6, followed by **Ben Arden's** orch, June 3-Aug. 31 . . . **Berj Vaughn Quartet** extended through May 4 at Northcrest Embers, Ft. Wayne . . . **George Rank** orch pacted for Chase Hotel, St. Louis for five sets, Friday (26) . . . **Bobbi Stevenson Trio** moves into Detroit's London Chop House July 29 for four weeks . . . **George Shearing** quintet takes over the Molinias, St. Louis, for one set May 10.

Philadelphia

Patti Page slated for the Latin Casino (May 9-18) . . . **Maynard Ferguson** making first local appearance at Pep's . . . **Billie Holiday, Paul Quinichette,** plus the **Chet Baker** orch open for week's run next Mon. (29) . . . **Joan Weber** into Chubby's (22-28) . . . **Harvey Boys** current at Sciolla's (22-27), plus engagement at the Erie Social Club (May 4-5). **Don Rondo** booked for two nights at the Erie (27-28). . . . **Harvey Husten's** Red Hill Inn reverting to original weekly policy after season of names on weekends only. May lineup includes **Cal Tjader Quintet** and **Horace Silver Quintet** (April 30-May 5); **Eddie Heywood** and **Lou Stein** (7-12); **Stan Getz** and **Jimmy Guiffre** (14-19); **Maynard Ferguson** and **Birdland Dream Band** (21-26) . . . **Columbo Cortese** band, longtime fixture at Embassy Club, now shuttered, set for Warwick Hotel beginning end of June.

Lloyd, the "Fat Man," former **Louis Jordan** and **Count Basie** vocalist, joins WHAT as deejay . . . **Freddie Bell & Bellboys** after closing at the Sands, Las Vegas (30), open following week (May 5) in London . . . Drummer **Johnny Phillips** arranged to bring **Xavier Cugat** here to headline the show for Levittown's Temple Sholom at the Broadwood (May 18). Cugat inked Phillips to work the bongos that evening . . . St. Alice's has signed **Ray McKinley** for a one-nighter (May 12). The church has also pacted **Mike Pedicin** and his quintet for its teenage hop (May 10) . . . **Bobby Boyd & Jazzbombers** play Starlite Ballroom as first of series of jam sessions (28), followed by **Cosy Morley** (May 5), and the **Day Bros. Sextet** (May 12).

Pittsburgh

Johnny Costa's engagement at the Embers, N. Y., will be for three weeks this time. Local pianist, whose new Coral album, "The Most Beautiful Girl in the World," has just been released, and his trio go into the Manhattan spot May 6 for their third engagement in a year . . . **Page Bros.' Sextet** into Duffy's Tavern for a week . . . **Everett Neill** orch replacing **Morry Allen** outfit at Vogue Terrace and **Ken Wayne**, organist, is there for interim music . . . **Guy Lombardo** booked for one-nighter at West View Park May 1 . . . **Jay Allison** combo had option lifted at Arlington Lodge . . . **George Shearing** set for week at Twin Coaches June 7 . . . **Marcy Lynn, Baron Elliott's** vocalist, was one of the local finalists in the Mrs. America contest. She's wife of **David Pew**, a trumpet player.

Fast climbing the charts . . .

DON'T CRY MY LOVE

A Great Vocal Rendition by

VERA LYNN

on London Records (#1729)

THE B.F. WOOD MUSIC CO., INC.

RETAIL SHEET BEST SELLERS

VARIETY

Survey of retail sheet music best sellers based on reports obtained from leading stores in 12 cities and showing comparative sales rating for this and last week.

* ASCAP † BMI

National Rating This wk.	Last wk.	Title and Publisher	New York—(MDS)	Boston—(Mosher Music Co.)	Philadelphia—(Charles Dumont)	San Antonio—(Alamo Piano Co.)	Chicago—(Lyon-Healy Music)	Minneapolis—(Schmitt Music Co.)	Kansas City—(Jenkins Music Co.)	St. Louis—(St. L. Music Supply)	Cleveland—(Grossman Music Co.)	Los Angeles—(Freeman Music Co.	San Francisco—(Pac. Coast Music)	Seattle—(Capitol Music Co.)	TOTAL POINT
1	2	†**Round and Round** (Rush)	1	4	5	1	5	2	1	3	3	1	10	2	94
2	1	†**Marianne** (Montclare)	8	1	1	3	1	1	..	1	1	2	6	4	92
3	11	†**All Shook Up** (Presley-Shalimar)	4	..	7	..	3	..	5	10	4	..	1	1	53
4	3	†**Butterfly** (Hill & Range)	6	..	..	2	7	..	7	2	2	5	..	9	48
5	9	†**Why, Baby, Why** (Winneton)	5	..	4	5	..	..	2	7	9	10	5	5	47
6	5	†**Chantez, Chantez** (Chantez)	..	..	9	..	6	8	3	3	9	..	3	7	7	44
7	7	†**Almost Paradise** (Peer)	9	6	2	4	..	..	10	6	..	7	4	..	40
8	6	†**Party Doll** (Jackie)	3	10	..	9	4	4	4	8	..	..	..	..	35
9	3	†**Young Love** (Lowery)	..	..	10	8	..	6	..	4	5	6	8	..	30
10	15	†**Wind in the Willow** (Broadcast)	..	3	3	..	..	..	..	..	..	..	..	6	21
11	..	†**Little Darlin'** (Excelloric)	2	..	..	..	..	..	..	..	..	..	2	..	18
12A	8	†**The Banana Boat Song** (Marks-B)	..	..	..	7	6	..	..	5	..	9	..	..	17
12B	..	†**Dark Moon** (Dandelion)	..	..	..	..	10	..	..	..	..	..	3	3	17
14	10	†**Teen-Age Crush** (Central)	..	..	..	..	..	..	6	..	7	4	..	..	16
15	..	†**Ninety-nine Ways** (Mayland)	..	..	8	..	..	5	8	..	..	..	9	..	14

Get-Thee-Out-of-Nunnery Rap for Watching Elvis Backfires on Convent

Ottawa, April 23.

Because they broke a pledge and attended the Elvis Presley show in the Auditorium, eight students at Notre Dame convent here had been asked to leave the school. Congregation of Notre Dame nuns, who operate the private girls' school, asked all the students not to attend the Presley show. Parents of girls who did go were asked to withdraw their daughters from the school.

But the expulsion has backfired. After 12 days the order was rescinded "because of certain extenuating circumstances" (understood to be that some of the girls' parents approved of their attending). But several of the girls had already entered other schools, and their parents said they wouldn't send them back to the convent.

New Cleffers

Continued from page 43

also be attributed to the click a few seasons back of Dick Adler and the late Jerry Ross with the score for "Pajama Game" and their followup, "Damn Yankees." It was a gamble on tyro tunesmiths that paid off and now other producers are willing to take similar chances.

Pubberies on the Move

The music publishers, too, have realized that the showtune avenues have opened up and are developing writers for that particular groove as well as establishing contacts in the musical production field. E.H. Morris Music, for example, financed the off-Broadway production of "Shoestring '57" to showcase the legituner potential of some of his writers and Broadcast Music Inc. recently set up a new division under Alan Becker for an invasion of the musical production field. Frank Loesser, who incubated Adler & Ross via his Frank Music firm, is continuing to nurture new writing teams as is Tommy Valando, who won Jerry Boch, Larry Holofcener and George Weiss their first showtune writing crack with the score for last season's "Mr. Wonderful."

One young writed who is slated for a Broadway score this fall summed it up this way: "It's almost impossible for a literate writer to crack the pop field today. Now, at least, we have a chance to show our stuff in the theatre."

Gee Gets 'Rosie Lee'

Gee Records stepped into Detroit last week to pick up the local click on the Fascination label, "Rosie Lee," by the Mello-Tones. Purchase of the Fascination master was made by Gee's exec veep Joe Kolsky. The Mello-Tones also were pacted to a longtermer by Gee.

Gee is part of the disk combine that includes Ram, Tico and Roulette.

Victor Gives 'Girl' Big Whirl

The upcoming "New Girl In Town" legit musical, starring Gwen Verdon, is getting an all-out promotion from RCA Victor, both from the package and the single end. Victor, in fact, is trying to spotlight to Broadway producers the kind of job it can do on original cast albums and all departments of the diskery are teaming to put over the show album which is due to be put into the groove May 19, the first Sunday after the show opens on Broadway May 14.

Part of the promotion will be a disk jockey contest with an all-expense trip to New York as the first prize. Victor is putting special accent on the deejay plugging of the cast album and plans to deliver the "New Girl" set to each jockey personally, via its field staff, rather than through the mail. Set is also being accented via direct mailing to consumers and special three-dimensional display cards to retailers.

COL WRITES FINIS TO 10-INCH LP LINE

The 10-inch LP is a thing of the past as far as Columbia Records is concerned. Diskery is discontinuing its "House Party" series (CL 2500), which it launched only two years ago.

The peddling of the 10-inch LP line, according to Col sales execs, involved too much effort and trouble. It's a 12-inch LP market today and they've got to devote all the push to that, they say. Another factor instrumental in killing off Col's 10-inch LP line was the repeated closeouts of the 10-inchers by rival companies. Col decided to throw in the towel when it realized its $1.95 10-inch LP tab couldn't compete with the prices of the closeout lines.

Col had about 80 titles in its 10-inch LP series. Most of the platters were conversions from Col's vault material. Some of the newly recorded items for the "House Party" line will be converted to 12-inch LPs.

Cleffer Walters Sues Belafonte's 'Jamaica'

Harry Belafonte's calypso kick is developing into a big legal headache. Latest action against the RCA Victor crooner is on the tune, "Jamaica Farewell."

Last week an injunction suit to enjoin the defendants from publishing, marketing or selling the tune was filed in N. Y. Supreme Court by songwriter Lionel Walters against Shari Music, Irvin Burgess (known as Lord Burgess) Belafonte and Victor. The Shari publishing firm is owned by Belafonte.

According to the complaint, Walters wrote prior to Feb. 9, 1954, a tune called "Iron Bar" and secured rights to the unpublished work. The suit charges that the defendants after '54 infringed without the consent of the plaintiff by publishing, recording and marketing "Jamaica Farewell," which was allegedly copied from Walters' unpublished work.

Russ Morgan orchestra booked for one-nighter June 1 at the Hermann Sons roofgarden, San Antonio fraternal org.

Marterie Down to Rags For K.C.'s Bowery Ball; Jackets, Trumpet Stolen

Kansas City, April 23.

Ralph Marterie and his crew played a one-nighter for Southwest High School's annual Bowery Ball at the Pla-Mor Ballroom last Thursday (10) sans much of their wardrobe and the leader's own special trumpet.

Thieves broke into their bus and made off with about $1,000 in clothing, including uniform jackets for five band members, plus the Marterie horn valued at about $475.

Thanks to

HUGO WINTERHALTER

JULIUS LA ROSA

and

JOE CARLTON

from

DENNIS BALLABIO

I enjoyed singing "MAN TO MAN" with Julius La Rosa

RCA Victor 47-6878

ATTENTION

FACE IN THE CROWD

MAMA GUITAR

REMICK MUSIC CORP.

LYRICIST WANTED

by tunesmith with a flock of fine tunes and good connections.

Write Box V-422-57, VARIETY, 154 West 46th St., New York 36

Another BMI "Pin Up" Hit

"BECAUSE OF YOU"

RECORDED BY

AL HIBBLER.....Decca

PUBLISHED BY

BROADCAST MUSIC, INC.

CHI'S CUSHY OFFBEAT BILLS

Muny Arenas Feeling the Pinch; Overseating & Overbooking Bogeys

Various municipal arenas and auditoriums are finding operations increasingly difficult. In some instances woes stem from the fact that the area is overseated; in others, the regulations by which they must operate make it difficult for the house to pay off, while in other spots, the paucity of attractions travelling in the area makes revenues hard to come by.

The rash of building has subsided considerably during the past year. Now that every major city has at least one auditorium, there isn't room for too many more. However, a town like San Angelo, Tex. (pop. 53,000), is also building its own arena.

In several spots, municipal charter forbids the house to take any gambles and must work on a guarantee rental only. Consequently, with no percentage deals, tall coin is being denied them. Therefore, to make up sufficient operating revenue, these houses seek as many rentals as possible and therefore tend to overbook. Sometimes two big shows are booked in consecutive weeks, which cuts down the take for all.

In several municipal operations, managements are fearful of public opinion and therefore feel that they have to turn down bookings of such shows as rock 'n' rollers. In other instances, auditoriums have had to give exclusive franchises to various promoters to get a guaranteed flow of revenue. In these cases, it's working out so that when a show becomes available for a certain area, one promoter has a sports event set, and is not in a position to change schedules. Thus longterm dates frequently are snarled because of inability to centralize bookings.

Although it was figured that many municipal arenas would have to be subsidized by the taxpayers for sometime, it wasn't envisaged that the spot would demand subsidy for a protracted period. Some cities were sold the idea that they would be in a position to move for the big conventions. However, that isn't working out. A municipality must have assets other than an outsized hall to attract these confabs. Prerequisites include sufficient entertainment facilities outside the meeting hall, such as theatres and niteries. Because of this reason, many organizations tend to stick to the usual list of eligible cities.

In many cases, the buildings aren't fulfilling the function for which they were originally intended, and in addition, are becoming a heavy load on the taxpayer. Some have heads at $25,000 annually, appointment to which has become political plums. Many experienced managers have refused municipal appointments because of uncertainty of tenure, inability to be guaranteed freedom to run the building with personnel who are not beholden to the town's politicos, and failure to get a free hand in operation.

The outstanding exception to all this is the recently completed N. Y. Coliseum, erected by the Port Authority of New York, which in its first year of operation has indicated it'll be a payoff proposition. Thus far it shows signs of doing everything that a hall of this magnitude can do, such as bring visitors to the area, entice shows and conventions and turn in a profit to the public treasury.

Beating the Rap

Pittsburgh, April 23.

Miles Ingalls, who books the shows at town's newest nitery, the New Nixon, came in for the opening of another production and allowed as how no comic could ever dig up an old and familiar line for the place, "I can turn this room into a garage."

The New Nixon was a garage first.

Hover Would Sell Ciro's With 'Ifs'

Hollywood, April 23.

Ho. Do. Hover, operator of Ciro's for more than a dozen years, is considering retirement. He has listened to some "attractive" offers for purchase of the Sunset Strip nitery, but emphasized that the room will continue to operate and on a name talent policy. Hover created a furore last year when he said he was closing the room, because of the sad state of nitery business.

Hover declined comment on the number or size of offers but it's known that one local realtor recently approached him representing a group wanting to acquire the property which includes valuable Sunset Strip land. Boniface said he "certainly won't quit or close down but have reached the point where I'm ready to retire and enjoy life while still young. If an offer is right I'll make deal, but I'd want it to be one under which the room continues to operate as it has."

Illinois Cafe Operator Jailed and Fined Under 'Second Offense' Statute

St. Louis, April 23.

A sixmonth jail sentence and a $500 fine was meted out by a jury to Roy Mitchell, operator of the Forkeyville night club near Alton, Ill., across the Mississippi from here, after he was found guilty of operating a common gambling house. The conviction returned by a jury in circuit court at Edwardsville was the first in the memory of officials to be based on Illinois' second offense law. The indictment against Mitchell stated this was his second offense and the sentence was the minimum under the law governing such offenses.

Mitchell did not testify. Two private investigators employed by State's Attorney Dick H. Mudge testified they saw a poker game and blackjack in progress when they visited the place last Oct. 20. Still pending against Mitchell is a criminal information filed by Mudge in which it is charged that state troopers seized gambling paraphernalia last February.

Mitchell's first violation of the gambling law was in March, 1947, when he was fined $100 after a plea of guilty. He is one of three alleged operators of gambling setups in the county against whom Mudge has been moved following his election campaign during which he said gambling would be stamped out in his area.

DeMarco-Stoltz Stance

The entertainment field is becoming a refuge for former fighters in increasing numbers. Latest to enter the new field are Paddy DeMarco, former lightweight champ, and Allie Stoltz, former contender in that division. They're preparing a nitery act.

They join such fistic thesps as Rocky Graziano, Sugar Ray Robinson, Tony Canzoneri, Lou Nova, Maxie Rosenbloom and many others of cauliflower alley.

CAFES MAKE HAY WITH 'UNUSUAL'

By TONY LEVADI

Chicago, April 23.

Intimate niteries which have been struggling to edge their way into the respectable realms of the late traveling crowd are taking stock now to find themselves a major factor in the show biz world here. These spots which came to birth amid a superfluity of jazz bars and a dwindling number of plush hotel rooms have capitalized on offbeat specialties to build themselves a steady trade. The single policy house shapes today as perhaps the best long-term prospect in live entertainment in the Windy City.

Low-price talent, the selling point of having "something different to offer," an appeal to a wider range of the spending public and a generally low overhead have keynoted most of these operations. The rise of the intimate (often informal) spot has blurred the line between what legitimately can go under the label "night club" and the neighborhood bar.

Financially, Chicago's Blue Angel has set the mark for promoters of the oddball. Its early attempts paved the way for other experimenters. The Angel opened in 1953 under the current owners, Jean Fardulli, Tony Malevitch and Minas Booras. An eight-week run of a couple local satirists Bob Arbogast and Pete Robinson, coupled with Dick Marx's and Johnny Frigo's jazz with vocalist Lucy Reed worked out well.

First 'Calypso Revue'

The appeal had been to the young crowd, conspicuously missing from major niteries, but the Angel switched into a policy of more production in the shows and less of the esoteric. Result was the first "Calypso Revue." The policy has been running continuously. Eight weeks of color and tinsel involving mostly unknown talent performing in the Caribbean idiom has marked each Fardulli production since then.

At the time ('53) no other room in Chicago or New York was run-

(Continued on page 53)

WOO HALEY, LIL BRIGGS AS ROCK ROLLS IN S. A.

Rock 'n' roll is becoming an important export of the talent agencies. Having become a hit in England and on some parts of the Continent, it's now being sought in South America.

Deals are currently on for Bill Haley and Lillian Briggs to tour the sister continent. Although no deals are set as yet, interest of the S.A. impresarios on r&r is very strong. In the case of Miss Briggs, it's anticipated that she'll open in Lima on May 6 and then play Santiago, Bueno Aires, Montivideo, and thence to Brazil and a few other stops before returning to the U.S.

If present deal jells, Haley will open some time in June on a four-week tour which will net him a minimum of $50,000.

N. Y.'s Easter Specials; R&R Bklyn Par Ace 150G, State 85G; Satchmo-Roxy Fat 140G, B'klyn Met 50G, Liberace 35G

It's either an "all or nothing" proposition for vaude in New York as evidenced during Easter week. Three outlets have added stageshows as a lure for the vacationing youngsters in addition to the regular houses, the Roxy, Radio City Music Hall and the Palace. Latter has withdrawn temporarily from the usual vaude market with its two-a-day bill topped by Liberace.

The new major entries are rock 'n' roll, calypso and jazz. From returns in thus far, it's believed that the r'n'r offers the strongest boxoffice, since two houses are involved. The Paramount, Brooklyn, with Alan Freed headlining, leads with an estimated take of $150,000 for the 10-day session. Loew's State with Jocko Henderson heading a roller layout started off very slowly but picked up starting Monday (22) when the youngsters started a mass migration to Broadway. A score of $85,000 is expected for the 10 days.

The Roxy with Louis (Satchmo) Armstrong heading the layout showed a lot of strength with an estimated $140,000 for the week. Armstrong is a new element in the presentation in this house, which usually relies on ice shows for the stage divertissement. Film, "Boy on a Dolphin" (20th) didn't draw reviews which would create a mad rush to this house.

The major disappointment is the calypso bill at Loew's Metropolitan, Brooklyn. It's expected that the 10-day score will be around $50,000 on a show topped by Geoffrey Holder. The kids failed to show up enmasse and the small trade is being brought in mainly by adults. The less-than-expected response to this show is likely to kill many future promotions of calypso on the road, unless some unforeseen development takes place. It's noted that calypso has nurtured well in cafes and sometimes on disks, but when taken out of this environment it doesn't thrive as well.

Another factor that caused the lower takes, aside from the constantly lowering gate for rock 'n' roll, is the fact that the grosses are being diluted by many stage presentations this week. In previous years, Freed had no competition and racked up tremendous takes. He's still the foremost name in this field, but entry of other deejays has cut into his grosses.

The Palace, tradesters hint, didn't guess right by slotting Liberace this particular week. It's a time that belongs to the kids and there should have been a five-a-dayer at this house instead of the hard-ticket policy. It's believed that with a couple of disk names such as it had been running the past few weeks, the net profits would have been far greater than they are with the two-a-day, when the house is idle except for a comparative few hours.

The Liberace gross is hovering in the area of $35,000 for the first week which will end Friday (26). Big press list on first four shows cut the take.

Knott's Toronto Newie

Knott Hotels will be in with their second international operation on May 2 with its preem of the Westbury Hotel in Toronto. The Knott's Westbury in London was its first foreign hotel. Chain operates 25 inns, nine of which are in New York.

A press junket from N.Y. will leave next Thursday (2) for the opening day exercises.

Mich. State Fair's String of Names

Detroit, April 23.

Patti Page, Johnnie Ray, Guy Mitchell and the Fontane Sisters will be headline attractions at the Michigan State Fair, Aug. 30-Sept. 8.

The 6,000-seat Coliseum show, from Aug. 30-Sept. 2, will feature Ray, the Fontanes, Bill Haley & Comets, the Hilltoppers, Louis Jordan orch, the Tyrones, Three Rhythm Kings and Bob Tracey, emcee. Sept. 6-8, the show will consist of Miss Page, Mitchell, Fontanes, Hilltoppers, Jordon orch, Tyrones, Rhythm Kings and Tracey.

"Movieland Animal Stars," featuring Rin Tin Tin, James Brown as Lt. Rip Masters and Lee Aaker as Rusty, will be the grandstand attraction for eight days. An added attraction Sept. 3-5 will be Leo Carrillo in his role as "Pancho."

Russia and W. Germany In First Major Circus Exchange in 25 Years

Frankfurt, April 16.

For the first time in 25 years, the Moscow State Circus is slated to play in West Germany. Brought to Germany by Duesseldorf promoter J. W. Mattner, it opens at Frankfurt May 15 for its first German playdate, and then tours through the other top German cities for a month, after which it may go to England to complete its tour.

In exchange for the Moscow Circus, Mattner is arranging for the first postwar tour of a German circus through Russia. Major problem at the moment confronting Mattner is getting the German government to okay the visas for the Russians to enter, although the Russian officials are most anxious to have the German troupe entertain.

Unlike the big tops of the United States, though (but emulating Ringling-Barnum this season), the Moscow circus will play indoors at huge festival halls, with nary a tent in sight.

Argentine Vaude Kept Alive Artificially

New Mayor of B. A. Opposes Peron Paternalism—12,000 Registered Variety Artists in Country

Buenos Aires, April 23.

Film exhibitors in this capital city of Argentina are cheered that the new Mayor of Buenos Aires, Hector Bergalli, opposes the compulsory Vaudeville Law which is still on the books, a relic of the ousted Peron regime.

Argentina may be the only country in the world currently protecting vaudeville as a form of entertainment. This takes the form of a requirement that film theatres use minimum numbers of turns with each change of bill. Actually there are some 12,000 registered vaudevillians in a country of 18,000,000 population.

Film men have resented being compelled to give employment, especially as the government also keeps boxoffice admissions artificially low, as is true of nearly all the Latin republics where cheap film admissions is a political gesture to poorly paid workers.

If the "forced vaude" law is abolished the outlook for the Argentine varieties is bleak.

Aussie's Dave Martin Expands to Far East

Sydney, April 16.

David N. Martin, head of Tivoli vaudeville loop, is setting plans to extend activities to the Far East within the next few weeks. Martin has just returned from looksee in that area. Plans call for acts swinging to Japan and Free China after local stints. Martin also intends to import Far East talent for runarounds here.

Katharine Dunham troupe is the initial unit to play the Far East. Martin plans to bring out top U. S. acts, plus British and Continental ones, to maintain a continuous flow covering the circuit's extension.

Newman Up in the Air For Talent in Midwest

Agent Leon Newman is taking off for the midwest to beat the bushes for new talent. Newman, piloting his own plane, a Cesna 185, takes off Friday (26) for Pittsburgh, and follows with Cincinnati, Detroit and Cleveland before returning to New York.

Newman is also attempting to get some new acts for exhibition on ABC-TV's "Circus Time" for which he is associate producer.

Arlene Fontana, singer, current at the Balinese Room, Galveston, Tex., with comedian Allan Drake.

Sands Hotel, Las Vegas

Las Vegas, April 11.

Nat King Cole, Sue Carson, Bob Kay, Copa Girls (15), Antonio Morelli Orch (17); Produced by Jack Entratter; $2 Minimum.

One of Jack Entratter's goldmine attractions has encored into the Copa Room for three weeks, and from the "You're the Top" kickoff song through the well-chosen repertoire for the evening it is easy to see why Nat King Cole is worth all the loot he collects as one of Las Vegas' highest paid entertainers.

Cole is one of the few contemporary singers who can paint a vivid lyrical picture with just about every song he offers. His distinctive mellow style is heard here in such faves as "Stardust," "Thou Swell" and "Whoopee," latter pulling top applause of the evening. He gets laughs with a fresh one called "Why Can't a Woman Be More Like a Man?" and pleases vet Cole fans with "Just One of Those Things," a piano instrumental which is reminiscent of his stand at the Radio Room on Hollywood's Vine St. in the late 30s. "Calypso Blues," which he wrote some time ago, is revived by him here, and is appropriate for the current craze. His personal traveling musicians, Charlie Harris on bass, John Collins on guitar and Lee Young on drums, expertly supplement the fine backing of Antonio Morelli and his orch (17).

Sue Carson is featured in the comedy spot, and again scores handily with her wacky psychiatrist skits and songags. Miss Carson is one of those show biz rarities: a beautiful gal who can be funny. Her takeoff on Ed Murrow's "Person to Person" is a well-written bit which she does to top yocks; ditto her bride and jungle girl monologs.

Two new production numbers with the Copa Girls (15) and singer Bob Kay are handsomely executed with the skillful choreography of Bob Gilbert and Renee Stewart. Kay, last seen on the Strip in "Salute to Cole Porter" at the New Frontier, is star material.

Duke.

Gold Room, N. Y.

Othella Dallas, 3 Riffs, Ocie Smith, Eagle Eye; $3 minimum.

Harlem, once a beehive of show biz activity, is probably one of the most underdeveloped areas in town. For a sector that used to support such large operations as the Cotton Club, Connie's Inn, Small's Paradise, Barron's, Dickie Wells' and others, there is distressingly little activity today.

But a new addition is the Gold Room of the venerable Hotel Theresa, designed along supper club lines. There are two other nitery operations in the entire area, the Baby Grand and the 125 club, latter using talent on weekends only.

The Gold Room was designed for the Harlemites who want a more quiet and refined type of entertainment along the Blue Angel lines. The Baby Grand has rock 'n' rollers and blue comics. In the newer operation, there's hope that names will play occasional dates, just as many are doing at the nearby Apollo Theatre which, incidentally, is managed by Leonard Reed, the talent buyer for this spot. The room, seating 175, can't pay munificently, but it's to work before the homefolk.

The preem bill has a good calibre of entertainment. There are three turns, Othella Dallas, Three Riffs and Ocie Smith (latter New Acts), all of whom make a good impression despite the overabundance of items that go wrong on an opening night. The major difficulty was in the failure of one speaker in the middle of the room. Consequently, those in the back couldn't hear and were left to their own devices for entertainment.

Miss Dallas, who spent a long time abroad, knows her way around a stage by now. She scores with tunes in English before essaying numbers in French and Spanish. She's a vivid performer who can belt out a number charmingly. She has a background of substance which she uses to give a well-rounded account of herself. She scores handily.

The Three Riffs have changed their content somewhat but still do the same act that has established them well in the supper club industry. They have substituted a girl for one of the lads in the act, which hasn't hurt the overall turn but hasn't added anything, either. The turn is still pegged around the rendition of "I'd Climb the Highest Mountain," lines of which are used as a running gag in later numbers. The comedy is literate and well executed and the mob likes this turn.

The backing is by a quintet billed as Eagle Eye.

Jose.

Hotel Roosevelt, N. Y.

Sammy Kaye Orch (14), with Barry Frank, Sandi Summers; Al Conte Quartet; $1-$1.50 covers.

With Guy Lombardo off on his annual spring tour, the Hotel Roosevelt's Grill Room has come up with a solid replacement in Sammy Kaye's orch. This is Kaye's first stand in this room and his first date in a New York hotel since his booking at the Hotel Astor three years ago. Now, the Roosevelt and the Statler, where Jimmy Dorsey's orch opened this week, are the surviving New York hotels on a regular band policy. The only other consistent big band showspot in Gotham is the newly located Roseland City where Kaye played a couple of months ago and where Lombardo will move into shortly.

Kaye fits snugly into the Lombardo-oriented Grill Room. His crew features sweet, danceable sounds in a pattern that Kaye hasn't varied very much over the years. Kaye may bend more with the prevailing winds than Lombardo does and will feature a rock 'n' roll number, like "Singin' The Blues," or an occasional calypso, but the music never loses its reedy quality nor the lightly swinging beat characteristic of the Kaye organization. When Kaye does a rock 'n' roll number, he tags it as "rock 'n' sway," an update version of his "swing and sway" trademark.

Kaye has a couple of fine new vocalists with his band currently. Barry Frank, who has been kicking around as an indie disk singer, neatly moves into the band's groove with an easy style of crooning. Sandi Summers, a songstress from the southland, also registers nicely with a bright vocal manner. Band also features some bouncy vocalizing by the Kaydets (Frank plus a couple of sidemen with Kaye joining in also).

Kaye plans to use his time-tested "So You Want To Lead A Band" routine, although he didn't do this bit opening night (22). Al Conte quartet continues as the regular relief combo for varied dansapation rhythms.

Herm.

Beverly Hills, Newport

Newport, Ky., April 16.

Jack Carter, Barry Sisters, Jack Powell, Donn Arden Dancers (10), Bruce Yarnell, Gardner Benedict Orch (10), Jimmy Wilber Trio, Larry Vincent; $3 minimum, $4 Sat.

Two Jacks and a pair of queens, high raters with Greater Cincinnati cafe society, make an easy winner of the current two-rounder in northern Kentucky's swank Beverly Hills. For backstopping they have quality support from the location Donn Arden line and Gardner Benedict's combo.

Jack Carter, with a Broadway musical success to his credit since last appearing here, has increased stock in his reputation as a one-man revue. As a comic he turns on yocks faster than his famed namesakes roll out pills and ink. Along with the jet-speed delivery, the personable chap registers as a singer, stepper, storyteller and in impressions of a Texan and celebs, the one of Ed Sullivan a classic. Some of his patter is still risque, but without profanity. A solid spinner for 40 minutes.

Barry Sisters, Claire & Merna, chirpers by profession and curvaceous brunet beauts by heritage, rack up heavy applause over a 25-minute route of special and pop numbers. Molded into full length gold and silver gowns, the gals are as one in routine movements of body, arms, hands and heads.

Jack Powell, vet fave, holds old and adds new rooters with his educated drums. Sticking to blackface chef character and prop cupboard of pots and skillets, he twirls rhythmic licks on everything in sight, including chairs, tables and flooring. A rollicking nine-minute starter. DeCastro Sisters and Jackie Miles are due April 26.

Koll.

El Rancho, Las Vegas

Las Vegas, April 18.

Joe E. Lewis, Zsa Zsa Gabor, The Continentals (3), Dick Rice Orch (10); $3 minimum.

Longtime Las Vegas favorite, Joe E. Lewis returned to the El Rancho with sultry Hungarian actress Zsa Zsa Gabor. Interspersed with his stock night club antics are some new routines, including a skit on "The Gaza Strip."

The hotel boasts of $5,000 worth of chandelier fixtures for Miss Gabor, who is introduced by the Continentals. In her first appearance she wears black gown with a neckline which plunges to the waist. The Continentals conduct a mock "press conference" with Miss Gabor concerning her recent $100,000 offer to shave her blonde head for the film, "Girl In the Kremlin." Zsa Zsa said the offer included $5,000 cash and the rest in green stamps.

Teaming up with Bob Hopkins, Miss Gabor and the comedian do three bedroom skits, the Englishman and his wife as seen by the American; the American and his wife as seen by the Englishman; and the French couple as the world would expect them to behave. Although Miss Gabor's material, written by tv and film scriptmen Howard Snyder and Hugh Wedlock, is better than in previous local appearances, Lewis practically blots out any recollection the customer may have had of Miss Gabor by the end of the show.

Lewis uses a six-foot-high replica of the cover of his book, "The Joker Is Wild," as a backdrop as he gallops through seven posttimes in an overtime performance. Describing himself as the Elvis Presley of the Stone Age, Lewis hams up "You Ain't Nothing But A Hound Dog," and runs through his personal biography, "I've Been On a Losing Streak."

There was little doubt about the show's star, as Lewis got a greater opening ovation that Miss Gabor got for her closing. Austin Mack, marking his 20th year with Lewis, accompanies him on the piano.

The Continentals sing "Up Lazy River," "Rain," "Texas," "Cumbanchero," and introduce Miss Gabor with "Zsa Zsa's Back In Town," a satrical takeoff on the old "Lulu's Back In Town."

Digl.

Blue Note, Chi

Chicago, April 17.

Bob Scobey Band (8), Mort Sahl; $2-$3 minimum.

Frank Holzfeind's current setup looks like a profitable innovation in Blue Note policy even during the normally slack pre-Easter week. The all-Frisco lineup includes, besides Bob Scobey's dixieland outfit, comic Mort Sahl who just moved over from Mr. Kelly's. This is the first time that this Windy City abode of the big jazz names has had a non-musical act.

Whether dixieland is a legitimate form of jazz in this day and age may still be a question for the pundits of musical lore, but as a draw for the niteries the New Orleans credentials are as valid as any.

Scobey's busy opening night ran a gamut of numbers dating mostly from the '20s. The blatant numbers like "That's a-Plenty" are fired into the audience with the heavy volume that characterizes the new dixieland outfits and the oldtime records. This band also flits through plenty of numbers that show real technique on all the instruments and some special arrangement material.

Clancy Hayes, banjo playing vocalist, rated hands through the evening and Ralph Sutton's keyboard stylings of "Echo Spring" and "Hobson Creek" provided some delicate touches missing in most of what goes under the dixieland label today. Skin man, Dave Black, provides variety with his sticks that makes up a large part of the trademark quality of this band, whether backing up solo passages, participating in the free-for-all or taking it on his own.

Scobey's trumpet provides a guide for the wind section graced by Pete Dovidio's clarinet and the trombones of Jack Buck and Doug Skinner. The latter is a young newcomer to the jazz field and slides out occasionally with a great display of technique. Jim Lenhart handles a strenuous bass. The audience likes the sounds of this group which makes no pretenses about the use of sheet music and which gives music without calisthenics.

Mort Sahl, already known to Chicagoans from nine weeks at Mr. Kelly's, is latching on to a fresh crowd here with his billing as "Conversationalist in Jazz." The act, which gives a whatever-comes-to-mind flavor to his topics, keeps the comic perpetually preparing new material and capable of drawing repeat business. His booking with the jazz band is a happy combination. He works to a live crowd that is used to listening and responds readily.

Leva.

Chi Chi, Palm Springs

Palm Springs, April 19.

Anna Maria Alberghetti, with Carla Alberghetti; Johnny O'Brien, Victor Moreno & Rosalie, Bill Alexander Orch (9); $2 cover.

For Easter, Palm Springs certainly catered to the eggheads. After three tries they finally got a day and year where the L.A. Philharmonic under Alfred Wallenstein's baton could play outdoors and followed that with about the best bill the Chi Chi Starlite room has booked to date. It was class all the way, starting with a pair from the Monte Carlo Ballet Russe and ending on Anna Maria Alberghetti and her sister Carla in their last show together. In between was Johnny O'Brien with a lot of saloon-slanted gags, but even he finished on a harmonica variation of the "Poets and Peasants Overture." Demanded encores for all the acts became a dime-a-dozen.

Though to those who have seen the whole Alberghetti family in action much seems missing with just the two girls, actually either one of them could carry star billing in a nitery. After this Chi Chi week, Carla goes back to Marymount College where she graduates in June and Anna Maria goes into the Cocoanut Grove as a single May 31. Next fall Carla teams with Donald O'Connor for niteries.

Wasp-waisted, beautifully costumed, Carla, as a brunet and Maria as a reddish blonde prove that Hollywood can add a lot of showman ship to fine voices. Maria opened with a theme and variations by Proch, mostly vocal gymnastics, went on to "Giannina Mia" and of course stole the family show, as she always does, with "Fala Nana Bambin," the lullaby sung by a mother who has just learned her husband has been killed in battle. It could squeeze tears from a tax collector.

Together they sing "Mutual Admiration Society" and for them this requires no pressing. They also duet in an Italian street song for a final encore. But in between Maria does "Falling In Love With Love," "Sorrento," "You, I Love" (from "10,000 Bedrooms," pic she does with Dean Martin), "I Could Have Danced All Night" and "Tra-

(Continued on page 54)

GENERAL AMUSEMENT CORP.

is proud that

DON TANNEN

has been added to the "big click" list of the fabulous new AMERICANA, Miami Beach, and that MANAGEMENT agreed whole-heartedly with the CRITICS:

VARIETY (Lary)
". . . a departure from the standup, toss 'em comics* . . . scores handily . . . builds strongly—clever spoof . . . lampoons earning handy bowoff."

GEORGE BOURKE (Miami Herald)
"The audience found Tannen's contribution to the proceedings a merry-melange of humor—a hilarious ventro routine providing an attention-grabbing opening and running gag."

HERB KELLY (Miami News)
"Don Tannen . . . is a funny guy, kidding . . . and throwing his voice around; his beer-garden number is a howl."

PAUL M. BRUUN (Miami Beach Sun)
"Don Tannen . . . hilariously funny . . . a comedian with a fast change of pace and outstanding new routines . . . a complete departure from anything I have ever seen . . ."

*"A Departure from Standup, Toss 'Em Comics"

THE SOMETHING DIFFERENT IN COMEDY

DON TANNEN

THE INTERNATIONAL ENTERTAINER

Direction: GENERAL AMUSEMENT CORP.

BACK FROM RECORD-BREAKING EUROPEAN TOUR

BILL HALEY

and his COMETS

Stars of Columbia Pictures and Decca Records

NOW ARRANGING LIMITED

1-Nite-Tour Comm. May 11
Theatres — Auditoriums
Ballrooms — Parks

FEATURED
Ed Sullivan TV Show, April 28
Ray Bolger Telecast, May 9

FOR PARTICULARS
WRITE • WIRE • PHONE

JOLLY JOYCE
Theatrical Agency

Philadelphia:
1001 Chestnut St.
Phone: WAlnut 2-4677

New York:
Hotel President (2nd Fl.)
PLaza 7-1786 & Circle 6-6800

MOSS MAKES 1,000,000 PHOTOS For PAT BOONE

Quality photos in quantity, as low as 1c each. For publicity purposes consult Moss first. Since 1935 Serving America's Stars.

MOSS PHOTO SERVICE
350 W. 50th St., NY 19
PL 7-3520

CAB CALLOWAY

Currently

ROYAL NEVADA
Las Vegas

Mgt. BILL MITTLER, 1619 Broadway, New York

Inside Stuff—Vaudeville

A legislative committee was told at the State House in Boston last week that without a new municipal auditorium the Hub "would be out of the convention business." William J. Bird, exec v.p. of the Greater Boston Chamber of Commerce, declared it would be a "catastrophe" if Boston were not permitted to construct an auditorium and exposition hall to replace Mechanics Bldg., which is to be torn down.

Bird, appearing before the Committee on Municipal Finance, urged approval of a bill sponsored by Mayor Hynes to permit the city to borrow $12,000,000 outside of its debt limit for the auditorium. William H. Kerr, representing the mayor, said the plans for the $100,000,000 Prudential development in the Back Bay "have given impetus to replace Mechanics Bldg. with a new aud. Mechanics was sold to Prudential to make way for the project.

The will of a retired Boston Post editor and critic leaves a circus collection to the Harvard College library and material on the theatre to Emerson College. The value of the estate of George Brinton Beal, who died two weeks ago, was not estimated. Material bequeathed to Harvard and Emerson include negatives, prints, magazines, programs, posters, painting and clippings. The personal library of Beal was left to the Boston Athenaeum. Beal for many years appeared as the ringmaster of circuses playing the Hub on opening night.

Freddie Hall, who started out in the act of Hewitt & Hall on the Keith time, is celebrating 50 years in show biz. The comic, still going strong, opened at the Kenmore Hotel in Auburn, Me., Monday (22) for three weeks after ankling the Mayfair, Boston, where he had been emcee for 16 months.

Hall's career, spanning two wars, and in which he was retired for 19 years, includes disk recognition. He made "Southie Is My Home Town" and "All Dolled Up" on the London Label, which had good sales. His latest recordings are "Coney Island Washboard Blues" and "Love Me Just A Little Bit." He came back to show biz with World War II and went into the Showbar, Boston, where he remained for nine years. From there, he went to the Mayfair. Now, out as a single, he's set to tour.

Chi's Offbeat Bills

Continued from page 51

ning exclusively on a calypso policy.

The unusual thing about the Angel policy is that it attracts the touring crowd and the big convention trade. While most of the specialty shops cater to a local following which they build up, the Blue Angel probably gets as high a percentage of its business from out-of-towners as any spot in the city.

Success has brought problems to the house however. Calypso made the Big 10 lists and calypso performers now draw salaries comparable with other fields of entertainment. Despite the frequent excursions of the management to the Indies for new talent, it has become harder to find and more demanding. Recent Blue Angel shows have been heavily stocked with white and colored performers more familiar to Chicagoland bars and other metropolises than to Trinidad. Nevertheless, producer Fardulli continues to turn out the spectacles that bring in the crowds.

Gate of Horn's Rah-Rahs

Another specialty policy, this one catering largely to the college crowd but also drawing heavily on the regular Rush St. wanderers, is the folk music format offered by the Gate of Horn here. The Gate just celebrated its first birthday in its newly enlarged basement quarters with the return of Luc Poret who was with the first trio of performers booked into the room.

Except for a very few names, folk musicians are available in a variety of types at prices well under that of luxury acts. The Gate set another show biz precedent by being the first to feature folk music artists exclusively on its programs. The wide spread of folk music on college campuses and more recently in the pops field has brought a greater concentration of the younger crowd to the Gate than even the jazz joints experience.

Production costs remain at an absolute minimum with this type of operation. Business is heavily pressed into the weekend evenings rather than spread through the week, but the summer lull which pervades many night spots is reversed here when the schools are out and students return home.

On weekdays one finds small conclaves of the bohemian sects joining the starched shirts here and chess players hidden in corner booths step out to catch the performance. Businesswise, the Gate manages to pass goodly volume of alcohol across the bar onto the tables. Weekend overflows are the usual occurrence. Like most such ventures, the Gate does its own bookings since many of the performers are unknown to the flesh traders on the entertainment circuit. Performers often find offbeat spots like the Gate a good promotion of their name.

Spreads for Diskers

Record shops in the neighborhood keep close watch on the Gate of Horn calendar and displays of records by incoming performers are to be seen in numerous store windows. So far, the Gate has managed to straddle the gap between having a sufficiently commercial appeal to make money and a sufficiently esoteric one to be able to choose their talent without too much competition. Appealing to the "sophisticated" cults of niterygoers and the general public as well has been the general measure of the success of all offbeat spots—jazz, folk music or what-have-you—and the Gate has succeeded as well as any.

Probably the most venturesome enterprise in the local nitery field has been the Offbeat Room. A year ago Burr McCloskey, Steve Marlin and Bob Brenneman revamped their northside restaurant, ballroom and bar with the addition of a platform stage. No entertainment policy was set for this new room, located in the easily accessible middle-class neighborhood not far from Northwestern U. but off the beaten track for nightowls. The idea was to seek unique and original talent available and put it on the stage.

Compass & Campus

First came the improvisitory drama of a group calling themselves the Compass Players. This drew college and professional people into the audiences for some eight months. The spontaneous quality of the show and its continued freshness made for plenty of repeat business. A similar format followed with Shelley Berman's Comedia Players. Berman, incidentally, has just moved over to intersperse the folksong stuff at the Gate of Horn with his own act. The current bill stars Marty Brill with Chaya Nash doing musical comedy bits with composer Sandy Perlove on hand to dream up new acts for the performers. The future? McCloskey has no commitments to any policy except the unique and hopes to keep drawing the trade on just that basis.

All in all, a circuit seems to be building up around which offbeat acts can circulate. As with Shelley Berman's moveover, comic Mort Sahl moved from Mr. Kelly's sophisticated eatery into the hitherto strictly musical Blue Note with success. Calypso acts and folk singers are finding a wide spread reception here and elsewhere in the country and bookers and agents are running around with contracts in hand to cash in on the trend.

Even the little bistros are riding the what-else-can-we-do trend. Just off of Rush St. Slim Brundage's College of Complexes has featured everything from calypso and folk music to strolling Gypsies and word games and lectures that end in free-for-alls. Still, it is largely the same crowd here as one finds in and out-of-the-way corners of Rush.

'Stay at My Motel & I'll Nix Nitery Cover'

Columbia, S. C., April 23.

Management of Laurel Hill Theatre Restaurant here plans to combat possible June slump with special tie-in rates and name talent. Owner Lester Bates said he would book a series of four names for the four weeks, and knock off the cover charge for out-of-town patrons who stayed at his Laurel Hill Highway Hotel across the street from the restaurant.

Contracts haven't been inked for the talent, Bates said, but he hopes to include Russell Arms of tv's "Hit Parade" among them.

Regular format of the room is band and one or two acts, with a $1.30 cover nightly, and a special Saturday matinee sans cover.

Everybody But Canines Must Hold AGVA Cards In New Deal With Fairs

Chicago, April 23.

Newest entries on the American Guild of Variety Artists roster include logrollers, tree climbers and dog handlers. The Northwest Sports, Travel & Boat Show, produced by Nick Kahler for General Shows Inc. in Minneapolis, was signed to an AGVA pact by midwest regional director Ernie Fast.

The deal, consummated by AGVA's threatened withdrawal of acts, was set in motion by union national administrator Jackie Bright after the show opened without the union's awareness at Kansas City. Fast, acting under Bright's dictum that all shows involving AGVA performers be entirely union shows, reported after three hours in Minneapolis that sports outfit had been contracted to pay welfare payments for all performers and to hire only union performers. As per the usual AGVA contracts with fairs no salary bonds were insisted upon.

Fast says that Kahler's signing means that outdoors acts as well as vaude type performers must hold AGVA cards. He specified fly casters, water show performers and handlers of retriever dogs, although specifically exempting the canines themselves. He described the contract as of the type in effect between AGVA and county and state fairs.

AGVA DRAFTS JENNINGS OF DALLAS AS HQ AIDE

Dallas, April 23.

Dean M. Jennings, branch manager of American Guild of Variety Artists, joins Jackie Bright's office in N. Y., June 1. He'll do public relations and serve in an assistant capacity to the AGVA national administrator. Bright made the offer here in March while on a national tour of AGVA offices.

Jennings, son of Dean Jennings —Satevepost profiile who turned out the seven articles on Victor Borge—has been with AGVA three years. First year was as Seattle branch manager; he's been in Dallas two years.

S. O. Boswell's Global Circus Talent Quest

Johannesburg, April 16.

Sydney O. Boswell, director of the Boswell Bros. Circus, will start on his annual tour in lining up acts for the new edition of the circus which starts in November.

Boswell starts in Lisbon, thence to Madrid, Seville, Paris, and will arrive early next month in New York where he'll remain until June 10 to case talent in Great Britain and Continental points.

N. Y.'s Israeli Array

Lineup for the new Club Sahbra, N. Y., an Israeli cafe which opens Friday (28) comprises Shaike Ophir, singer Sara Osnath Halevy, Dalia & Galia and Sara Tal, dancers. One of the novelties on the layout is the Oraneem, billed as an Israeli calypso group.

Spot will be operated by singer Leo Fuld.

Chi's United in 1-Nighter Upbeat; Hildegarde, Liberace's Fall Tours

Chicago, April 23.

Another one-nighter tour has been announced by United Attractions, Inc. Hildegarde & Her Concert Varieties is being booked for the 1957-8 season through the midwest area. Show includes Hildegarde with a string orch, singer Nick Noble, and negotiations are underway for a ballet act. Jay Lurye, one-nighter booker for United Attractions, is also eyeing possibilities for concert dates in New York and other metropolises.

Winter Theatre, also under United Attractions, has inked Liberace for a 30-day tour through the northern midwest and central Canada. It starts Oct. 1. Bookings now going on for the five-show series are also being promised the roadshow company of a current Broadway production as one of the five attractions to appear at each town in the circuit.

Winter Theatre, in keeping with Lurye's past policy, plays under joint sponsorship of local civic organizations and the agency. Shows play in halls outside the major night club circuits.

Shut Out of Pitt, Haley To Play Nearby E. Liberty

Pittsburgh, April 23.

Harry Kaye, WJAS deejay and promoter, has found a place to show Bill Haley & The Comets, and an auditorium big enough to pay off. It's the nearly 4,000-seat Enright Theatre in East Liberty, a Stanley Warner nabe, and Kaye has signed it for nights of April 26-27 to present Haley and a rock 'n' roller.

Previously Haley had always played the Syria Mosque, but when that music hall invoked an r&r ban a year ago, after teenagers made a shambles of the place, Haley was among those specifically on the outside looking in. Since then Mosque has sort of relaxed its policy to permit the loosely-labeled rhythm & blues people, but refused to include Haley.

When Enright was rented out a couple of nights in recent past for boxing shows, Kaye felt they might listen to other outside offers. He was right. House is even bigger by a small number of seats than the Mosque and is laid out much better for stageshows. It's where Dick Powell got his start as an m.c. in '29.

AFM 'Unfairs' Richman

Hollywood, April 23.

A beef over arrangements for a new act has put Harry Richman on the AFM unfair list.

Vet vaude and nitery performer was hauled before the Local 47 AFM trial board by arranger-conductor Bill Hitchcock (also known as Heathcock) who claimed Richman still owed $275 for arrangements. Trial board allowed the claim, placed Richman on the local "Do Not Perform For Or With" list and asked AFM to put Richman on the defaulter's list.

Jim Manix Sets 80-Day 'Tourist' Rodeo in Mont.

West Yellowstone, Mont., April 23.

Aimed at the tourist trade which flocks to Yellowstone Park and other scenic points in this area, an 80-day rodeo will get underway here June 15. Nightly performances will be presented until Labor Day by the Rawhide Rodeo Co. Outfit's producer is Jim Manix. Associated with him in the venture is Ben Stevens, owner of the Falls Hotel in Great Falls.

Events will be held in a 7,000-seat arena. Several specialty acts have already been set including Twila Merrill, bronc rider. Also booked is Jerry Olson and his Jumping Jets, a Roman riding act in which his wife and 16-month-old son participate.

Vaude, Cafe Dates

New York

AGVA holding open house at its new quarters next Friday (3) . . . **Suzanne Lake** a newcomer to One Fifth Avenue . . . **Corbett Monica** pacted for Three Rivers, Syracuse, April 28 . . . **Lou Menchell** heading the New Roumanian bill which reopens tonight (Wed.) . . . **Larry Storch** goes into the Americana, Miami Beach, May 8. Also set for the Statler Hilton, Dallas, July 25 . . . **Jo Hurt** new at the RSVP.

Lilo pacted for the Hotel Radisson, Minneapolis, April 28 . . . **Bobby Short** slated for Billy's, Cleveland, May 23, following a 22-week tenure at the Red Carpet . . . **Jan Welles** and **Don Rickles** start at the Elegante, Brooklyn tonight (Wed.).

Hollywood

Keith Rockwell has appointed **John Sikking** to helm the Purple Onion's operation . . . Comic **Lenny Bruce** holds over at the Crescendo. . . . **Lady Constance** and her calypso group current at Ciro's . . . **Helen Traubel** will open stand at the Cafe De Paris, London, July 8 . . . **Frank E. Marlowe** opened at Larry Potter's in San Fernando valley . . . **Tony Martin** opens a four-week stand at N.Y.'s Copacabana May 16. . . . **Peggy Lee** headlining with **Bobby Sargent** and **Sid Fields** at the Palm Springs Chi Chi . . . Dancer **Carolyn Grey** holds over for a second week at the Bar of Music which the **Pantomaniacs** headline. . . .

Cesar Romero makes his Las Vegas nitery debut May 9, fronting a Latin-American revue which has been booked into the Dunes for a four-week run . . . The **Smith Twins** back in town following their stand at the Caves Supper Club in Vancouver . . . Pianist **Bill Chadney** back at the Sportsmen's Lodge . . . **Eddie Bradford**, accordionist, and **Gene O'Brien**, bass player, join **Sam Alessi** at the Plymouth House . . . **Lenny Sherman** will pen **Eddie Foy III's** new nitery act.

Johnny Bradford inked by **Pierre Cossette**, personal manager of **Helen Traubel**, to write special material for new act singer will break in for nitery engagements in Vegas and Reno in the Fall . . . **Sid Krofft** Marionette Theatre makes Vegas bow with **Judy Garland** at the Flamingo May 1.

Chicago

Escorts (5) pacted for four frames at Roosevelt, New Orleans, July 18 . . . **Three Suns** into Angelo's, Omaha, June 10, for a week . . . **Johnny Janis** set for Circus Lounge, Ottawa, for two weeks May 20 . . . **Lola Dee** inked for Sleepy's Kenosha, Wis., for one set Tuesday (30) . . . **Abbey Lincoln** into Quebec's Circus Lounge for a double set today (Wed.) . . . **Steve Lawrence** pitching camp at Eddys', K.C. for two sets July 12 . . . **Rowan & Martin** inked for the Cleveland Statler, Nov. 11, for two weeks . . . **Dick & Kiz Harp** start their three frames at Bachelor's Club, Dallas, May 6 . . . **Gogi Grant** into Statler-Hilton, Dallas, July 11, for two weeks . . . **Joanne Gilbert** set for the Shamrock, Houston, for May 16 on a double frame, followed by four weeks at the Drake's Camelia House here May 31.

San Francisco

Erroll Garner did turnaway business at Sunset Auditorium, Carmel (15), third date he's played there in 15 months . . . **Jimmy Lyons** promoted. Garner's packing 'em into the Blackhawk, Frisco, has an April 26 date at Stanford U. May 2 date at U. of Wyoming . . . **Guy Cherney's** emceeing Frisco Police Ball April 25-26 . . . **Nat King Cole's** set to entertain at Fox Theatre May 8, at world premiere of "China Gate" in which he has a straight dramatic role . . . When **Al Wallace** takes over bandstand of Bimbo's 365 Club May 2, **Don Menary** will stay on as first trumpet . . . **Vic Damone** opening May 2 at Fairmont's Venetian Room . . . **Monique Van Vooren** followed the Lancers into Fack's II . . . **Birdland Stars of '57** go into the Berkeley Community Theatre Saturday (27), play two performances at Frisco Opera House next day.

Night Club Reviews

Continued from page 52

Chi Chi, Palm Springs

viata." Carla solos "One Fine Day." Considering all the singers who have danced all night, it's surprising how much feeling of a first kiss and a first dance Anna Maria has been able to inject into this number.

Anna finally begged off by introducing her mother in the audience, who can play a mean boogie woogie if forced to it.

Victor Morini & Rosalie, the Monte Carlo ballet dancers, get a terrific hand for their interpretation of the "Warsaw Concerto." Johnny O'Brien, claiming he was the most unsophisticated comedian, proves he is one with a good memory. Some of his jokes were original ("It's possible!") but all of them find some part of the audience reduced to hysterics. After he exhausts gags about his suit, it would help if he'd stop brushing it with the palm of his hands. His harmonica numbers are tops.

Bill Alexander's orch was augmented by Jeff Lewis at the second piano for the Alberghetti numbers. Combo ran as smooth as a putting green. *Scul.*

Chateau Madrid, N. Y.

Goyo Reyes Ballet Dancers (4), *Kirna, Jack Marlin, Ralph Font Orch, with Cancy;* $3.50-$5 *minimum.*

The current Chateau Madrid offering isn't likely to pull 'em off the street, but it's satisfactory as a breather for the Latino terp addicts who frequent the Angel Lopez spot. The approximate hour-long show includes the Goyo Reyes ballet dancers, comic Jack Marlin and Kirna, a New Act songstress.

Three members of the Reyes quartet, Cuerro Amaya, Jesus Sevilla and femme Olga Fernandez, open the session with some okay stepping. Reyes comes on later for an impressive solo terp demonstration, with the entire unit taking the spotlight for an effective closer.

Jack Marlin is a personable comedian with a nice manner and some pleasant material. He's particularly strong on impersonations, which he works neatly into song and patter routines. However, at show caught, it seemed his name and that of the other performers was being kept secret. The introes, except in the case of Tirna, weren't too clear and there was no table card identification of the acts.

The musicalizing end of the bill is handled slickly by the Ralph Font Orch. *Jess.*

Hacienda, Las Vegas

Las Vegas, April 12.

Cole Porter's "Can-Can" with Denise Darcel, Shevlin Rogers, Lizanne Truex, Phil Van Zandt, Larry Alpert, Torris Brand Orch (14); *book by Abe Burrows; presented by Bruce Davis; produced by Ray Golden;* $2 *minimum.*

The town's sleeper hit is the tab version of Cole Porter's "Can-Can" which officially inaugurates shows in the Palomino Room of the five-month-old Hacienda Hotel, which has heretofore featured only lounge entertainment. This "Can-Can" company stars Denise Darcel, and is a fast-moving, funny romp. Miss Darcel is a neat bit of type casting, is disarmingly charming with her French accent dialog and even does an okay job of chirping with her numbers, including the show's hitune, "I Love Paris."

Outstanding in the terping department is Lizanne Truex, a tiny blonde with fire in her feet and animation in her hands, body, and face. Dancers Bobby Banas, Don Zema, and Billy Lloyd also scored all the way with first-nighters, and the entire production is sparked by the lively and imaginative choreography of Erwin Barer. A zany Apache number is one of the highlights.

Comedy lines are capably delivered by Larry Alpert, and his dueling scene gets the show's top laughs. Phil Van Zandt is also excellent as both straightman and comedian. Shevlin Rogers is effective in his role of the romantic judge.

Final number is exciting and frantic, churned by the dancers (11) and seem to have been training for years just for the upbeat finish. Special credit should go to Bruce Davis, entertainment director at the Hacienda, for his work in coordinating the festivities, and to Torris Brand and his orch (14) for the superb way in which the orchestrations by Johnny Mandell, Bill Hitchcock and Bill Reddie are interpreted. Bill Burton acted as special adviser to the Ray Golden production, which is skedded for a six-week minimum. *Duke.*

Statler-Hilton, Dallas

Dallas, April 18.

The Sportsmen (4), *with Johnny Rarig, Bob Cross Orch* (12); $2-$2.50 *cover.*

The Sportsmen, here 11 months ago, picked up where they left off on the previous visit—scoring again with a top song-selling stint, interlarded with lotsa comedy, at opening Thursday (18). Guy were a big hit before, but they're not leaning on past laurels. New fortnight's stint is a smart meld of vocals that only smacks of the 1956 offering. Repeats are "Me and My Shadow," "Flight of the Bumblebee"—a slick whistle solo by Bob Garsen—and an overlong gambling segment, "Bet It All," with taped voicing inserts by Sheldon Leonard.

Foursome's animated offerings of a parody "I Love Texas," and an hilarious clowning of "My Adobe Hacienda" clinches the tabtakers. Sock 40-minute sesh includes "True Love," calypso "Banana Boat Song" and "Without a Song." Veteran pianist-accomp Johnny Rarig gets slick assist from the Bob Cross band and its a good go-round for everybody concerned. *Bark.*

International, Houston

Houston, April 19.

Jimmy Komack, Shep Fields Orch (11); *no cover or minimum.*

Comic-songster Jimmy Komack had to battle hurdles that most New York-Miami-Las Vegas comics face in Houston, when he opened (18) the second stanza at newly-formed privatery International Club (formerly Shamrock Room).

Many gagsters stumble before finding the Houston beat; but Komack fell flat. Material featuring head-srinkers, Bronx characters, and standard foils blew up big storms of silence from patrons.

Tunes from Komack's happier days as a lead in "Damn Yankees" clicked for okay reaction, with solid belting, and Komack's version of Presley singing "Makin' Whoopee" was mildly funny. But other routines like "Man With Golden Arm" disappeared in sands of deadbeat material.

Shep Fields orch gives smooth support, and features very cozy intermission singing of Jackie Austin, with Bert Schurr at the 88. Act finales May 1; Del Rubios and Jack Melick orch follow. *Burt.*

Royal Nevada, L. V.

Las Vegas, April 18.

"Cotton Club Revue," Cab Calloway, Sallie Blair, Lonnie Sattin, George Kirby, Willie Gaines, Joe Chisholm, Michele Clark, Norma Miller Dancers (12), *Cab Calloway Orch* (12); *produced by Murray Weinger;* $3 *minimum.*

Now that the Cotton Club Revue, starring Cab Calloway, has been uncorked in the Crown Room, the Strip has another lively hit musical—the other being "Can-Can" at the Hacienda. The vet Calloway's voice is as good as ever—good on all notes. All numbers, which include his trademarked "St. James Infirmary" and the w.k. gimmick of scat singing with audience participation, draw solid applause.

Two youthful singing talents stand out in the show, Sallie Blair, a beaut of a girl, and Lonnie Sattin, a handsome lad. Both can be safely tabbed as embryonic stars. Miss Blair socks a full quota of personality and showmanship in "Back Magic," ditto Sattin in his dramatic versions of "I Believe" and "Stand Up and Fight."

Willie Gaines is an energetic terper who tosses comic overtones into his routines both with hoofing tricks and facial contortions. Most of George Kirby's impreshes sound authentic, especially those of Joe Louis and Pearl Bailey. Joe Chrisholm contributes a neat bit of baton twirling to the festivities, and a moppet-type youngster named Michele Clark does okay terping and chirping in a routine with Calloway which garners enthusiastic salvos. Norma Miller, who heads the revue's dancers (12) does a very funny single with Calloway, a tongue-in-cheek look at Romeo and Juliet as rock 'n' rollers.

Big production number is an exciting, savage orgy, complete with doctor. The stage is literally set on fire, blasting dramatic effect. The Cab Calloway orch (12) backs each number with appropriate verve. Show, skedded for a minimum of eight frames, will add a third performance on Saturday nights. *Duke.*

Blue Angel, Chi

Chicago, April 16.

"Calypso Jubilee," with Count Tyson, Lady Sylvia Lord, Lady Venita, Calypso Trio, Al D'Lacy Orch; $3.50 *minimum.*

Following the ever reliable Blue Angel production formula of hip-wiggling voodoo dancers and spicy calypso vocalists all laid out in luminescent settings and costumes, the Fardull production knack has come out with another eye-dazzling spectacle. This package is stuffed with the energies of performers younger than those usually engaged in the fast tempo turns that mark these shows. The result is an extra sparkle that rates this show a notch above the recent house products.

Count Tyson was brought up from the Indies for his first American appearance. His act features "Kitch," "Don't Know What Monkey Will Do" and material entrenched on the pops lists, all well received.

Dance routines make up a heavy part of the current package. Lady Venita does a bump and grind making plenty of capital out of her curvaceous raw material. She scores again in "Sacrificial Dance." The Calypso Trio, an animate, naive-looking young femme and two male cohorts, go through two fancy terp routines with real class. Girl offers plenty of eye appeal.

Lady Sylvia Lord is a glamorous thrush with a knack for selling sophisticated calypso lyrics. She shows a versatility with the idiom and a fresh approach to stuff like "Is She Is Or Is She Ain't."

Backing comes from Al D'Lacy's Gypsy polka players performing in tropical shirts and strawhats. Plenty of good sideshow antics come out of the group but the competition with the vocalists is sometimes too strenuous. The usual eight weeks is set for this run. *Leva.*

Eddys', K. C.

Kansas City, April 19.

Rusty Draper, Sonny Richards, Pin-Ups (4), *Tony DiPardo Orch* (8); $1-$1.50 *cover.*

Rusty Draper is back just about a year from his initial engagement here, and evidently some remember the last stand. There was a fine crowd on hand and Draper had them joining in before the show was half over. The 35-minute portion he filled was replete with verve and showmanship, topping off a neat opening entry by Sonny Richards in his first stand here and making a highly entertaining evening. Line of five Pin-Ups has come down to four, probably an advantage on the small floor, and they perk up proceedings with an opening tap and a midway cakewalk.

In his 20 minutes Richards dabbles in monology, vocalling and terp before he gets into his special bit about "Faterella," the parody-medley about his skinny, slenderella girl friend. Closer is an impresh of Satchmo on "Kiss To Build a Dream On," done ably and highly appreciated. Draper quickly makes good on his own corn-type billing as the sexy farmer. He's a boy from these parts, plenty good on the singin' and a mite handy with the guitar and the local folks know it. He runs through more than a dozen numbers, most of them vocals and widely varied, but all strongly delivered. "Lazy River," "Melancholy Baby," "Muskrat Ramble," "Tears in My Ears Lying on My Back Crying Over You," "Marianne," "Shifting Whispering Sands" and "Are You Satisfied" shows the gamut he runs, many of them with the house chiming in or clapping in. Draper plays a round of solo guitar to add a fillip for the customers, likewise highly applauded. The 60-minute show has pace and polish along with all its jollity and song, and the house is in for a happy fortnight. Next in is Steve Lawrence, opening May 3. *Quin.*

Quatres Saisons, Paris

Paris, April 10.

Trio Aravah, Romano Quartet, Christian Duvaleix & Co. (4), *Caroline Cler, Olivier Jeanes, Sine's Images, Georges Lafaye & Co.* (4); $3 *minimum.*

About the last of the existentialist, offbeat boites, this is always worth a trip by Gallic nightlifers and tourists alike. Show is varied and novel and gives out with plenty of worthy, unusual numbers and entertainment. The previous intellectualization is over, but the turns are unique in appeal and this still does fine biz, though the fad and philosophical pull that started it all is gone. Prices are reasonable and show runs the season and gets those looking for the slightly different in boite fare at the Fontaine des Quatres Saisons.

Show opens with a group of witty slides by Sine depicting the place of the cat in French life. A clever musical accomp and notations make this a good entry. Olivier Jeanes is a young singer who makes up for his still green professional standing by a sincere attempt at a dramatic songalog. Plenty of practice is in store for him and ditto Caroline Cler whose cute malicious songs lack the necessary projection. Boite has launched many stars and always has a spot for young talent, but these two do not look to go very far in the song hierarchy.

Trio Aravah are an Israeli group whose deft, earthy songs and fine groupings and choral chanting make for a solid interlude. Besides the national songs, they aptly work over some Negro spirituals to make this a well-mitted turn. Romano Quartet are young Italo instrumentalists who blend this with good singing of warm, rakish Italo ditties to have this also in for easy and appreciative listening.

Christian Duvaleix & Co. do a fast-paced, zany takeoff on a charity affair run by an unctuous priest. Funny and inventive, it has the bright comic capers that make contact with boite audiences. The racy extravagance of Duvaleix, the winsome wool-headedness by Rosine Luguet, the sarcastic, well-timed interruptions of Hubert Deschamps and the comic verve of Billy Beck all help blend this into a funny bit.

Georges Lafaye & Co. bring their abstract puppets in for resounding results Whether in an eerie pool game, acting out a daily drama via large-sized newspapers, or doing abstract interps of the striptease and jazz numbers, the four black-hooded puppeteers make this exact, beguiling and intelligent for top results.

Good atmosphere and right prices make this a regular in the off-the-beaten-path boite circuit here. *Mosk.*

Riviera Hotel, Las Vegas

Las Vegas, April 11.

"Blackouts of '57," with Ken Murray, Marie Wilson, Barry Gordon, Bobby Brandt, The Shyrettos, The Torianis, Trio Bassi, Janik & Arnaut, Ilona Adams, Ray Sinatra Orch (14); $3 *minimum.*

When Ken Murray opened in "Blackouts of 1942" at the El Capitan Theatre in Hollywood, he didn't realize he had a vehicle which he could use for a career. The gags he swapped with Marie Wilson weren't new then, but they were funny, and they're still funny in the latest revival of "Blackouts" in the Clover Room.

This time around, moppet rock 'n' roller Barry Gordon is held over from the previous stint, and his precocious songology and gyrations elicit top applause. Young Gordon throws show biz savvy into all his numbers, and scores especially with a calypso bit, "The Thief," written for him by Bill Norvas, who is a singer in the current company.

Bobby Brandt is a talented terper with precision flips and acrobatics whose only fault is the psychological mistake of asking the audience for applause. The Shyrettos, a bike act with two handsome guys and a pretty gal, are wheel whizzers who gracefully create suspense with their outsized unicycle feats. Other trios are the Torianis, jugglers who show unusual skill with their hands, and the Trio Bassi, ditto with their feet. The bizarre performance of Janik & Arnaut, in which the gal is costumed as a snake, gets enthusiastic audience response. *Duke.*

New Acts

OCIE SMITH
Songs
12 Mins.
Gold Room, N. Y.

Ocie Smith, recording on the Cadence label, should make headway in the cafes. In an era when so much depends on sounds, Smith has a happy tone in his voice. There's a sense of exuberance and a personable note in his renditions. From his offerings, it doesn't give the indication that it's been cultivated along these lines, it just comes out that way.

Negro songster dwells mainly in standards with a western novelty thrown in for variety. Latter tune didn't do to well for him, but rest of his efforts provided ample mittings. *Jose.*

KIRNA
Songs
12 Mins.
Chateau Madrid, N.Y.

Kirna Moore, who's billed sans the surname, is publicized as a continental songstress of Turkish origin. You couldn't tell it, though, without a scorecard. The expected foreign charm is completely lacking, while the vocalizing is generally unexciting.

Her songalog includes "Turkish In Me," opener, a calypso and Spanish item, and "Miserlou." The chirp leaves herself wide open with a "It's one, two, three strikes you're out at the old ball game" exit line. *Jess.*

PROFESSIONAL COMEDY MATERIAL for all Theatricals
BILLY GLASON'S FUN-MASTER
The Original Show Biz Gag File
We Service the Stars
35 Issues $25 — First 13 for '57
Singly—$1.05 Each in Sequence
• 3 Parody Books, per Bk....$10 •
• 3 Blackout Books, per Bk....$25 •
• Minstrel Budget .....$25 •
How to Master the Ceremonies $3 per Copy
• "The Comedian" Monthly Service • $15 per Year (12 issues)
We Also Teach M.C.ing and Comedy
Let a Real Professional Train You
NO C.O.D.'S
BILLY GLASON
200 W. 54th St., N.Y.C. 19, Dept. V
Circle 7-1130

WHEN IN BOSTON
It's the
HOTEL AVERY
Avery & Washington Sts.
Every room newly decorated.
Air conditioned rooms available.
The Home of Show Folk

YVONNE MORAY
Currently
DOMINO LOUNGE
Atlanta, Ga.
Milton Deutsch Agency
Hollywood—N. Y.

Critics from Coast to Coast say . . .

JOAN BRANDON
is THE WORLD'S GREATEST HYPNOTIST
Currently (April 29 thru May 5th)
Home Furniture Show
Armory, Boston, Mass.
"It is such a relief to book a Star that really lives up to the advance publicity that it is a pleasure to recommend you to any show that needs an attraction to draw in the crowds, and please the exhibitors as well as the public."—JOSEPH BROOKS, Managing Director, Kentuckiana Home Show.
Mgt.: J. BRANDON, 450 West 24th St., New York 11, N. Y.

MALINI
"He stole the show..." —Miami Herald
Contact at HOTEL PRESIDENT — Circle 6-8800

The Amazing and Amusing
Lucille and Eddie ROBERTS
Back at the COTILLION ROOM, HOTEL PIERRE
Thru May 4th
Dir.: MCA

B'way and B'klyn R&R and Calypso New Test of Vaude-Film Potential

By ABEL GREEN

Historians will look back on the past couple of years as the show biz era of the eggheads, the beat, and the bongos. High IQ for top sweepstakes payoffs on tv; those two extra R's to supplement the traditional three-R's of adolescent education called rock 'n' roll and also spelling out big dividends at the b.o.; and the calypso vogue is as offbeat in its Trinidadian fracturing of the English language as r&r is offbeat in its flat-tonal musical manifestations.

This Easter Week sees Loew's State with a jive jamboree that has broken the circuit's flagship theatre's blackout on live shows for three-and-one-half years, save for a recent one-man interlude with hypnotist Ralph Slater, which doesn't compare with the present semester's lighting up of the stage, comparable to its yesteryear vaude tradition. The State's last-time-out with flesh was a vaudery headed by Julius LaRosa.

The same circuit's Metropolitan, in Brooklyn, is coincidentally trying out a calypso carnical as a b.o. hypo, and the Brooklyn Paramount nearby brings back Alan Freed's r&r show for the fourth or fifth time, every session a box-office bonanza.

The State's debut stanza with Jocko (Douglass Henderson) and his Rock 'n' Roll Revue started slowly on Friday (19) but is expected to pick up with the Easter week school letouts. House is scaled at $1.50 to $2.50, depending on the b.o. traffic. House manager Harry Greenman had 15 of the official gendarmerie on tap for the Friday prenoon opener, plus 20 of his own security officers, both sexes and both races in light of the strong Harlem draw that shows of this calibre precipitate. The precautions were a bit overboard for reasons of almost decorous juvenile audience behavorism—nothing like the riotous enthusiasm at the close-by Broadway Paramount when Freed, for the first time, shifted from Flatbush to Times Square—and also a quite light balcony attendance.

Comprising an hour and 10 minutes, which should be cut to 60-65 minutes, and readily achieved by chopping one number from Mickey & Sylvia, and perhaps Lymon's Teenchords (or elsewhere), Jocko, a Gotham nocturnal fave because of his WOV broadcasts, comes on in neoned space-ship. He is appropriately black-putteed and helmeted to conform with his billing as "The Groovy Ace From Outer Space." He soon doffs the space-cadet Gutenberg for dapper street attire.

Accent on the 'Flat'

The show, per se, is a rapidfire succession of turns, mostly groups, who automatically conjure up Stan Freberg's neo-classic Capitol biscuit of a rock 'n' roll recording session as he beseeches the diskery date to "sing flatter," threatens extermination to some guy who happened to sing on key, and exhorts the ultimate in "flat, flat, we wanna make this a hit." That's the standard of rock 'n' roll thrushing, circa 1957, saved only of course by that undeniable beat. With the Diamonds, a cleancut and somewhat maturer male quartet, from Canada, who break up their two rhythm numbers with Rodgers & Hammerstein's "You'll Never Walk Alone," it achieves two things: the kids proved they'll go for a straight, melodic ballad interpretation, and it was a change of pace in the cacaphonous trailer for Anacin.

The show is backed by the Googie Rene (Class Records) and Buddy Johnson (Mercury label) bands. Every entry has some disk identification and also some particular trademarked or currently in-the-air ditty, no matter its mediocre or great impact.

The show in sequence opens with the 14-man Johnson band backing the Paragons (5) (Coral) who belt out "Florence," their particular of-the-moment ditty. Like most of the entrants they are dapper in attire and most manifest careful and showmanly attention to wardrobe.

The maestro's sister, Ella Johnson (Mercury), produces enthusiastic audience handclapping with "Gotta Go Upside Your Head."

Heart Beats in Technicolor

The Heart Beats (5) are Rama recorders with "1,000 Miles Away" and "Won't Be The Fool Anymore" as their trademarked songs. Their sartorial decor comprises tartan plaid jackets, cut in dinner-coat style, with kelley-green trousers and lapels to match—a striking yet not as violent color scheme as might be suspected. They enhance their stuff with precision formations at the mikes, including an effective V-grouping as they segue away from the two mikes.

Googie Rene is "Mr. Midnight" via WOV and his pianologistics again inspire an audience-participation barrage of hand-to-hand music.

Just about when one wishes for a li'l dancing or something to change pace, on comes blonde Jo Ann Campbell, one of the two ofay acts in the lineup (the Diamonds are the others) and precedes her "Come On, Baby" (Buchanan & Goodman Records) with "Can't Give Anything But Love," done in and reminiscent of the Helen Kane ("boop-a-doop") school and style. Miss Campbell proves a belter in her own way with "Baby," presenting a slim, trim, eye-arresting chassis as she cuts a rug or two.

A big band number by Johnson breaks it up before the Clovers (6) (Atlantic) wham out "Love, Love," again with the same stylized precision formation that is par for the course with the other groups.

The Jive Bombers (Savoy) are a rhythm male quartet at standup piano, standup drums, sax and a shorter gent (avec derby) at the bull fiddle. Latter's comedy probably produces greater dividends if time permitted; in the one-number-and-off sequencing that potential is never realized.

Lymon's White Motif

Lewis Lymon & The Teenchords may be confused (by accident or design) with Frankie Lymon & The Teenagers. Both groups are of like pattern. Both Lymons are diminutive,—precocious rock 'n' rollers, getting the solo billing, and of course the similarity between the groups' tags is obvious. Here again they are smartly attired, the Lymon kid in white tails, the others in milk-white tuxes, with black swagger sticks for rhythmics. Their rendition of "I'm So Happy" (Fury Records) further identifies them.

Even better showmen are the attractive Mickey & Sylvia, who deport themselves like pros and no come-latelys, doing "challenge" routines on their electric geetars, producing some s.a. "answers" on the strings as part of their flirtation song & dance routines. Sylvia is a looker in a silver-toreador pants getup smartly covered by matching skirt. Mickey is a personable gent who knows how to handle himself. Their musical accents are in the rhumba beat and are currently riding a strong Vik disking of "Love Is Strange." The Diamonds, as above-detailed, round it out, and Jocko takes it away. Withal, a breezy cavalcade of what makes rock 'n' rollers run to see in person what they seemingly know, heard and enjoyed in the abstract.

A 19G Package

Show costs $19,000 for the basic package, per week, sans the overtime, rehearsals, etc. This layout is in for 10 days. Feature film is "Fury At Sundown" (UA).

With Louis Armstrong personaling at the Roxy, the never-disputed film-stage presentation at Radio City Music Hall (figured to set a new four-week mark with the concurrent "Funny Face"), and whatever the b.o. tells at the State and Brooklyn Met (both Loew's), and the Paramount, Brooklyn, the recurrent trade talk about "more vaude" may find some answer in the next week or two. This doesn't overlook also the concurrent reprise of "two-a-day" at the Palace with Liberace. It was axiomatic, even before tv, that "pictures always needed something"—bingo, banknite, free dishes, stageshows—and maybe the pendulum is ready to swing again.

Calypso & Compote

Calypso may be the current rage on wax but it doesn't add up to very exciting stage fare. At least not the way it's dished out for the Easter week shot at Brooklyn's Loew's Metropolitan under the overall tag of "Caribbean Calypso Festival."

If the house was aiming at luring the teenage trade from the neighboring Brooklyn Paramount where Alan Freed and his rock 'n' rollers are holding forth, or from the Met's sister house in Manhattan, Loew's State, where Jocko Henderson is emceeing another r 'n' r romp, it made a "bubu."

Its calypso stars, Lord Flea and Lord Kitchener, have not yet made a dent on the pop singles market and Geoffrey Holder's terp artistry is grooved strictly for adult appreciation. And with mambo orch leader Tito Puente heading up the instrumental end, show emerges as a hodgepodge without any unity or particular point of view.

Separately, Holder, Flea, Kitchener and Puente carve an okay niche for themselves but they never seem to jell as a complete company in one show. Holder's efforts belong in a ballet house, Flea and Kitchener at small niteries and Puente is better served in the mambo halls of the Palladium Ballroom in Manhattan. As a package, under the management of Michael Myerberg and Leonard Gruenberg, it's too lofty for vaudfilm consumption and b.o. appreciation.

Holder is an elongated (6'-6") and interesting dancer. He's got a lot of wit and grace and really whips up a storm when he hits a primitive terp beat to the backing of the bongos. His dancing company, too, which includes his brother Boscoe (6'-4"), has a talented terp way but it's a strictly "art" entertainment that went over only mildly at show caught.

Lord Flea stirs up most of the excitement with his frantic Trinidad tempo set to the backing of five happy calypso hooligans. Their "Calypso Jamboree" is a stopper. Lord Kitchener, in a more authentic West Indian groove, comes over with his unrestrained styling of "Rock and Roll Me," "Girl Friend of Kitchener" and "If Your Mother and Your Wife Were Drowning Which One Would You Save." Some of the lyrics were probably sapolioed for the stage showing but they retained enough humor to keep the customers happy.

Maya Angelou, out of the nitery belt, does okay with her sultry calypsongs; ditto Helen Ferguson with a more hectic item. George Boreland starts off the vocal program nicely with an especially effective workover of "Hold 'Em Joe." Velyn & La Verne French come off okay, too, with a terp offering that has excitement and style.

Puente's orch hits the mambo and cha cha cha beat loudly but effectively.

The "Festival" is planning to go on the road to Washington and Philly but without Holder. Latter is teaming with his wife, Carmen De Lavallade, for a series of night club and dance concert dates. He'll be better off in those surroundings.

Gros.

Mountains of Rocks

Alan Freed returns to the Brooklyn Paramount, where he has mopped up with several previous rock 'n' roll shows, with more—only much more—of the same. Faced with a competitive r 'n' r show at Loew's State on Broadway and with a calypso layout at the neighboring Metropolitan Theatre in Brooklyn, Freed is really pouring on the acts in this layout.

The quality may not be standard (Freed has had bigger names in the past), but the quantity in staggering. Not counting the orchestra, there are some 14 turns walking on and off stage for an estimated total of some 60 performers. Although the crowds on the Good Friday (19) breakin day were meagre, the kids who showed up rocked through the whole session and would have kept right on going except that Freed ran out of vocal combos. Some of the kids no doubt stayed on for several shows.

Except for a few performers, the Brooklyn Paramount lineup is strictly according to the basic pattern. An objective viewer (one, that is, who isn't swept away by the cornily obvious r 'n' r beat) could be amused at the rigid stereotype in which these combos work. Whether it's the Harptones or the Heartbreakers, the Cellos or the Pearls, it's still virtually the identical setup. There's the quintet with the lead singer and a quartet back of him for the harmony and the jazzy choreographic steps. A couple of these on one show would be okay, but Freed turns up with no less than eight vocal combos plus one femme group, the Rosebuds.

Freed, at least, doesn't let 'em hang around too long. In fact, in most cases, the acts do one number and then they're off, but way off. Even the shouts of the kids for "more, more" doesn't deter their going to the showers. It's probably better that way because if Freed let 'em stay around for as long as the kids wanted, nobody would ever get home—if these kids have homes.

Among the more identifiable turns on the bill are Anita Ellis, a good singer who delivers her "Forbidden Fruit" click and then is off. Bobby Marchan does another solo turn with one number and hits hard with his blues style. Charlie Gracie is reminiscent of Elvis Presley with his "Butterfly" rendition while Bo Diddley whips up the kids with numbers titled like so: "Diddley Daddy" and "Hey Bo Diddley." As usual on a rock 'n' roll show, there's a juve performer. This time it's Little Billy Mason, a Canadian with a precocious style that's definitely annoying.

Freed handles the emcee chores in straightforward style with brief intros for each act. *Herm.*

Loew's Met, B'klyn.

"Caribbean Calypso Festival," with Geoffrey Holder, Tito Puente Orch (14), Velyn & La Verne French, Lord Flea & His Calypsonians (6), Lord Kitchener, Maya Angelou, Helen Ferguson, George Boreland, Boscoe Holder; "War Drums" (UA), reviewed in VARIETY *April 3, '57.*

Paramount, B'klyn

Alan Freed's Easter Jubilee of Stars," with The Harptones (6), The Rosebuds (4), Bobby Marchan, The Heartbreakers (5), The Solitaires (5), Little Billy Mason & Rhythm Jesters (4), The Cellos (5), Anita Ellis, The Pearls (5), The G Clefs (5), Buddy Knox & Jimmy Bowen & The Rhythm Orchids (4), Charlie Gracie, The Cleftones (5), Bo Diddley & Band (3), Del Vikings (5), Alan Freed Orch with Sam Taylor, Al Sears, Freddie Mitchell; "The Big Boodle" (UA), reviewed in VARIETY *Jan. 30, 1957.*

Liberace at the Palace: A Showman and Vitruoso; 1st-Rate Vaude Support

Somewhere between the reputation that Liberace achieved when he was the darling of the geriatric bobbysoxers and the overly cute mannerisms that he affects, is an entertainer of important dimensions. He is a versatile performer with a highly developed sense of showmanship able to deliver in several directions. He will please the bulk of the audiences that come to see him, especially the distaff side.

Liberace is taking the step down from a social phenomenon that was his during his Madison Square Garden one-nighter a couple of years ago, and the status of a name performer that he is today. In the era when his filmed shows saturated television, he was more widely spoken of than Elvis Presley is today. Liberace was paeaned and panned; there were no in-between reactions. Preceding his present Palace stint, there seemed to be a levelling off.

Liberace, on his nitery tour, was doing an act that all age levels found pleasing. He apparently is aiming at a more universal appeal, and he seems to be on his way to realizing that goal. His more fanatical followers may prevent that realization by exaggerated reactions to his efforts.

The Milwaukee clotheshorse, who is billed as "Mr. Showmanship" is a highly skilled entertainer, whether he ivories, sings, or even dances, he's able to evoke a favorable reaction. Of course, he schmaltzes up the proceedings considerably, but in digging beyond that veneer, he commands respect at his pianistics, his banter with brother George, references to the British critics, and the numerous things he does on stage hit home. An unnecessary item, though, seemed to be the name-dropping during a religioso theme.

Surrounding Liberace during his half of the show is brother George, who sometimes nearly achieves the sartorial splendor of his better known brother. Jean Fenn, who used to be in the Metropolitan, is a colorful and well-endowed soprano who, like Liberace, has learned the knack of knocking down classics to pop proportions. She delivers well on her own and in solo with the headliner. The augmented Palace band, ordinarily conducted by Myron Roman, is handled by Gordon Robinson during the bulk of the second half.

The first half consistutes a first-rate vaude show, with Mitzi Green and the Goofers (5) on top. Miss Green, who hasn't been in N.Y. in some time since her last date at the Copacabana, is an extremely fine performer. A show biz brat, (daughter of Keno & Green), Miss Green understands subtleties, shadings, knows how to infuse color and to sock out when the occasion demands. Her recollection of top performers is one of the gems of the first half of the shows.

The Goofers have been hitting top bookings of late. A versatile group, these acrocomics and instrumentalists run through a frantic session which rocks the house. Last trick, in which a trapeze is lowered and two members play an instrument while in an inverted position, creates a frenzied finale for their turn.

The opener is Francis Brunn, a young juggler assisted by a comely femme, who manipulates varied items with an extreme intensity. He's an excellent operator who mixes some acro steps with his work, and attempts to achieve the movement of a dance during his turn. It's a fine opener.

The Four Step Bros. are a group of amiable and capable dancers who work like they get a kick out of performing. The audience responds in kind. Eddie Garson, in the deuce, is a ventriloquist with excellent technical knowhow, but material that looks like it's been cribbed from other sources lowers the general level of his act.

Jose.

Palace, N. Y.

Liberace, with George Liberace, Jean Fenn, Gordon Robinson, (conductor); Mitzi Green, Goofers (5), 4 Step Bros., Eddie Garson, Francis Brunn, Myron Roman House Orch; opened April 20, '57 at $6 top.

Roxy, N. Y.

Louis Armstrong & All-Stars (Trummy Young, Edmond Hall, Billy Kyle, Barrett Deems, Squire Gersh, Velma Middleton), Jerry Vale, Nicky Powers & Leslie Sang, Roxyettes; Robert C. Rothafel production; choreography and staging, Anolyn Arden; musical director, Robert Boucher; scenery, Bruno Maine; costumes, Winneford Morton; "Boy On a Dolphin" (20th), reviewed in VARIETY *April 17, '57.*

It's been some years since the big Roxy stage held a band. Louis Armstrong and his group of five musicians and one singer operate only in a corner thereof, but fill the huge Broadway landmark with America's prime export. In Manhattan's and Brooklyn's great surge toward live performers during the Easter season, Satchmo & Co. stand out as the most civilized and most enduring. The jazz troupe stays for three weeks in a test that may determine the house's future policy. In this interval, managing director Robert C. Rothafel offers solo diskers for one-week stands, with Jerry Vale (Col) current, to be followed by George Hamilton IV (ABC-Par) and Betty Johnson (Bally).

At show caught, night of Good Friday (19), Armstrong assumed that his audience consisted of "cats," and he addressed the crowd that way; the "cats" included more upper teenagers and early 20'ers than the house has seen in some time. There also was many an old feline in the packed house, unlike the audience composition at Manhattan's Loew's State and Brooklyn's Paramount and Metropolitan where the rock and calypso are on tap.

Armstrong unit delivers four driving sessions broken up with nifty change of pace by the Roxyettes operating with and without ice skates, and ditto the ballroomology duo of Nicky Powers & Leslie Sang in a pair of skillful and thoroughly winning stints. Down past the middle Jerry Vale quickies with a couple of songs which he handles engagingly and leaves pronto. It would be interesting to hear this nice lad in a wider repertoire.

Headliner's first fray is characteristically tagged "Now You Has Jazz." Here the sidemen with the "star" billing work in their fancy licks solo and together—Trummy Young on trombone, Squire Young on string bass, Edmond Hall on clary, Billy Kyle at the piano, Barrett Deem on drums. It's a tour-de-frantic, with built-in organization centered around Armstrong's you-know-what coupled with that trademarked growl. But this is only a warmup for a jam stanza that rides self-powered through a farrago of "Muskrat Ramble," "Indiana," "Mahogany Hall Stomp," "Blueberry Hill," "Struttin' With Some Barbecue" and "Whiffenpoof," latter a spoof arrangement

(Continued on page 56)

Olga James' London Bow

Negro songstress Olga James has been signed for her first stand at the Savoy Hotel, London, starting June 24.

Deal was set by the William Morris Agency.

VARIETY BILLS

WEEK OF APRIL 24

Numerals in connection with bills below indicate opening day of show whether full or split week

Letter in parentheses indicates circuit: (I) Independent; (L) Loew; (M) Moss; (P) Paramount; (R) RKO; (S) Stoll; (T) Tivoli; (W) Warner.

NEW YORK CITY

Music Hall (R) 25
Rockettes
Corps de Ballet
George Matson
Maita & Fernando's
Gloria Ware
Elizabeth Mannion
Palace (P) 27
Liberace
Geo. Liberace
Jean Fenn
Mitzi Green
Step Bros.
Goofers
Eddie Garson
Francis Brunn

AUSTRALIA

MELBOURNE
Tivoli (T) 29
George Wallace
Maurice Colleano Co
Jim Gerald
Jennie Howard
Queenie Paul
Millie Hansen
Peggy Mortimer
Bill French
Edna Busse
George Nichols
Nanette Allan
Dawn Emms
Jack O'Dowd
Jimmy White
Noreen Carroll
Wheeler & Gloria
2 Ramdows
Jandy
Reg Park
Hill & Dale
Bowery Piano 4
Gay Dogs
Dancing Debutantes
Toppano's Melody-men
Flat Tops
Helen Pavette
SYDNEY
Tivoli (T) 29
Richard Hearne
Julia
Nicolas Darvas
Ross & La Pierre
Lane Bros
Bob Bromley
Albins
Alwyn Leckie
Frank Ward
Daniel Davey
Lewis Leigh
CHRISTCHURCH
Royal (T) 29
K Dunham & Co.
PERTH
Malvern (T) 29
Johnny Lockwood
Bobby Gonzales
Bobby Limb
Medlock & Marlowe
Palladinis
Billy Rayes
Dawn Lake
Edit Juhasz
Darryl Stewart

BRITAIN

ASTON
Hippodrome (I) 22
Danny O'Dea
Willie Carlisle
Benny Garcia
Les Girls
BLACKPOOL
Palace (I) 22
Jimmy Young
Bill Maynard
Freddie Hinton
Margaret West
Joan Hindc
Pierre Bel
2 Pirates
Rex & Ronjy
BIRMINGHAM
Hippodrome (M) 22
Mitchell Torok
Renee Dymott
Jimmy James Co.
Rosinas
Suzi Miller
Silvas
Nelson Bros
BRADFORD
Alhambra (M) 22
Nat Jackiey
Ken-Tones
George Lacy
Dave O'Gorman
Marianne Lincoln
Daphne de Wit
Hill & Billie
Curtis & Jee
BRIGHTON
Hippodrome (M) 22
Petula Clark
Brian Andro
Ken Dodd
P & N Del Rina
Kordites
Donald R. Stuart
Joe Henderson
Jeffrey Lenner
EDINBURGH
Empire (M) 22
Freddie Sales
3 Skylarks
Les Marionettes
Continentales
Barry Anthony
Roy Lance
FINSBURY PARK
Empire (M) 22
Max Wall
Terry Kennedy
Anne Hart
Jumpin' Jax
5 Speedacs
6 Teenagers
GLASGOW
Empire (M) 22
Teenagers
Mayfairs
Albert Burdon Co.
Johnny Laycock
Hollander & Hart
Ron Scott
HANLEY
Royal (M) 22
Hylda Baker
A & V Shelley
Billy McCormack
Grangers Puppets
Alexis Tr
Overbury & Suzette
J & S Lamonte
LEEDS
Empire (M) 22
Vic Oliver
Denis Bros & J
Gary Miller
Victor Seaforth
Walthon & Dorraine
Vanda Vale
LIVERPOOL
Empire (M) 22
Slim Whitman
Averil & Aurel
Revel & Fields
Grossetto & Gaston
Desmond & Marks
Max Geldray
Rusty
LONDON
Hippodrome (M) 22
Dave King
Shani Wallis
Andrea Dancers
Jones & Arnold
Los Gatos
Jimmy Lee
LONDON
Metropolitan
Carroll Levis
Mrs. Shufflewick
Eddie Coffron
Landringlos
Freddie Harrison
Tyler & Gee
LONDON
Palladium (M) 22
Johnnie Ray
Rowan & Martin
Beverley Sis
Nita & Peppi
Chris Cross
Frank Cook
Skylons
MANCHESTER
Palace (M) 22
Platters
Emerson & Jayne
Jimmy Gay
3 Brittons
Dowie & Kane
Matanzas
Warren & Genie
NEWCASTLE
Empire (M) 22
Jimmy Jewel
Ben Warriss
Penny Nicholls
Don Saunders
Marcellis
Nordics
Russell & "Susie"
Galantas
NORTHAMPTON
NEW
Pauline Penny
Barry Piddock
Gabrielle
Eight Girlies
NORWICH
Hippidromer
Billy O'Sullivan
Jack Kerwan
Don & Juanita
Briefettes
Prince of Wales
Bernard Bros.
Sabrina
Dickie Henderson
Monarchs
Lee Sharon
Maggy Sarragne
SHEFFIELD
Empire (M) 22
Ruby Murray
Francois & Zandra
Tommy Fields
Tommy Locky
El Granadas
Audrey Jeans
Billy Baxter
Harry Jacobson
SOUTHAMPTON
Grand (R) 22.
Eddie Reindeer
Toni Kaye
Martine Hazelle
Tommy Loftus
Iris Blair
Pauline Mee
F & B Harman
SOUTHSEA
King's (M) 22
Edmund Hockridge
Lane 2
Billie Anthony
Kordas
George Martin
Joe Black
Lionel King
SUNDERLAND
Empire (M) 22
Frankie Vaughan
N & N Grant
Harry Worth
Rose & Marion
Georgette
Joe Church
Keefe Bros & A
Ossie Noble
Kenways

Cabaret Bills

NEW YORK CITY

Bon Soir
Phil Leeds
Bibi Osterwald
Felicia Sanders
Jimmie Daniels
Three Flames
Bruce Kirby
Blue Angel
Orson Bean
Dorothy Loudon
Art Gibson
Enid Mosier
Jimmy Lyons 3
Casanova
Jacques Zarow
Alex Alstone
Chateau Madrid
Kirna
Goyo Reyes
Jack Marlin
Raiph Font Orc
Canay Co.
Copacabana
Will Mastin Trio
Gene Baylos
Hal Loman Ders
Tom Rockford
Marilyn Cooper
Tony Starman
Michael Durso Orc
Frank Marti Orc
Downstairs Room
Ceil Cabot
Jack Fletcher
June Ericson
Gerry Matthews
Julius Monk
Daphne Hellman
Stella Brooks
Blossom Dearie
No. 1 Fifth Ave
Bob Downey
Harold Fonville
Hotel Ambassador
Chauncey Gray Orc
Jani Sarkozi
Gypsies
Quintero Rhumbas
Hotel Pierre
Jane Morgan
L & E Roberts
Stanley Melba Orc
Alan Logan Orc
Joseph Sudy
Hotel Roosevelt
Sammy Kaye Orc
Hotel Taft
Vincent Lopez Orc
Hotel St. Regis
Sheila Reynolds
Milt Shaw Orc
Ray Bari Orc
Hotel Statler
Ray McKinley Orc
Latin Quarter
Jean Carroll
Isabel & Miguel
Georgia Reed
Kitty Dolan
Carmen Phillips
Trio Cottas
Syncopated Waters
Jo Lombardi Orc
B Harlowe Orc
Hotel Plaza
Margarita Sierra
Ted Straeter
Mark Monte
Park Sheraton
Jan August
Spark Thurman
RSVP
Jo Hurt
Don Carey
Don Evans
Town & Country
Burnell Dancers
Ned Harvey Orc
La Playa
Gypsies
Two Guitars
Kostya Polansky
Dolores Dauphine
Leonid Lugovsky
Eugene & Sonya
Andrei Ramshay
Viennese Lantern
Monica Boyar
Judy Foster
Ernest Schoen Orc
Harold Sandler
Paul Mann
Village Barn
Norma Smith
Ralph Michele
Danny Davis Orc
Larry McMahon
Billy Kelly
Irving Harris
Village Vanguard
Mae Barnes
Lurlene Hunter
Charles Manna
C Williams Trio
Waldorf-Astoria
Juliette Greco
Varel & Bailly
Chanteurs De Paris
Emil Coleman Orc
Mischa Borr Orc

CHICAGO

Black Orchid
Mel Torme
Irwin Corey
Blue Angel
"Calypso Jubilee"
Count Tyson
Lady Sylvia Lord
Lady Venita
Calypso Trio
Al D'Leo Orc
Blue Note
Bob Scobey (7)
Salty Dogs (7)
Mort Sahl
Chez Paree
Ann Sothern &
Her Escorts (4)
Bonnie Four
Freddie Letuli Trio
Bob Williams
Ted Fio Rito Orc
Cloister Inn
Chubby Jackson's
Rascals (5)
Ruth Olay
Conrad Hilton
"Skating Memories"
Boyers (2)
Clifford Guest
Colstons (2)
Karen
Jo Ann McGowan
Bill Christopher
Paul Gibben
Naomi Wold
"China" Clark
Ann Cucksey
Encores (4)
Frankie Masters Orc
Boulevardears &
Dona Dee (2)
Drake Hotel
Betty Madigan
Gate of Horn
Shelley Berman
Glen Yarborough
Peggy Seeger
London House
Dorothy Donegan 3
Ahmad Jamal (3)
Mister Kelly's
Meg Myles
Betty Miller (2)
Harry Slottag (3)
Marx & Frigo
Frank D'Rone
Palmer House
Dick Shawn
Richiardi Jr.
Giselle & Francois
Sonny
Charlie Fisk Orc

LOS ANGELES

Bar of Music
Jcn Jackson
Bert Henry
Jerry Linden Orc
Ciro's
Lady Constance
Los Nortenos
Calypso Review
Geri Galiani Orc
Cocoanut Grove
Tony Martin
Chiquita & Johnson
F. Martin Orc
Crescendo
Four Freshmen
Lenny Bruce
Ray Toland Orc
Interlude
Jackie & Roy
Mocambo
Johnny O'Neill
Lord Lance
Frankie Sands Trio
Paul Hebert Orc
Moulin Rouge
Kirby Stone 4
Statler Hotel
Ginny Sims
Dick Stabile Orc
Zardis Jazzland
The Treniers (8)
Scatman Crothers
Jean Turner

LAS VEGAS

Desert Inn
McGuire Sis
Bob McFadden
Art Johnson
Donn Arden Dncrs
Carlton Hayes Orc
Dunes
Ben Blue
"Gags & Gals of '57"
Barbara Heller
Ann Mason
Bob Douglas
Haller Girl
Landre & Verna
Stuart Morgan Dcrs
Five Bogines
Garwood Van Orc
El Cortez
Tito Guizar
Lila Guizar
Kenny Davis &
Redheads
Buster Hallett Orc
El Rancho Vegas
Joe E. Lewis
Zsa Zsa Gabor
The Continentals
Dick Rice Orch
Flamingo
Pearl Bailey
Louis Bellson 5
Flamingoettes
Lou Basil Orch
Fremont Hotel
Ish Kabibble &
Shy Guys
The Make Believes
The Nitecaps
Gayle Walton
Golden Nugget
Hank Penny & Sue
Thompson
Lisa Alonso
Lee Maynard
Faye Ellen
Jig Adams Dixie-
land Band
Hacienda
"Can Can"
Denise Darcel
Kings TV
Cow Eyes Engler
Bruce Davis
Riviera
"Blackouts"
Ken Murray
Marie Wilson
Barry Gordon Ders
Dorothy Dorben
Dancers
Novelites
Lenny Kent
Jaci Fontaine
Ray Sinatra Orch
Royal Nevada
Cab Calloway
Cotton Club Revue
Sallie Blair
Lonnie Sattin
George Kirby
Norma Miller Dncrs
Sahara
Donald O'Connor
Cee Davidson Orc
Mary Kaye Trio
Saharem Dancers
Sands
Nat King Cole
Sue Carson
Copa Girls
Antonio Morelli Orc
Showboat
Jules Savoy
Sandy Sims
Gene Bell
Gary Nelson
Showboat Girls
Mike Werner Orch
Silver Slipper
Hank Henry
Peop-etts
Boubouka
Jessica James
Barbary Coast Boys
Jimmy Cavanaugh
Sparky Kaye
Mac Dennison
Slipperettes
Geo. Redman Orch
Thunderbird
Beatrice Kay
Frantics
Rudenko Bros.
Barney Rawlings
Thunderbird Dncrs
Al Jahns Orch
Tropicana
Eddie Fisher
Elaine Dunn
Jack Costanza
Tybee Afra
Cheerleaders
Ben Dova
Ken Remo
Jody Logan
Nat Brandywynne

MIAMI-MIAMI BEACH

Americana
Jacquline Francois
Don Tannen
T & P Rodrigues
Jackie Heller
Joe Reichman Orc
Bar of Music
Bill Jordan
Gina Valente
Guy Rennie
Harvey Bell
Clark Fiers
Vivian Lloyd
Balmoral
Charlie Farrell
Sonny Kendis Orc
Tana Lenn
Club Calypso
Tropical Holiday
Carlos Varella's
Cubanaires
Di Lido
Mandy Campo Orc
Lord Buckley
Phyllis Arnold
Maria & Toni
Caney Orc
Eden Roc
Billy Daniels
Wiere Bros.
Ricky Layne &
Velvel
Mal Malkin Orc
Los Chambos 5
Count Bernardino
Palmetto Boys
Empress
Mickey Katz
Barbara Velasco
Mandy Campo Orc
Fontainebleau
Buddy Hackett
Fernanda Montel
Page & Bray
Murray Schlamme
Al Navarro Orc
Sacasas Orc
London Towne
Arthur Blake
Katie Lee
Danny McCartney
Lucerne
Havana Revue
Marquez Sisters
Eva Flores
Milos Velarde
Renee & Lidia
Questel
Mardi Gras Girls
Don & Tyler
Luis Varona Orc
Malayan
The Riveros
Mighty Panther
Bahama Mama
Conrad Hodges'
Calypsonians
Monte Carlo
Norma Douglas
Morey Amsterdam
Leonard Young
Sid Tucker Orc
Murray Franklin's
June Perry
Nat Poolgate
Marge Cameron
Dick Haviland
Johnny Fzapks
Murray Franklin
Billy Mitchell
Eddie Bernard
Nautilus
Georgia Hayes
Wally Brown
Antone & Ina
Syd Stanley Orc
Sans Souci Hotel
Myron Cohen
Freddy Calo Orc
Place Pigalle
B. S. Pully
Dixie Evans
French Follies
Seville
Patsy Shaw
Mickey Gentile
Tommy Ryan
Johnny Silvers Orc
Rey Mambo Orc
Saxony
Lamatta Bros.
Calypsonians
Cortes Orc
Roney Plaza
Lord Count
Katy Lee
Serge Valdez Orc
5 O'Clock
Bubbles Darlene
Tommy Raft
Al Golden
Parisian Rev
Thunderbird
The Kenjones
Dick Sterling
Frankie Rapp
Rey Mambo Orc
Vagabonds
Vagabonds
Sanny Stanton
Eddie Peabody
George Horton
Jay Salerno
Scott & Boyd
Frank Linale Orc

HAVANA

Tropicana
Tula de Palma
Leonela Gonzalez
Paulino Alvarez
S Suarez Orc
A Romeu Orc
Sans Souci
Abbey Lincoln
Sonia Calero
Victor Alvarez
Ortega Orc
Montmartre
Chavales De Espana
Fajardo Orc
Casino Playa Orc
Nacional
Betty Reilly
3 Galanes
Sherman's Models
Dancing Waters
W. Reyes Orc

RENO

Mapes Skyroom
Dolores Hawkins
Joby Baker
3 Houcs
Skylets
Ed Fitzpatrick Orc
Starlets
Riverside
Gogi Grant
Davis & Reese
Starlets
Bill Clifford Orc
New Golden
Romaine Brown
Sherry Martin 4

Giesler Raps

Continued from page 2

out, filing cases in N. Y. makes litigation lengthy, the court calendars are so crowded a case may not come to trial for five years.

"In that time," he said, "something may happen to Harrison like what almost happened. I'm concerned for his welfare."

Giesler also charged that California legal authorities are more concerned with re-election than with fighting the scandal mags. He got nowhere when he asked the Calif. Attorney-General to bring criminal action, and "they're now thinking of a misdeameanor suit. They'll not get my clients (before the Grand Jury) to testify," he commented.

The criminal attorney, who was appointed at the Bar Assn. meet to battle the scandal mags, stated that one of his cases against Confidential will be settled, but that others may go to trial.

At the same meeting, USC law Prof. Irwin Spiegel contended that scandal mags are vulnerable on two counts, for libel and for invasion of privacy. However, under the present California "innocent meaning" rule, it must be proved that *"The magazine means what it prints"* per precedental ruling. Spiegel proposed that State laws on the subject be tightened.

NBC Bumps 'Vigil'

Continued from page 1

stage play previously scheduled as the Montgomery Easter entry.

Stockton Helffrich, the web's continuity & acceptance director, decided to nix "The Vigil" on the basis that it was in bad taste as an Easter offering. Religious drama by Ladislas Fodor, produced on Broadway in May of 1948, concerns the modern-day trial of a gardner accused of stealing the body of Jesus from the tomb. NBC said the play might possibly be presented at some future date, but declared it was in extremely bad taste as an Easter week offering.

The Sherwood play, one of three written while he was under contract to NBC, was substituted for "The Vigil" since it deals with an appropriate Easter theme. Understood Sherwood had taken it to clergymen of all three faiths after he wrote it to make sure that it was theologically correct and that it didn't offend any particular religious group.

Nils T. Granlund Dies

Continued from page 2

Southern Nevada Memorial Hospital where the showman's internal injuries gave him little chance for recovery. He died within three hours. The driver of the other vehicle, William McAdams, 32, suffered a broken right arm.

Granlund was 65. Rose Wenzel, former showgirl, whom he married some 25 years ago, survives.

As part of a ballyhoo trip in behalf of his book, NTG came east and annexed $10,000 on "The Big Surprise," tv quiz show. He decided to cut it short, stating he had business back on the Coast.

NTG's show business identification by his initials was as unique as his personality. Where DDH (a comedian whose name was Dave Hall) was a professional vaude billing, Granlund's alphabetic identification might be likened more to FDR, at least so far as his trademarked impact within the trade was concerned.

'BB&B' as Biopic

As VARIETY observed in its Jan. 30 review of "Blondes, Brunettes and Bullets," which he write in an "as told to" technique with Sid Feder and Ralph Hancock, it's a natural for a biopic. Spanning the Prohibition era, as automatic background for his own career, this excerpt from the review by Abel Green is a closeup on "Granny's" career:

"Granlund was firstly a publicist for Loew Theatres. He emceed the hooplas and premieres attendant to the many new features. With Prohibition, he gravitated into the niteries. In his book he credits Harry Richman, one of his many claimed 'discoveries,' with coining the term 'upholstered sewer.' As girl-show entrepreneur 'Granny' came to his fullest prominence as producer and emcee of the Hollywood and later the Paradise.

"NTG was a going institution for a strong decade, and more, and his associations with Marcus Loew, Florenz Ziegfeld and the niteries is part of the Broadway story.

"Professionally and habitually a name-dropper, and a father of the practice on Broadway, Granlund does not hesitate to claim that he was first to see, know, book or extol this or that talent.

"NTG is still wide-eyed about the whole thing, although as an historian who had spent 17 years as chief publicist of the Loew circuit; who had done much to pioneer Loew-Metro's interest in its pioneer radio station WHN (later WMGM), New York; who had hobnobbed with the great and the ingrate; the babes and the mobsters —he might be expected to have by now an adult approach to the entire panorama.

Poetry for the Mobsters

"The hoods, hanging around WHN, who urged Granny to read Poe or Kipling or Robert W. Service poems because "they just loved poetry," suggest a good movie scene; it wasn't until later that NTG learned why rumrunners like Larry Fay recommended Station WHN's radio signal. Beyond the three-mile limit east the boys with the booze battalions heard WHN strong, and so whenever a piece of Poe or Kipling poetry came through this was their signal that the coast was clear.

"The entire Times Square panorama and its familiar names of the period read like a Jazz Age roster. He recaps a now trite Texas Guinan anecdote about how 'butter-and-egg-man' was coined; accents his rapport with the hoods who, in turn, gave him clear handsoff sailing but recalls that he once stood up to Dutch Schultz; gave 'Pretty' Amberg his come-uppance; ducked a personal 'snatch,' for which he alternately blamed Legs Diamond and 'Mad Dog' Vincent Coll; how Owney Madden, another underworld lord of the era, couldn't actually determine who was really the malevolent character who had planned NTG's kidnapping."

NTG's Funeral Services

Las Vegas, April 23.

Funeral services for Nils T. Granlund will be held Thursday (25) at 2 p.m. at Forest Lawn, Hollywood, who died Sunday (21), as result of an auto accident here.

Meanwhile sheriff's deputies would not comment on the possibility of criminal charges being filed in connection with the death. Detectives made an attempt to interview an eyewitness to the accident but found that the man had checked out of his hotel and was in Mexico.

House Reviews

Continued from page 55

Roxy, N. Y.

"dedicated to Dizzy Gillespie." The rafters shake.

In a third workout, the Trumpet & Co. hammer away on "Kiss to Build a Dream On," etc., a prelim to the entry of Velma Middleton. When she and Satchmo begin operating on "That's My Desire," interspersed with the big lady's lithe bit of hoofing, it's a wallop. In the finale, the great jazzola combination starts almost delicately with "Shadrack," but that's strictly in contrast to the powerpacked "Saints Go Marchin' In." It can't be topped, hence slotted as the ender-upper. *Trau.*

The Roxyettes are a visual feast as backdrop for the jazz fest, with Bruno Maine's decor and Winnifford Morton's gladrags providing fine production accoutrements. Anolyn Arden's choreographic patterns on and off the blades are equally fine standard stuff, and the Powers-Sang duo is a graceful addition. Robert Boucher overtures with a snappy thread of "Birth of Blues" to set the stage and leads the pitmen in sharp showbacking. All in all, a Roxy show in a richer tradition away from the conventional icer layouts of the past couple of years.

Palladium, London

London, April 16.

Johnnie Ray, Rowan & Martin, Beverly Sisters (3), *Nita & Peppi, Chris Cross, Frank Cook, The Skylons* (2), *George Carden Dancers* (17), *Eric Rogers Orch.*

This Palladium layout headlined by Johnnie Ray does not get the audience reaction it warrants, as most of the younger set, who make up about 95% of the customers, reserve their enthusiasm for the bill topper. Opening night, which marked Ray's fourth headline Palladium appearance, he was accorded a roof-raising reception. and showered with flowers and colored streamers.

Ray gives a much more subdued performance than usual, and is content to limit his vigorous delivery to the minimum. But by the time the end of his act comes round he's whipped the teenagers in the audience up to a shrieking frenzy. He relies mainly on his established hit numbers and latest discliks, but soft-pedals the religiosos. His only rendering to border on this style is 'Look Homeward Angel," which gets a hefty reception. Best entries, however, are "Ain't Misbehaving," "Just Walkin' In The Rain," "Cry" and his closer "Ooh, What A Night It Was." Uniformed theatre attendants, by now used to this sort of thing, easily stem the wild rush down the aisles as the curtain comes down.

Rowan & Martin, making their European debut, are the only act to register a real success in this bill apart from the headlines. Their brand of humor comes across slickly, and is full of good material. Best offering from these two zany Americans is a night club sketch about a drunk heckler who ruins a Shakespearean act (a Sir Laurence Olivier takeoff) at a Las Vegas night spot. Their routine gets enthusiastic mitts.

The Beverly Sisters, usually a hit at this venue, have to work hard at their three-part harmonizing to get a moderate reception. Unfortunately, their act lacks fresh material, and they rely on stock repertoire numbers. Nita & Peppi have an exciting, fast acrobatic routine. Chris Cross and his ventriloquial routine is a good bill filler. He's a natural funnyman with an out-of-the-rut spiel, but it isn't fast moving enough to appeal fully to the young audience. Novelty musicians are always popular and Frank Cook, who opens the show's solo spots, is no exception with his handless harmonica playing while accompanying himself on guitar; and the Skylons with their aerialist act bring an unending series of gasps with their slick feats.

The George Carden Dancers who have the opening spot and lead off after the intermission, are precise in their intricate dances and are well costumed. Eric Rogers' orch showbacks the bill which is in for two weeks. *Bary.*

ATPAM May Again Call Temporary Halt on Apprentice Pressagents

A moratorium of at least one year on the enrollment of new apprentice publicists into the Assn. of Theatre Press Agents & Managers appears imminent. It's part of a plan to alleviate a congestion of tyro drumbeaters in the union and follows a pattern previously employed by ATPAM in 1952, when a similar situation prevailed.

The holdoff on apprentices is being recommended to the ATPAM board by the pressagents' chapter, along with a request that all present novitiates be admitted into the union at the expiration of the required three-year apprenticeship. The move stems from a situation whereby there are more apprentices completing three-year terms than the two-per-annum eligible for union membership under the present rules.

Although, only two new pressagents can enter yearly, the annual number of candidate apprentices permitted is six. Therefore if more than two work out their apprenticeship, it's mathematically impossible for all to get in the same year. As many as four, depending on the number who stick out the three years, may have to be held over until the following season, or perhaps a second season, thereby pushing back subsequent candidates.

The pitch being made to the board by the pressagents' chapter is that the tyros be admitted at the completion of their apprenticeship, but that they be chalked off against future years. In other words, they would not be eligible for overall membership until three years after the date they would have come in under the two-a-year plan. This is intended to eliminate any infringement on the union's manager and road agents chapters.

The pressagents' chapter originally wanted to alter the present regulation to permit the annual admittance of six new members. This, however, would have necessitated a constitutional change and it was generally felt that opposition, particularly among the managers, would have defeated such a move.

In general, the situation highlights the contrasting basic attitudes of the pressagent and manager groups in ATPAM. The publicist membership, by and large, tends to take a fairly liberal stand on most issues, notably the admission of new members. The managerial group, on the other hand, tends to be more conservati e, especially in its opposition to any modification of entrance restrictions.

The situation was revealingly illustrated recently when, during an informal discussion of the union's admission rules, a veteran manager blurted out, "If we allow you pressagents to keep taking in new members you'll ultimately outnumber us."

HARRIMAN SIGNS BILL RAISING BROKER FEES

Albany, April 23.

Gov. Averell Harriman signed last Friday (19) the Farrell Bill amending the General Business Law to authorize a maximum premium of $1.25, rather than $1, on the resale of tickets to theatres, places of amusement or entertainment, and other places where public exhibitions, games, contests or performances are held. This is in addition to the tax.

The measure, sponsored by Sen. John H. Farrell, Manhattan Democrat, took effect immediately.

Group 20 Players Sked 5th Season of Revivals

Wellesley, Mass., April 9.

Another season of revivals, mostly classics, will be presented this summer by the Group 20 Players in the amphitheatre on the campus of Wellesley College. Elliot Silverstein will stage the seven productions.

The schedule includes "Agamemnon," "Man and Superman," "Hamlet," "Cyrano de Bergerac," "Girl of the Golden West," "Dark of the Moon" and "Francesca da Rimini." It will be the outfit's fifth season.

Scot Stage Landmark Taken Over for Video

Glasgow, April 16.

Conversion of Glasgow's Theatre Royal into Scotland's first commercial tv house began recently with the windup of live performances at the 92-year-old operation. Scottish Television Ltd., headed by Canadian newspaper owner Roy Thomson, has taken over the legit-pantomime landmark. The theatre, razed by fire three times, was first opened in 1865 as a vaudery.

Most of the full-time staff at the Royal, which has also played films, has been absorbed by the video enterprize. Tv officially gets underway here Aug. 31.

British Equity Moves Vs. Aliens

London, April 23.

British Actors Equity is seeking to tighten restrictions on alien actor employment. A resolution, urging union action against the Ministry of Labor's unilateral issuance of work permits to foreign performers is due for presentation at the annual Equity meeting next Sunday (28).

The union's council is opposed to the granting of work permits without its okay and feels that these can be invalidated by barring members from working with aliens in question. In the case of unit companies, where such action isn't possible, the council believes, that it may be necessary to bring Parliamentary pressure on the Ministry.

Kanin-Gordon Dispute Over 'Born' TV Income Going to Arbitration

A dispute between playwright-director Garson Kanin and producer Max Gordon over the income from the television rights to "Born Yesterday" will go to arbitration. That was decided last week by N.Y. Supreme Court Judge William Hecht in dismissing Kanin's motion to enjoin Gordon from pressing for arbitration.

The issue involves interpretation of the original contract under which Gordon produced the Kanin comedy. The deal gave Gordon the right to participate in the revenue from the play for five years after the closing of the Broadway production. However, in case there were at least 75 stock performances, the producer got a year's extension, or he had the right to renew for an additional year by applying to the Dramatists Guild. He failed to make application.

Gordon's suit calling for arbitration of the matter declared that the Columbia Pictures contract for the screen rights to the play prohibited a television sale for five years, and argued that therefore the plaintiff was entitled to an equivalent extension on the video rights. Kanin's counter-motion for injunction claimed that the issue is not arbitrable, since the original contract had expired.

Attorneys in the case are Wilzin & Halpern representing Kanin and A. L. Berman for Gordon.

British Equity Urges Passport for Robeson

London, April 23.

A resolution "deploring" the U. S. Government's refusal of a passport to Paul Robeson is scheduled for consideration at the membership meeting next Sunday (28) of British Equity. The measure calls for the endorsement of the Equity council's recent decision to support efforts to enable the American singer-actor to appear in England, and urges "restoring freedom of movement to this distinguished artist."

Robeson, who made numerous concert appearances in this country and clicked in such legit shows as "Emperor Jones," "Show Boat" and "Othello" during the 190's and 1930's, has been denied a passport by the U. S. in recent years because of alleged leftist ties.

Call That High?

London, April 16.

Prices of West End theatre tickets are going up. The new British musical, "Zuleika," which opened at the Saville last Thursday (11), has a top of $3, highest in London, other than for opera and ballet at Covent Garden.

Both the Drury Lane and the Coliseum, each housing American tuners, have $2.80 tops. That level is gradually being introduced for straight plays and was the price of the orchestras for two other openings last week, "Camino Real" at the Phoenix, and Victor Borge's solo vaude show, "Comedy in Music," at the Palace.

'Mame' Nearing 75G Profit Mark

"Auntie Mame" had netted nearly $75,000 at the windup of its 24th week on Broadway last April 13. That's based on a March 30 audit, plus estimated ensuing profit on the steady sellout.

Cutting into the take, however, will be expenses incurred in going dark last week. The blackout stemmed from a contractual agreement by which the comedy's star, Rosalind Russell, got Holy Week off. She also gets a five-week summer vacation following the June 29 performance.

Since Miss Russell's portrayal is generally regarded as the production's major lure, no attempt is being made to keep open while she's out. Also, under the terms of her contract, her percentage of the gross was hiked from 10% to 12½% when the show got into the black 10 weeks ago. That increase has reduced the weekly operating profit on the $43,500 capacity gross from around $8,000 previously to about $6,800.

Coin taken in on the Robert Fryer-Lawrence Carr presentation includes payments from Warner Bros. on the purchase of the screen rights for $200,000, plus bonus payments on profitable operating weeks to a $500,000 ceiling. Incidentally, a prior accounting on the Jerome Lawrence-Robert E. Lee adaptation of Patrick Dennis' novel of the same name lists a "Christmas expense" item of $1,382.

Highlights of the March 30 audit, covering the four weeks up to that date, are as follows:

Original investment (repaid), $179,307.

Total profit to date, $60,175.

Bonds, $13,440.

Balance available for distribution, $46,735.

O'CASEY WRITING PLAY ABOUT EIRE FESTIVALS

London, April 23.

Sean O'Casey, back in health after a long convalescence (aggravated by the death of his 21-year-old second son last January), is at work on a new play. He describes it as a comedy about the many cultural festivals in contemporary Ireland, and has titled it "The Night Whispers."

The Irish dramatist has been living for many years at Totnes, Devon.

Gingold, Mary McCarty Star in Coast 'Angels'

Hermione Gingold and Mary McCarty will costar in a Coast production of Noel Coward's "Fallen Angels." The comedy is scheduled to open May 16 in Santa Barbara and play three days prior to bowing May 20 at the Huntington Hartford Theatre, Los Angeles.

The show is being produced by Charles Russell and Lance Hamilton, in association with Huntington Hartford. The L. A. stand is scheduled to run three weeks, with a move to San Francisco a followup possibility. Russell will double as director.

Miss McCarty succeeded Nancy Walker as costar in last year's Broadway revival of the comedy, while Miss Gingold is scheduled to tour the strawhat circuit in the play this summer under the production auspices of Ron Rawson. Miss Gingold, Russell and Hamilton left for the Coast yesterday (Tues.).

Fields-Saylor Vice-Prez Contest Highlights Issue of ATPAM Policy

A long-simmering issue in the Assn. of Theatrical Press Agents & Managers is coming to a head in the approaching election of officers and board members. It centers in the contest for the union vice-presidency. The election takes place June 10.

The office, the only one for which opposing candidates are entered, is figured important, since the veepee serves as chairman of the board of governors, the union's ruling body. Running for the spot, from which Francis Robinson is retiring, are William Fields and Oliver M. Saylor.

The latter, formerly business agent for the union for many years, is regarded as representing the more conservative element in the membership. Fields has been a spokesman for the opposition in recent years, especially on the issue of entrance requirements for new members and open discussion of ATPAM affairs.

Saylor, incidentally, was nominated for the vice-presidency by Abel Enklewitz, who declined to run for re-election as president last year. The latter's refusal, was regarded at the time as stemming from membership agitation over the delay involved in admitting Louis Sheaffer, former Brooklyn Eagle drama critic, to the publicist ranks. Enklewitz is now running for the board of governors on the managers' ticket.

Besides Enklewitz, the 10 nominees for the board include Charles Stewart, Joseph Moss and Mack Hilliard (managers), Willard Keefe and Dave Lipsky (N. Y. press-agents), James Hughes and Lorella Val-Mery (road agents) and Joseph Burstin and William Rolland (Yiddish group). Of those, Lipsky, Stewart, Hughes, Burstin and Rolland are incumbents.

Officers renominated include Saul Abrams (president, for second term), Milton Weintraub (secretary-treasurer, for the 16th year), Hal Olver (business agent, for fourth year) and Fred de Bondy (sergeant-at-arms, for 10th year). Alternates for the board of governors include Arthur Cantor and Harvey Sabinson (pressagents), Sam Handelsman, Richard Horner, Nathan Parnes and George Zorn (managers), Joseph Hedit and Helen Richards (road agents) and William Mercur (Yiddish group).

The election of pressagent chapter officers has already been completed. Retagged for pressagent posts were Merle Debusky, chairman; Betty Lee Hunt, secretary, and Reginald Dennenholz, treasurer. Bob Ganshaw got the vice-chairman spot held last year by Marty Schwartz. Wally Fried is chairman of the managers' chapter and James Hughes and Helen Hoerle, chairman and secretary, respectively, of the advance agents group.

Nouveau-Monde, Montreal, Takes off 'Un Chapeau'

Montreal, April 23.

Following a month of capacity biz, Le Theatre du Nouveau Monde has withdrawn its presentation of "Un Chapeau de Paille D'Italie" ("The Italian Straw Hat") at the 900-seat Gesu Theatre until May 8 and then reopen it for three weeks.

"Chapeau" is another hit in the French-language company's long list of offerings. Under the direction of Jean Gascon (founder and leader of TNM) the spirited farce by Eugene Labiche stars Georges Groulx and features Guy Hoffmann, Denise Pelletier, Denise Provost, Denyse Saint-Pierre and Jean-Louis Roux.

'Tunnel' Has 70% Profit to Date

"Tunnel of Love" has earned approximately 70% profit thus far on its $60,000 investment. That's based on a March 23 accounting, plus estimated subsequent profit.

The Theatre Guild production, currently in its 11th week on Broadway, has been earning around $8,000 weekly profit on near-capacity business. Revenue taken in by the Tom Ewell starrer includes a $9,000 payment on the sale of the film rights. Joseph Fields and Peter de Vries, who adapted the play from the latters' novel, are to produce the screen version independently, with Metro financing.

An unusual aspect of the operation revealed in the March 23 audit is that $600 weekly is being allocated for future advertising, presumably when the comedy eases from its present healthy pace. Other highlights of the accounting include the following:

Original investment (repaid), $60,000.

Net profit to date, $16,891.

Sinking fund, $15,000.

Balance available for bond guarantees, $1,891.

Plan Canadian Edition Of 'Success' in London; Raising $27,000 Capital

Ottawa, April 23.

A Canadian management and several Canadian leads are readying a London production of "Will Success Spoil Rock Hunter." The project is aimed for next fall.

Stan Jacobson, who presented the George Axelrod comedy in Toronto last year, says that he's raised two-thirds of the $27,000 necessary for the venture, and his associate Mark Furness, a former stage manager at London's Windmill Theatre, is now in England making final preparations for a pre-West End tryout tour.

Sandu Scott, Montreal-born singer currently appearing in U. S. cafes, is expected to repeat her Toronto portrayal of the lead role originated on Broadway by Jayne Mansfield. Ron Hartmann and Alex de Naszody are also due to ditto their Toronto assignments.

The London cast won't be all-Canadian, however. British star Jack Buchanan is being sought for the show. Henry Kaplan will probably direct.

If the project goes through it will be the second Canadian production in London. Due for presentation this Friday (26) at the Piccadilly Theatre in the West End is J. B. Priestley's "The Glass Cage," with the same all-Canadian cast that recently appeared in its world premiere at the Crest Theatre, Toronto.

Nomikas' 'Macbeth' Stint

Andrew Nomikas, now in Manhattan from the Royal Greek Theatre in Athens, where he is staff designer, will be art director for Verdi's "Macbeth," at the N. Y. City Center this fall. Margaret Webster will stage the work.

Nomikas was picked by his fellow countryman Dimitri Mitropoulos to mount "Ernani" for the Music Festival this May in Florence.

'PONDER' LOST $96,075 ON $104,040 BANKROLL

The Playwrights Co. production of "Ponder Heart," which had a 19-week run on Broadway last season, represented a $96,085 loss on a $104,040 investment. The $5,955 balance has been repaid to the backers of the David Wayne starrer.

The Joseph Fields-Jerome Chodorov dramatization of a story by Eudora Welty cost $111,317 to open on Broadway, and earned back $15,233 in operating profit and other revenue.

K. C. Starlight Lines Up Names for Tune Shows

Kansas City, April 23.

A flock of names have been lined up for the 10 productions scheduled by the Starlight Theatre Assn. this summer. The operation is also departing from a straight legituner policy by bringing in the Liberace unit show June 17 at the season opener.

The talent roster for the balance of the season includes Howard Keel and Martha Wright in "South Pacific," Hildegarde in "Can-Can," Fran Warren and Don Cornell in "Pajama Game," Martha Raye in "Call Me Madam" and Vivian Blaine in "Panama Hattie." Other skedded shows, for which leads aren't set, are "High Button Shoes," "Show Boat," "Rosalinda" and "Damn Yankees."

Shows Abroad

The Entertainer

London, April 15.

English Stage Co. presentation of three-act (15 scenes) drama by John Osborne. Stars Laurence Olivier, Dorothy Tutin; features Brenda de Banzie. Staged by Tony Richardson; decor, Alan Tagg; music, John Addison. At Royal Court Theatre, London, April 10, '57; $1.75 top.

Billie Rice ..... George Relph
Jean Rice ..... Dorothy Tutin
Phoebe Rice ..... Brenda de Banzie
Archie Rice ..... Laurence Olivier
Frank Rice ..... Richard Pasco
Gorgeous Gladys..... Vivienne Drummond
William Rice ..... Aubrey Dexter
Graham ..... Stanley Meadows

John Osborne, author of last season's controversial, "Look Back in Anger," so impressed Laurence Olivier that the star promised to appear in his next play if there was a suitable role for him. The author has taken advantage of this invitation by providing an outsize starring part, making it more of a vehicle for one actor than a straightforward dramatic offering. The combination of star and author's name has been good enough to make this a gilt-edged offering. The theatre was presold before opening for Olivier's six-weeks' run.

What will happen after Olivier leaves the cast? Will there be another star available who can carry the lead role with such vitality, authority and boxoffice draw? That will be the final test and the deciding factor in the ultimate success of "The Entertainer."

Osborne's new drama is a study of the decay of smalltime vaudeville. The central character, played by Olivier, is a tired vaudevillian whose sorry gab, forced humor and outmoded songs are eloquently expressive of the rot that has developed.

His father had been a headliner, but now admits that "the nudes are killing the business." He has to watch his son steadily going down the ladder, incurring debts and facing jail.

The staging of the play is quite ingenious. In the main, the action alternates between the living room and the stage. In front of the footlights Olivier goes through the motions of his weary routine; at home with his family, in between overdoses of gin, their arguments and quarrels are mainly about the undue attention he pays to younger women in the local saloon. The family bickerings have a dramatic edge and are as grim and depressing as the empty houses to which he plays.

Olivier's vigorous portrayal almost overshadows the other members of the cast. Dorothy Tutin, as his daughter, has a role which makes no demands on her talents. Brenda de Banzie makes a pathetic and moving figure as his wife.

George Relph plays the father with dignity, and Richard Pasco offers a lively study as the son. The remaining roles, all of minor character, are filled by Vivienne Drummond, Aubrey Dexter and Stanley Meadows.

William Blezard leads the small combo which gives an appropriately noisy musical background for the vaudeville scenes. *Myro.*

Harmony Close

London, April 18.

J. Baxter Somerville (in association with Welbeck Productions Ltd.) presentation of musical in two acts, with book by Charles Ross; music by Ronald Cass and Ross. Decor, Neil Hobson; directed by Ross. At Lyric Theatre, Hammersmith, London, April 17, '57; $2.15 top.

Tony Peters ..... Bernard Cribbins
Robin Webster ..... Colin Croft
Mr. Brown ..... Sam Woodcock
Mrs. Brown ..... Pat Gilbert
Jill Grant ..... Jo Ann Bayless
Paula Scott ..... Louie Ramsay
Dolly Gander ..... Rose Hill
Col. Carruthers ..... James Raglan
Mrs. Carruthers.... Betty Huntley-Wright
Jim Sinclair ..... Zack Matalon
Launcelot Goldfarb ..... Barry Gosney
Sam ..... Barry Kent
Daisy ..... Barbara Ferris
Paper Girl ..... Wanda Sinclair
Milkman ..... Charles Schuller
Vera ..... Elizabeth Wallace

Here is an unpretentious new musical with a dash of sophistication and unmistakably British stamp, rather resembling the current long-runner, "Salad Days," It has melodious tunes, and fairly diverting lyrics.

It is a lively production, with a capable cast that performs with zest and confidence. The show should do well in this outer London theatre, but its chances on a transfer to the West End are only so-so.

The musical's slice-of-life story is localed in a London news, where an assortment of assortment characters with a variety of backgrounds, temperaments and interests live a sort of community existence. The yarn takes several melodramatic turns, but presently focuses on a romance between an actress and a writer.

No one is featured in the cast, but the best performances are by Bernard Cribbins as a painter, Pat Gilbert as a mousey wife, Rose Hill as an ex-madam and Colin Croft as an ingratiating extortioner. Also, Louis Ramsay scores as a dancer and Zack Matalon, a tv name here as a crooner, makes a moody Romeo and shares the bulk of the singing with Jo Ann Bayless, who attractively fills the stereotyped ingenue role.

The show is directed at a slick tempo, and is even enlivened with a rock 'n' roll number. *Clem.*

The Singing Wood

Glasgow, April 18.

Citizens' Theatre of Glasgow presentation of three-act (four scenes) drama by Elisabeth Kyle and Alec Robertson. Staged by Richard Mathews; set, Nevil Dickin. At Citizens' (Princess's) Theatre, Glasgow, April 15, '57; $1 top.

Janet ..... Edith Macarthur
Bill Livingstone ..... Robert Cartland
Isabel Lee ..... Marie Burke
Sir Allan Cathcart ..... Walter Carr
Mally Lee ..... Elizabeth Ashley
Connie Cunningham ..... Jessie Morton
Annie Cunningham ..... Joan Scott

London actress Marie Burke is guest lead in this new play, staged here merely for local consumption. She brings a regal quality, gentle tenderness and distinguished delivery to the role of a lady guilty of a 40-year-old unsolved murder.

The play piles on the melodrama good and heavy, and there is never much doubt as to who is the killer. But the action holds tension, the characterization is good, and lack of originality is made up for by sound thesping and careful plot development.

Miss Burke makes the most of the role of lady of the manor who murdered her sister four decades previously. Her niece arrives unexpectedly from America, and sets about solving the mystery and clearing her father's name. That role is crisply played by Elizabeth Ashley, perky redhead with a forthright attack.

Edith Macarthur is conventionally cast as a bent and crusty servant. Robert Cartland is adequate as a journalist visitor from Edinburgh, Walter Carr looks awkward as a rather tightly-clad Scottish knight. Gems of character are also contributed by Jessie Morton and Jean Scott as pixillated old ladies.

Richard Mathews directs with admirable dramatic touch, and the Nevil Dickin setting creates atmosphere. *Gord.*

Show Out of Town

Greatest Man Alive

New Haven, April 17.

Frederick Fox (in association with Elliott Nugent & John Gerstad) production of three-act comedy by Tony Webster. Stars Dennis King; features Russell Collins, Kathleen Maguire, Biff McGuire, John Gibson, Richard Kelly, Joseph Boland, Nydia Westman. Staged by Nugent; scenery, Fox. At Shubert, New Haven, April 17, '57; $4.50 top.

Amos Benedict ..... Dennis King
Tom Hopkins ..... Russell Collins
Peggy Thomas ..... Kathleen Maguire
Harry Dugan ..... Richard Kelly
Steve Boyle ..... Biff McGuire
Policeman ..... Joseph Boland
Hazel Hoffman ..... Nydia Westman
Bishop Hansen ..... John Gibson
Ambulance Driver ..... Edgar Meyer
Hospital Aide ..... William Windom
Photographer ..... Stephen Gray

Since comedies have been written on every conceivable theme, it's not surprising that someone should attempt to find humor in the subject of a 72-year-old man hanging himself. That the play largely succeeds is due to a combination of penetrating writing, able staging and stellar acting.

"Greatest Man" gets off to a "different" start and maintains a consistent interest, abetted by a pair of classic character performances. It can emerge as a rib-tickling sleeper.

Script tackles the off-beat tale of a likable old codger who, after a lifetime of being shunted aside, decides to focus the spotlight on himself for once at least by being the first man to hang himself wearing a derby hat. Ensuing situation combines laughs and pathos, with a generous side dish of workable philosophy.

As the ingratiating oldster, Dennis King contributes one of the best characterizations of his career. Pitching primarily for chuckles, with sober sequences adroitly inserted, he is undeniably appealing as the frustrated old duffer with a front page yen. Russell Collins is an excellent foil as a fellow eccentric who wants to accompany the hero on his hanging expedition...

Kathleen Maguire and Biff McGuire handle the love interest capably and Richard Kelly fits as a pompous suitor. There are additional acting highlights by Nydia Westman as a tear-drenched niece and John Gibson as a somewhat uncertain bishop.

Producer Fox has doubled efficiently as the designer and Elliott Nugent's adept staging keeps a potentially incongruous situation within the bounds of credibility. *Bone.*

Busy Girl

Cynthia Belgrave has taken on an ambitious off-Broadway assignment.

She's been signed to understudy three prostitute roles in Louis Peterson's "Take a Giant Step," at the Jan Hus House, N. Y.

The Method Is Making Actors Self-Conscious Tyrone Guthrie Claims

Montreal, April 23.

American acting, as a result of The Method, threatens to become "an imperceptible phenomenon." That's the opinion of British director Tyrone Guthrie, stager of "The First Gentleman," opening this week on Broadway. It's expressed in an article published last Sunday (20) in the Montreal Star and syndicated papers.

Referring to "style" in acting, the stager wrote, "Style, incidentally, is an alarming word to American actors. They think of it as something assumed, something 'fancy' and affected, something connected with being more elegant and flossy than anyone has a right to be in private life.

"It is hard to convince them that style in acting, as in dress, is concerned with appropriateness, with suitability to environment, and does not necessarily involve a great deal of elaborate mannerisms and posturing. It sometimes escapes notice that a style of speech and deportment suitable for one environment is entirely unsuitable for another. But both styles may be equally 'natural.'

"Young American actors in the convention of which Marlon Brando is the figurehead adopt a sluggish, slurred method of speech at once tough and babyish, a slouching, lumbering demeanor, and dress with studied disregard of Bourgeois convention. I'm not saying that this is wrong or right—in certain contexts it can be very effective. But it certainly is a style—a very self-conscious and elaborate one.

"Moreover, it is a style which has so powerfully infected the whole American theatre that it is beginning to be regarded as not only a style, but as the only possible way to act. Young actors are now quite afraid to try to act other than in accordance with The Method.

"They are afraid that any overt display of emotion or articulate expression of ideas will appear unbearably 'ham.' The result is that American acting is in danger of becoming so elaborately simple, so intricately inarticulate as to be an imperceptible phenomenon."

The article was the eighth in a series Guthrie has been writing for the Star and its syndicate.

British Shows

(Figures denote opening dates)

LONDON

At Drop of Hat, Fortune (1-24-57).
Balcony, Arts (4-22-57).
Boy Friend, Wyndham's (12-1-53).
Bride & Bachelor, Duchess (12-19-56).
Camino Real, Phoenix (4-8-57).
Chalk Garden, Haymarket (4-11-56).
Damn Yankees, Coliseum (3-28-57).
Dry Rot, Whitehall (3-31-54).
Ewige Feuiliere Co., Palace (3-4-57).
Fanny, Drury Lane (11-15-56).
For Amusement Only, Apollo (6-5-56).
Grab Me a Gondola, Lyric (12-26-56).
Hatful of Rain, Princess (3-7-57).
House by Lake, York's (3-9-56).
Iron Duchess, Cambridge (3-14-57).
Lovebirds, Adelphi (4-20-57).
Mousetrap, Ambassadors (11-25-52).
New Crazy Gang, Vic. Pal. (12-18-56).
No Time Sgts., Her Maj. (8-23-56).
Nude With Violin, Globe (11-7-56).
Plaintiff in Hat, St. Mart. (10-11-56).
Plaisirs De Paris, Wales (4-20-57).
Plume de ma Tante, Garrick 11-3-55).
Polish Theatre, Wint. Gard. (3-25-57).
Repertory, Old Vic (9-7-55).
Sailor Beware, Strand (2-16-55).
Salad Days, Vaudeville (8-5-54).
Subway in Sky, Savoy (2-27).
Tropical Heat, New Lind. (4-23-57).
Under Milk Wood, New (9-20-56).
Waltz of Toreadors, Criterion (3-27-56).
Zuleika, Saville (4-11-57).

Scheduled Openings

Janus, Aldwych (4-24-57).
Tea & Sympathy, Comedy (4-25-57).
Glass Cage, Piccadilly (4-26-57).
Summer of 17th, New (4-30-57).

Closed Last Week

View From Bridge, Comedy (10-11-56).
Wit to Woo, Arts (3-12-57).

On Tour

Bed
Caine Mutiny Court Martial
Dead Secret
Diary of Anne Frank
Doctor in the House
D'Oyly Carte Opera
Free As Air
Glamour Girl
Kismet
Lie Detector
Mrs. Gibbons' Boys
Pajama Game
Reluctant Debutante
Silver Wedding.
Six Months' Grace
Spider's Web
Summer of the Seventeenth

Inside Stuff—Legit

The American Theatre Wing, which presented its annual "Tony" awards last year about two weeks before the Broadway opening of "My Fair Lady," caught up with the hit musical last Sunday (21). Six of the 17 "Tonys" presented at that time at the Waldorf-Astoria Hotel, N.Y.—covering shows that opened on Broadway during the year ending last Feb. 28—went to the Herman Levin production.

The awards, in all categories, were as follows: Dramatic play, "Long Day's Journey Into Night"; musical, "Lady"; male dramatic star, Fredric March ("Journey"); female dramatic star, Margaret Leighton ("Separate Tables"); male musical star, Rex Harrison ("Lady"); female musical star, Judy Holliday ("Bells Are Ringing"); supporting dramatic actor, Frank Conroy ("Potting Shed"); supporting dramatic actress, Peggy Cass ("Auntie Mame"); supporting musical actor, Sydney Chaplin, ("Bells") and featured musical actress, Edith Adams ("Li'l Abner").

Also, director, Moss Hart ("Lady"); choreographer, Michael Kidd ("Abner"); scenic designer, Oliver Smith ("Lady"); costume designer, Cecil Beaton ("Lady"); musical director, Franz Allers ("Lady"); stage technician, posthumously to Howard McDonald (carpenter, "Major Barbara") and a special award to the American Shakespeare Festival.

The American Shakespeare Festival Theatre & Academy, incidentally, handed out its fourth annual Shakespeare awards yesterday (Tues.) at a Waldorf-Astoria Hotel luncheon celebrating the Bard's 393rd birthday. Cited were Joseph Papp, for his N.Y. city amphitheatre productions of Shakespeare; Louis B. Wright, director of the Folger Shakespeare Library, and Virginia L. Freund, for their new edition in the Folger Library General Reader's Shakespeare of "The Tragedy of King Lear"; and Penguin Books of Baltimore, Md., and publisher Harry F. Paroissien for the Pelican Shakespeare.

Also, Professor Henry Wells of Columbia U., director of the school's Brander Matthews Theatre Library and Museum, for being instrumental in having detailed models of the Globe Theatre built and NBC-TV's Producers' Showcase for the telecast of "Romeo and Juliet."

Commenting on recent references in VARIETY to the complicated managerial setup of "Hotel Paradiso," co-producer Charles Bowden notes that "many firms have several partners who are not necessarily active but receive billing because of original contractual arrangements." In the case of this show, he points out, Julius Fleischmann was in Florida during the entire production period, and H. Ridgely Bullock Jr, is stationed in Tokyo with the Armed Services and will be there for three years.

Hardy Smith has been on hand, Bowden says, but no one from the H. M. Tennent office in London has been present. Finally, he explains that Charles Lisanby should properly be credited with supervising the Osbert Lancaster settings and costumes only. "Unfortunately," he concludes, "the present contractual agreement with the United Scenic Artists forces us to bill him as we have. We are seeking at once to clarify the designer's credits in relation to foreign productions."

The gross for the touring "Fanny" for the week ended March 30 was underquoted in April 3 issue of VARIETY. The correct figures were $22,590.06 for four performances March 25-27 at the Murat Theatre, Indianapolis, plus $12,489.55 for another four performances March 28-30, at the Memorial Auditorium, Louisville, for a total gross of $35,079.61 on the week.

Off-Broadway Shows

Wayside

Wayside Production Co. presentation of three-act drama by John Duff Stradley. Features Diana Herbert, Herbert Voland. Staged by Stradley; scenery and lighting, Arthur Aronson. At Barbizon Plaza Theatre, N. Y., April 17, '57; $3.45 top ($4.60 opening).

Cast: Alfred Hinckley, Gregory Robins, Charles McDaniel, James Pritchett, Herbert Voland, Diana Herbert, Jack Barnes.

Into the lonely life of a one-armed proprietor of a remote desert gas station-garage comes a hardbitten blonde cutie fleeing the law. Although the local State Police quickly sense where the girl is, they temporarily refrain from arresting her out of sympathy for their handicapped wartime buddy. Eventually the police must intervene, but the girl, ennobled by her new love, promises to return.

Both in content, and in the subdued presentation of its 14 scenes, "Wayside" suggests video fare. Much of the low-key playing at the Barbizon Plaza Theatre, could, in fact, use the magnification of microphone and closeup.

Stradley has calculatedly evaded theatricality. None of the 14 curtain-blackouts has what is conventionally called a "curtain line." The dialog goes along, the lights go out—end of scene; and when the lights come up again, things are much as they were.

The play's more engaging moments are its transitory passages of humor. Most of the capricious lines fall to Charles McDaniel, as an easygoing trooper, and he handles them breezily. Herbert Voland is tersely colloquial as the garage man, Diana Herbert's switch from toughness to warmth is fully credible, and James Pritchett mutters southernly as a trooper torn between friendship and duty.

Arthur Aronson's cutaway set of barracks, garage and hillside is well conceived. And "Wayside" has an additional virtue not entirely of its own making. In an off-Broadway season composed almost exclusively of revivals, this is a new play. *Geor.*

Oscar Wilde

Manuel D. Herbert revival of three-act drama by Leslie and Sewell Stokes. Features Thayer David. Staged by Bill Penn; settings, Ed Flesh; costumes, Rene Procopio; associate producer, Frederic Vogel. At 41st St. Theatre, N. Y., April 16, '57; $3.45 top ($4.60 opening).

Cast: Gen Boyer, Louis d'Almeida, Thayer David, Nick Franke, Robert de Cost, William Griffis, Robert Casper, Eugene Wood, Gordon Peters, Alan James, Walter Thomson, Neil Fitzgerald.

"Oscar Wilde" is a one-man show. The Leslie and Sewell Stokes dramatization of the crucial episodes in Wilde's career to self-destruction relies chiefly on the playing of the actor in the title role, other parts being relatively small portraits of men contra Wilde or of men who fluttered around him as around a flame.

The 41st St. Theatre, new to off-Broadway, is in an office building between 6th and 7th Aves. There may be a coterie public ready to beat a track to the unprepossessing basement auditorium to see "Oscar," but the revival's limited virtue rests in the performance of Thayer David who, as Wilde, moves through the play with measured dauntiness of a river tug that never expects to be tossed on outsize waves. Oscar, of course, was so tossed, and capsized.

It's a bromide that one way to play a drunk is to attempt to walk a straight line. In facing the special problem of portraying the colorful hero, Thayer David has chosen the conservative approach. While he uses mannered vocal deliberation to a fault, David's characterization is a good one, and in the play's closing moments he has created a scene of nostalgic compassion.

David's control has a salutary effect on the production, as some of the cast have different notions and occasionally accent the positive to a regrettable degree. In fact, David's dignified understanding of the problem sometimes seems at odds with Bill Penn's staging, for Penn has not always imposed a similar control.

William Griffis, as Frank Harris, Wilde's biographer, relies mostly on bumbling expostulation. Ken Boyer, as young Lord Alfred Douglas, whose friendship with Wilde led to the latter's downfall through the enmity of Douglas' father, lets handsome appearance serve. And as one of Wilde's seedier acquaintances, Robert Casper, by his caricature-ization, makes Oscar seem a fatuous fellow indeed. *Geor.*

Love of Four Colonels

Equity Library Theatre revival of three-act comedy by Peter Ustinov. Staged by Zeke Berlin; settings, Fred Voelpel; costumes, Zelma Weisfeld; lighting, Marvin March. At Lenox Hill Playhouse, N.Y., April 10, '57; admission by contribution.

Cast: Michael Lewis, Ed Beach, Sorrell Booke, Reuben Singer, Albert Corbin, William Harahan, Dorothy Rice, Kaye Lyder.

Although Peter Ustinov's spoofish "Love of Four Colonels" was a sportive contribution to the 1952-53 Broadway season, its present Equity Library Theatre revival is

(Continued on page 60)

Chi Goes Slow; 'Sergeants' $21,600, 'Desk' $19,500, 'Matchmaker' $17,500

Chicago, April 23.

Legit traffic here was sluggish last week, per the seasonal pattern. Two shows depart Saturday night (27) to continue their tours.

"Cat on a Hot Tin Roof" arrives Tuesday (30) at the Erlanger for a run on subscription, and "Apple Cart" is due May 6 at the Blackstone for two weeks.

Estimates for Last Week

Desk Set, Harris (C) (3d wk) ($5; 1,000; $29,600) (Shirley Booth). Almost $19,500; previous week $20,500; stay extended through May 11 and possibly through May 25 if business warrants, after which tourer disbands with expiration of Miss Booth's contract.

Matchmaker, Blackstone (C) (7th wk) ($5, 1,450; $33,000) (Ruth Gordon, Loring Smith, Patricia Cutts). Nearly $17,500; previous week $17,600; resumes tour Saturday (27).

No Time for Sergeants, Erlanger (C) (32d wk) ($5; 1,335; $34,495). Over $21,500; previous week $21,400; exits Saturday (27) to continue tour.

Miscellaneous

Flowering Peach, Studebaker. Stock revival opens tonight (Tues.) for three weeks.

'GREATEST' NSG $8,600 FOR 5 AT NEW HAVEN

New Haven, April 23.

"The Greatest Man Alive," playing a five-performance breakin last Wednesday-Saturday (17-20) at the 1,650-seat Shubert Theatre here, grossed a mediocre $8,600 at a $4.50 top. Critical reaction was generally favorable for the Dennis King starrer, but the public wasn't sufficiently interested.

That concludes the season for the Shubert, but the house already has a booking for the 1957-58 semester, a tryout of Paul Gregory's production of "Rivalry," the Norman Corwin drama about the Lincoln-Douglas debates, to costar Raymond Massey, Brian Donlevy and Agnes Moorehead. It's staked out a Jan. 20-25 booking.

'Cat' Prowls to $19,7000, 'Tops' Goes to $7,500, L.A.

Los Angeles, April 23.

"Pajama Tops" holds the local legit fort all alone this week, following the weekend departure of "Cat on a Hot Tin Roof" after a successful five-week run. Farce is the only offering at any of the major houses, but the pace will increase next week when "My Fair Lady" bows at the Philharmonic Auditorium to open the Civic Light Opera Season.

Estimates for Last Week

Cat on a Hot Tin Roof, Huntington Hartford (D) (5th wk) ($4.95; 1,024; $31,000) (Marjorie Steele, Thomas Gomez, Alex Nicol). Down to $19,700 on the final frame after $24,000 the previous week. The house has nothing booked until "Apple Cart" comes in June 10.

Pajama Tops, Forum (C) (26th wk) ($3.30; 1,740; $20,000). Despite Holy Week, up to around $7,500, after $6,400 previous week.

Paris Shows

Amours de Don-Juan, Mogador.
Amour 4 Colonels, Fontaine.
Amphitryon, Comedie Champs-Elysees.
Belle Arabelle, Porte St. Martin.
Bites, Montparnasse G. Baty.
Carmen, Lutece.
Cantatrice, Huchette.
Chatte sur un toit, Antoine.
Comme une Flamme, Theatre-en-Rond.
Cornelisette, Apollo.
D'Estoc et d'eau, Comedie de Paris.
Ecole des Cocottes, Arts.
Faisons un Reve, Varietes.
Femme trop honnete, Edouard VII.
Femme est nee, Potiniere.
Fin de Partie, Oeuvre.
Francais a Moscou, Renaissance.
Grand Peur et misere, Petit Marigny.
Hamlet et Pierrot, Tertre.
Hotel du libre change, Marigny.
Hibernatus, Athenee.
Irma la Douce, Grammont.
Isabelle et le Pelican, Capucines.
Ivanov, Theatre d'Aujourd'hui.
Magiciennne en pantoufles, Ambassadeurs.
Mal court, Bruyere.
Mamma, Madeleine.
Maison Bernarda, Studio Champs El.
Minnie Moustache, Gaite-Lyrique.
M. Masure, Comedie Wagram.
Mon p'tit Pete, Ambigu.
Nuit Romaine, Hebertot.
Oeuf, Atelier.
Or et la Paille, Michel.
Pafafe, St. Georges.
Petite Hutte, Nouveautes.
Phi-Phi, Bouffes-Parisiens.
Quincaillier de Chicago, ABC.
Requiem pour Nonne, Mathurins.
Sacres Fantomes, Vieux Colombier.
Temps est un songe, Franklin.
The et Sympathie, Paris.
Theatre des Nations, Bernhardt.
Topaze, Gymnase.
Toble et Sara, Tertre.
Visite de la Vielle Dame, Marigny.
Valses de Vienne, Chatelet.
Visite de la Vielle Dame, Marigny.
Via Mala, Apollo.
Virginie, Daunou.
Vingt cinq bonheur, Palais Royal.
Voyage a Turin, Michodiere.

Evans Bullish $22,900 On Single Week, Cleve.

Cleveland, April 23.

Nothing could stop Maurice Evans last week. Starring in the touring G. B. Shaw revival, "Apple Cart," he overcame the handicaps of Holy Week, Passover, rainy weather, income tax deadline and a local real estate tax date, plus the distraction of the Cleveland Indians baseball season opening.

The show pulled a neat $22,900 gross at the Hanna Theatre at a $4 top.

'Lady' Smash 80G 1st Week in K. C.

Kansas City, April 23.

"My Fair Lady," costarring Brian Aherne and Anne Rogers, grossed a powerful $80,000 last week at the 1,900-seat Music Hall here.

The musical, playing to a $5.60 top, continues here through Thursday (25) and then moves on to Los Angeles where it opens April 29.

'RAIN' IS LIGHT $13,000 ON PHILLY HOLDOVER

Philadelphia, April 23.

The legit season has slowed to a walk here as it goes into the homestretch. Only a single theatre was lighted last week as "Hatful of Rain" ended its return stand, and only one is open currently, with "The Greatest Man Alive" opening last night (Mon.) for a two-week tryout at the Forrest as the apparent season finale.

Estimate for Last Week

Hatful of Rain, Walnut (D) ($4.80; 1,340; $30,000) (Vivian Blaine, Ben Gazzara). Pulled a mild $13,000; previous week, $15,700; left town Saturday (20) to continue tour.

'Fanny' Mediocre $28,600 In Second Week in Wash.

Washington, April 23.

Second week of "Fanny" at the National Theatre moved slightly ahead of the initial stanza, chalking up $28,600 as against almost $28,000 for the first week. Biz surged sharply the first few days of the second week, but was hammered down by poor sales for the Easter weekend.

Show drops the Wednesday matinee for its final two weeks and substitutes early Sunday evening performances. That "Fanny" has done as well as it has in the 1,650-seat theatre is believed due to a heavy play from classes of high-school seniors from the stix on their traditional trips to Washington. Second balcony seat sale for the National has been very good. For many youngsters from smaller towns in Virginia, New Jersey, New York, Ohio and Iowa, it is the first look at live theatre.

National is scaled for "Fanny" at a $6.05 top, with $6.60 weekends. Capacity would be just under $52,000.

Touring Shows

(April 22-May 5)

Apple Cart (Maurice Evans)—Shubert, Cincy (22-27); American, St. L. (29-4).
Cat on a Hot Tin Roof (Thomas Gomez, Marjorie Steele, Alex Nicol)—Lyceum, Mpls. (22-27); Erlanger, Chi (30-4).
Damn Yankees (2d Co.) (Ray Walston)—Riviera, Det. (22-4).
Desk Set (Shirley Booth)—Harris, Chi (22-4).
Fanny (Italo Tajo, Billy Gilbert)—National, Wash. (22-4).
Greatest Man Alive (tryout) (Dennis King)—Forrest, Philly (22-4).
Hatful of Rain (Vivian Blaine, Ben Gazzara)—Plymouth, Boston (22-4).
Matchmaker (Ruth Gordon, Loring Smith, Patricia Cutts)—Blackstone, Chi (22-27); Ford's, Balto (29-4).
My Fair Lady (2d Co.) (Brian Aherne, Anne Rogers)—Music Hall, K.C. (22-25); Philharmonic Aud., L.A. (29-4).
New Girl in Town (tryout) (Gwen Verdon, Thelma Ritter)—Shubert, Boston (22-4) (Reviewed in VARIETY, April 10, '57).
No Time for Sergeants (2d Co.)—Erlanger, Chi (22-27); Shubert, Cincy (29-4).

SCHEDULED N. Y. OPENINGS

(Theatres indicated if set)

Moon for Misbegotten, Bijou (5-2).
Greatest Man Alive, Barrymore (5-8).
Pajama Game, City Center (5-15).
New Girl in Town, 46th St. (5-14).

OFF-BROADWAY

Career, 7th Ave. South (4-30-57).
Run Thief Run, Chanin (5-1-57).
Pigeon, Labor Temple (5-15-57).
Beautiful Jailer, Actors (5-16-57).
Simply Heavenly, 85th St. (5-21-57).
Magic Carpet, Jan Hus (5-27-57).

AWAIT WORD ON 'WIND' CASE VS. WESTERFIELD

An actors Equity decision on violation of contract charges brought against actor James Westerfield by producer Herman Shumlin several months ago is expected soon. The dispute stems for Westerfield's taking on a film assignment while on sick leave last season from a featured role in the touring company of "Inherit the Wind."

The actor was out of the play for several months because of illness. During that time, while residing on the Coast and not drawing any salary from "Wind," he appeared in the picture, "Jungle Heat," which included some location shooting in Hawaii. Shumlin contends Westerfield had no right to take on the pic part while missing "Inherit" performances.

With Westerfield on the Coast, an Equity hearing on the charges was held there recently. The results of the session will either be presented before the union's council or a special committee for a decision.

Slezak $22,900, 'Girl' 39G (7), Hub

Boston, April 23.

Local legit is hitting a reasonably lively pace as the season moves into its last lap. There were two shows on the Boston boards last week and a similar crop this week.

The musical tryout, "New Girl in Town," opened last Wednesday night (17), after a preview the previous night. It got mixed notices. Two controversial numbers were deleted after the preview, "Red Light Ballet" and "Oh, What a Wing Ding." The show is sticking to its original two-and-a-half-week booking here and will continue tuning up in New York for a week, prior to opening there May 14.

The touring "Hatful of Rain" opened last night (Mon.) at the Plymouth. Nothing else is on the books for the rest of the season.

Estimates for Last Week

First Gentleman, Plymouth (CD) (2d wk) ($4.40-$3.85; 1,241; $33,100) (Walter Slezak). Almost $22,900 on subscription; previous week, $24,000; exited Saturday (20) for Broadway.

New Girl in Town, Shubert (MD) (1st wk) ($6.25-$4.95; 1,717; $52,000) (Gwen Verdon, Thelma Ritter). Musical version of "Anna Christie" drew three affirmative reviews (Doyle, American; Hughes, Herald; Maloney, Traveler), one so-so (Durgin, Globe) and one pan (Norton, Record); over $39,000 for first six performances and one preview.

'Yankees' Splurge With $64,800 First Week, Det.

Detroit, April 23.

A gross of over $64,800, biggest yet for the current company touring "Damn Yankees," starring Ray Walston and Devra Korwin, was chalked up at the Riviera last week, the first week of a three-week run. The 2,700-seat house, scaled at $5 top, has a potential capacity for this show of $80,000.

Next two weeks promise to be highly profitable, too, with $100,000 already in the till. Local crix gave the show raves.

Jack Hylton Seen Due For 'Papa' for West End

London, April 16.

A record number of 16 London managements were bidding for the West End rights to the Swiss musical, "Oh My Papa," following its tryout April 2 at the Bristol Old Vic.

The 20-year-old play, agented by Eric Glass, has been a regular standby throughout Germany, where it was staged by Erik Charell (of "White Horse Inn" fame), under the title of "Fireworks." The local production is by Warren Jenkins.

The first bid was made by Jack Hylton immediately after the first performance of the show, and he's figured likely to get the West End rights. There is, however, a prospect that he may co-present the musical with H. M. Tennent Ltd. According to insiders, one offer comprised a premium of $2,800, a royalty of 12½%, plus 40% of the profits, without the owners having to supply any of the financing.

B'way Improves; 'Paradiso' $24,100, 'Alley 40G, 'Waltz' 23G, 'Shed' 17½G, Merman $64,100, Robinson $23,700

Broadway began to pull out of the Lenten slump last week. Receipts climbed for most shows, with only a handful reversing the field by taking substantial drops. Business is expected to continue upbeat this frame.

Capacity entries were "Bells Are Ringing," "Li'l Abner," "My Fair Lady" and "Visit to a Small Planet." Another regular sellout, "Auntie Mame," laid off last week, but resumed Monday night (22).

Estimates for Last Week

Keys: C (Comedy), D (Drama), CD (Comedy-Drama), R (Revue), MC (Musical-Comedy), MD (Musical-Drama), O (Opera), OP (Operetta).

Other parenthetic designations refer, respectively, to weeks played, number of performances through last Saturday, top prices, number of seats, capacity gross and stars. Price includes 10% Federal and 5% City tax, but grosses are net; i.e., exclusive of taxes.

Auntie Mame, Broadhurst (C) (24th wk; 189; $6.90-$5.75; 1,182; $43,000) (Rosalind Russell). Previous week, $43,600. Comedy laid off last week, resuming Monday (22).

Bells Are Ringing, Shubert (MC) (21st wk; 164; $8.05; 1,453; $58,101) (Judy Holliday). Previous week, $58,700; last week, same.

Brigadoon, Adelphi (MD) (4th wk; 31; $5.50-$4.85; 1,434; $45,000) (David Atkinson, Virginia Oswald, Helen Gallagher, Scott McKay, Robert Rounseville). Closes May 4. Previous week, $21,400; last week, almost $29,900.

Damn Yankees, 46th St. (MC) (103d wk; 820; $8.05; 1,297; $50,573). Moves May 6 to the Adelphi. Previous week, $26,700; last week, over $33,100.

Diary of Anne Frank, Ambassador (D) (81st wk; 645; $5.75; 1,155; $35,000) (Joseph Schildkraut). Closes June 29 and lays off until July 29 when it begins touring in Los Angeles, with Schildkraut continuing as star. Previous week, $17,000 on twofers; last week, nearly $19,800 on twofers.

Happiest Millionaire, Lyceum (C) (22d wk; 175; $5.75; 995; $26,000) (Walter Pidgeon). Previous week, $17,200; last week, over $19,300.

Happy Hunting, Majestic (MC) (20th wk; 156; $8.05; 1,625; $69,989) (Ethel Merman). Previous week, $60,400; last week, over $64,100.

Hole in the Head, Plymouth (CD) (8th wk; 60; $6.25-$5.75; 1,062; $36,625) (Paul Douglas). Previous week, $30,500; last week, almost $26,100.

Holiday for Lovers, Longacre (C) (10th wk; 76; $5.75; 1,101; $29,378). (Don Ameche). Previous week, $16,700; last week over $14,300.

Hotel Paradiso, Miller (C) (2d wk; 12; $6.90; 946; $34,000) (Bert Lahr, Angela Lansbury, John Emery, Vera Pearce, Douglas Byng). Previous week, almost $19,600 for first four performances and two previews; last week, nearly $24,100, with subscription commissions cutting into take.

Inherit the Wind, National (D) (92d wk; 734; $5.75-$4.60; 1,162; $32,003) (Paul Muni). Previous week, $19,800; last week, just $23,800.

Li'l Abner, St. James (MC) (23d wk; 180; $8.05; 1,028; $58,100). Previous week, $57,200; last week, nearly $58,300.

Long Day's Journey Into Night, Helen Hayes (D) (24th wk; 144; $6.90; 1,039; $30,000 (Fredric March, Florence Eldridge). Previous week, $25,800; last week, almost $27,700.

Major Barbara, Morosco (C) (25th wk; 199; $6.90; 946; $37,500) (Charles Laughton, Burgess Meredith, Eli Wallach, Cornelia Otis Skinner). Closes May 18. Previous week, $20,600; last week, nearly $22,700.

Middle of the Night, ANTA (D) (55th wk; 437; 1,185; $39,116) (Edward G. Robinson). Previous week, $19,200; last week, almost $23,700.

Most Happy Fella, Imperial (MD) (51st wk; 404; $7.50; 1,427; $57,875). Previous week, $36,100; last week, nearly $47,200.

My Fair Lady, Hellinger (MC) (58th wk; 459; $8.05; 1,551; $67,696) (Rex Harrison, Julie Andrews). As always, $68,700.

No Time for Sergeants, Alvin (C) (79th wk; 628; $5.75-$4.60; 1,331; $38,500). Previous week $21,400; last week, over $28,600.

Orpheus Descending, Beck (D) (5th wk; 36; $6.90; 1,280; $41,500). Moves May 20 to Morosco. Previous week $21,300; last week over $19,500.

Potting Shed, Bijou (D) (12th wk; 95; $5.75-$5.25; 603; $20,400) (Sybil Thorndike, Robert Flemyng, Leueen McGrath). Moved last Monday (22) to the Golden. Previous week, $16,800; last week, nearly $17,500.

Separate Tables, Music Box (D) (26th wk; 204; $5.75; 1.010; $31,021) (Eric Portman, Margaret Leighton). Previous week, $23,600; last week, almost $24,200.

Shinbone Alley, Broadway (MC) (1st wk; 9; $7.50; 1,900; $74,297) (Eartha Kitt, Eddie Bracken). Previous week, $11,200 for opening performance; last week, almost $40,000.

Tunnel of Love, Royale (C) (10th wk; 77; $5.75; 994; $34,000) (Tom Ewell). Previous week, $31,800; last week, nearly $26,700.

Visit to a Small Planet, Booth (C) (11th wk; 84; $6.90-$5.75; 766; $27,300) (Cyril Ritchard). Previous week, $24,900; last week, almost $27,600.

Waltz of the Toreadors, Coronet (CD) (14th wk; 108; $6.90; 1,001; $35,040) (Ralph Richardson). Previous week, $20,200; last week, over $23,000.

Ziegfeld Follies, Winter Garden (R) (8th wk; 59; $8.05; 1,404; $63,000) (Beatrice Lillie). Previous week, $50,100; last week, almost $38,600.

Closed Last Week

Merry Widow, City Center (OP) (2d wk; 15; $3.80; 3,090; $68,812) Jan Kiepura, Marta Eggerth). Previous week, $46,300 for first seven performances and one preview; last week, nearly $46,800. Ended limited two-week run last Sunday (21).

Uncle Willie, Golden (C) (18th wk; 140; $5.75; 800; $24,000) (Menasha Skulnik). Previous week, $10,000; last week, over $12,000. Closed last Saturday (20) at an approximate $70,000 loss on a $100,000 investment; Skulnik is scheduled to tour in the comedy next season.

Opening This Week

South Pacific, City Center (MD) ($3.80; 3,090; $68,812) (Mindy Carson, Robert Wright). Fourth of five City Center Light Opera Co. revivals opens tonight (Wed.) for three-week run.

First Gentleman, Belasco (C) ($6.90; 1,037; $34,000) (Walter Slezak). Play by Norman Ginsburg, presented by Alexander H. Cohen & Ralph Alswang (in association with Arthur C. Twitchell); production financed at $150,000 (including 20% overcall), cost about $175,000 to bring in and can break even at around $20,000 gross. Opens tomorrow (Thurs.) night, moves May 20 to the Martin Beck Theatre, where it can gross $44,500.

Livin' the Life, Phoenix (MC) ($3.85; 1,150; $25,000). New musical, based on stories by Mark Twain, with book by Dale Wasserman and Bruce Geller, lyrics by Geller and music by Jack Urbont; presented by T. Edward Hambelton & Norris Houghton as the final entry of the Phoenix Theatre's fourth stock season. Opens next Saturday (27) night.

OFF-BROADWAY

Dr. Faustus & Parade at the Devil's Bride, Blackfriars' (2-18-57).

Gilbert & Sullivan Repertory, St. Ignatius (4-23-57).

Giraudoux Twin Bill, Carnegie Hall Playhouse (4-9-57).

Iceman Cometh, Circle-in-Square (5-8-56).

In Good King Charles' Golden Days, Downtown (1-24-57).

It's an Ill Wind, Royal (4-23-57).

Land Beyond the River, Greenwich Mews (3-28-57).

Oscar Wilde, 41st St. (4-16-57).

Purple Dust, Cherry Lane (12-27-56).

Synge Trilogy, Theatre East (3-6-57).

Take a Giant Step, Jan Hus (9-22-56); closes May 19.

Threepenny Opera, de Lys (9-20-56).

Volpone, Rooftop (1-7-57; closes next Sunday (28).

Wayside, Barbizon-Plaza (4-17-57).

Closed Last Week

Box of Water Colors, B'way Cong. Church (2-17-57).

Salvage, Actors Playhouse (4-9-57).

Troian Trilogy, Theatre Marquee (3-18-57).

Elmer Rice will direct "The Young Strangers," scheduled for Broadway production next season.

Legit Bits

"Run Thief Run" is the new title for the upcoming off-Broadway production formerly tagged "Dead Stop."

The Ziegfeld Club will hold an afternoon cocktail-tea dance May 12 in the Persian Room of the Hotel Plaza, N. Y.

Tonio Selwart is out of the cast of "First Gentleman," his role having been eliminated during the current tryout.

Robert Anderson, dramatist and member of the Playwrights Co., planed to England last Monday (22) for the opening tomorrow (Thurs.) of his play, "Tea and Sympathy," at the Comedy Theatre, London. From there he'll go to the Belgian Congo to begin work on his script for the film, "The Nun's Story."

Cyril Ritchard, stager-star of the Broadway production of "Visit to a Small Planet," made a Columbia recording last week of **Prokofieff's** "Peter and the Wolf" with **Eugene Ormandy** and the Philadelphia Orchestra.

"The Marriner Method," a new comedy by **Otis Bigelow**, is scheduled for Broadway production next fall by **Maurice Evans.**

Legit pressagent **Jo Heidt** has joined Columbia Pictures' ad-publicity department.

Fred Amsel and **Jerry Levy**, who head Directional Enterprizes, a personal management firm, are scouting legit scripts for a branch-out into play production.

Billy Gray's production of "My Fairfax Lady" is scheduled for a May 18-19 stand at the Geary Theatre, San Francisco, while "Darling I'm Yours," is slated to bow at the Curran Theatre there May 6 prior to the June 3 start of the Civic Light Opera series at that house.

Peter Glenville, director of the current Broadway productions of "Hotel Paradiso" and "Separate Tables" left New York for London last week and is due to return in June at which time he'll set replacements for **May Hallatt** and **Phyllis Neilson-Terry**, whose contracts with "Tables" terminate June 29.

Walt Anderson is working on the scenario for his play, "Me Candido," which had a 159-performance run earlier this season at the off-Broadway Greenwich Mews Theatre. The property has been acquired for film production by Continental Distributing, Inc.

Legit director **Morton Da Costa** has acquired the rights to **Robert Soderberg's** comedy, "A for Adult," and is planning on making his Broadway managerial debut with the property.

Legit stager-tv producer **Worthington Miner** and **Kenneth Wagg**, British business man on the staff of the Continental American Travel Agency and husband of actress **Margaret Sullavan**, have formed a partnership for the Broadway production next season of **Thomas W. Phipps'** new play, "Four Winds."

Tony Buttitta, pressagent for the Frisco Civic Light Opera, arrived last week from New York to start promotion for the summer season.

Pressagent **Ed Parkinson** vacationing in Frisco.

The drama section of the N. Y. Times apparently booted one last Sunday (21) in its picture layout of "Happy" Broadway shows. The spread included photos of **Robert Weede** in "Most Happy Fella" and **Walter Pidgeon** in "Happiest Millionaire," but omitted **Ethel Merman** in "Happy Hunting." The idea of the layout was reportedly suggested by **Marian Byram** and **Phyllis Perlman**, pressagents for "Millionaire."

Brown's Steno Service, which places performers in temporary office jobs, is endowing a new workshop for actors. **Edward Ludlum** is managing director of the operation, tagged Stage Workshop, Inc.

Richard Aldrich, legit producer on leave with the American Embassy in Madrid, is due back about June 25 to spend a two-month summer vacation at his home in East Dennis, Mass.

Nathaniel Frey, who succeeded

(Continued on page 62)

Stock Review

The Three Sisters

Washington, April 9.

Arena Stage revival of drama in three acts, four scenes, by Anton Chekov, adapted by Stark Young. Directed by John J. O'Shaughnessy; sets, Robert Conley; lighting, Leo Gallenstein; costumes, Jane Stanhope. At Arena Stage Theatre, Washington, April 9, '57; $3 top.

Cast: Sada Thompson, Louis Edmonds, Lou Gilbert, Ethel Casey, Margot Hartman, Dorothea Hammond, Allen Joseph, Tom Bosley, Peter Breck, Del Tenney, Dick O'Neill, Warner Schreiner, Henry Oliver, Rita Fleisher, Pat Talbert.

Arena Stage has shown enterprise and even courage in braving the dramatic pitfalls of Chekov. The success does credit to the repertory company, bolstered in this case by several guest players. Even so, except to Chekov fans, the show may seem bogged down in traditional Russian verbosity, gloom and soul-searching.

Using the palatable Stark Young adaptation, the Arena players do best in accenting the pathetic plight of the three sisters, fighting the boredom of the provinces and the frustrations of an austere life, always in the hopes of going once more to Moscow. There is fine shading in the performance of several players, but uncertainty in others. Margot Hartman, as Irina, the youngest and most tragic sister, has an appealing, sensitive quality, showing both improved poise and wider range since joining the company last fall.

Two "jobbers," Louis Edmonds as the unhappily romantic army officer and Sada Thompson as Masha, the eldest sister who falls in love with him, are standout. The complexity and depth of the role sometimes eludes Miss Thompson, but she projects forcefully, and makes up in polish and appeal what she sometimes lacks in interpretation. Peter Breck, as Tusenbach, the ill-starred suitor, and Lou Gilbert, as the doctor, are also notable.

John O'Shaughnessy, directing his Arena play this season, has done a knowing job in controlling his players, and has made the most of the intimacy of central staging. Sets are adequate, though uninspired.

Arena Stage, doing a comeback in a new location after a two-year hiatus, is making a solid impression on the town's theatregoers. Business has been consistently good and most of this season's efforts have been approved by the local drama desks.

Ballet Review

Ballet Russe de Monte Carlo

Time and many changes of auspices, not to say policies, make it hard to catalog the various ballet companies. The organization currently known as the Ballet Russe de Monte Carlo, with S. J. Denham as director, Igor Youskevitch as artistic advisor and Ivan Boutnikoff as musical conductor came back Easter Sunday evening (21) for its first Manhattan date in seven years. The audience impact, though strong, was hard to evaluate, since it was achieved not with regular members of the company but with guest artists.

First, there was Alicia Alonso. In "Giselle" she was a dream under discipline, making routine steps seem important, making high technique seem easy. Miss Alonso sails, floats, wafts with a skill that demands fulsome tribute. She and advisor Youskevitch, always an elevated figure, wowed 'em at the Metropolitan Opera with the embarrassing but inevitable result that the company's regular prima ballerina, Nina Novak, doing the Pas de Deux from "Black Swan," was cast into invidious shadow, though technically and gymnastically topflight, as was her partner, Alan Howard.

For the final of the night's three items "Gaite Parisienne," with Offenbach's entrancing music and the rowdy Can-Can routines, the queenly veteran, Alexandra Danilova appeared. So did Frederic Franklin and Leon Danielian. To say that the two male guests were warmly welcomed and subsequently acclaimed is only to put into focus the almost incredible performance of the audience itself in first hailing and then repeatedly huzzahing Mme. Danilova.

Plainly, her guesting was a sentimental occasion of a kind witnessed only a few times in any generation. Dating back to Diaghileff days, this Russian-born "Prima Ballerina Assoluta" of long career and fabled grace was not so much cheered and bouqueted to the rafters for her immediate performance, though an able and graceful if occasionally noticeably winded one.

The dance world was saying with extravagant affection, *"How glad we are to see you again; how much we admire and love you."* That the lady was enormously touched was evident. It could not have been otherwise: It was clearly la grand nuit de Danilova. Few artists ever know such a night. *Land.*

Cohasset, Hyannis Tents Coordinate Tune Skeds

Two musical tents under the general supervision of attorney David Marshall Holtzmann, the South Shore Music Circus, Cohasset, Mass., and the Cape Cod Melody Tent, Hyannis, Mass., will operate on a joint production policy again this summer. The Cohasset spot will play a 10-week season opening June 24 and the Cape canvastop will offer a nine-week schedule opening July 1.

James Cameron will be general manager at Cohasset, with Lawrence Carra as resident director, Peter Kelley as pre-season casting director and Walter Pierce as press-agent. Arnold Goodman will be general manager at Hyannis, with Ernest Sarracino as stager and John Morris as music director.

The Cohasset schedule lists "Can-Can," "South Pacific" (for two weeks), "Pipe Dream," "Pajama Game" (two weeks), "Boy Friend," "Brigadoon," "Silk Stockings" and the final week not yet booked.

At Hyannis the schedule calls for "Pajama Game" (two weeks), "Boy Friend," "Brigadoon," "Pipe Dream," "Can-Can," "South Pacific" (two weeks) and "Oklahoma."

Show Finances

TUNNEL OF LOVE

(As of March 23, '57)

(6th Week)

Original investement (repaid)	$60,000
Production cost	50,590
Operating profit, five-week tryout	24,130
Preliminary New York expenses	3,937
Cost to open on B'way	30,398
Operating profit, first six weeks on B'way	37,788
Film & miscellaneous income to date	9,500
Net profit to date	16,891
Cash reserve	15,000
Balance available for bond guarantees	1,891

Weekly Operating Budget

Theatre share of gross	30%
Cast payroll (excluding 10% for star Tom-Ewell)	$ 2,510
Crew	500
Stage managers	365
Company & business managers	350
Pressagents	258
Special promotion	$100 to $182 weekly
Wardrobe & dressers (approximately)	165
Author royalty	10%
Director royalty	2½%
Ad-publicity budget (approx.) (includes $600 weekly reserve for future advertising)	$ 2,000
Departmental & rentals (approx.)	200
Office expense	300
Gross necessary to break even (approx.)	15,500

(The Theatre Guild production opened last Feb. 13 at the Royale Theatre, N. Y. Joseph Fields and Peter de Vries, who adapted the comedy from the latter's novel, have acquired the film rights for independent production, with financing from Metro.)

Reveal 'Beggar's Opera' And 1949-50 'Peter Pan' Used Integrated Casts

New York.

Editor, VARIETY:

Regarding your comment in last week's issue that "Shinbone Alley" is the first Broadway musical to use a Negro-white cast indiscriminately, I think that distinction properly goes to "Beggar's Holiday," presented in December, 1946. As I recall, Lucy Lockit was played by Mildred Smith, and there were love scenes between her and Alfred Drake as Macheath. I think there were also both Negro and white girls in the same bordello in the show.

Incidentally, did you know that "Hotel Paradiso" was once made into an English musical back in 1920 and called "A Night Out"? Vincent Youmans wrote the score. It was brought over here in 1925, but I don't think it ever made Broadway. *Stanley Green.*

(Producer-realtor Roger L. Stevens recalls that the musical version of "Peter Pan," which Peter Lawrance and he presented on Broadway in 1949-50 with Jean Arthur and Boris Karloff as costars, also used Negro and white players with little or no regard to race. Lawrence is the producer of "Shinbone Alley."

(There is no review in the VARIETY files of a show titled "A Night Out" and apparently no record elsewhere of such a production on Broadway. However, "Who's Who in the Theatre" lists two London productions of that title, both adapted from unspecified French plays. The first, described as a farcical comedy by Charles Klein, adapted by Seymour Hicks, was first done in 1896 and revived in 1907. The second, listed as a musical play adapted by George Grossmith and Arthur Miller, with music by Willie Redstone, was done in 1920.—*Ed.*)

Canadian Players End Tour With 165G Gross

The Canadian Players, an offshoot of the Stratford (Ont.) Shakespearean Festival, grossed $165,000 on a recently-completed two-company tour. The troupes, one presenting "Peter Gynt" and "Hamlet," and the other "Othello" and "Man and Superman," played 135 cities and towns in Canada and the U.S.

The trek, which ended in Canada last April 13, is regarded as the most successful thus far for the Players. It was the third touring season for the operation. The dates played were generally one-niters in civic auditoriums, school gymnasiums and conventional theatres.

Most of the performers engaged in the two-company operation will participate in the forthcoming Stratford Festival season.

David J. Cogan has signed actress **Joyce Van Patten** to a personal management contract.

Off-B'way Shows

Continued from page 58

Love of Four Colonels

not one of Lenox Hill's more genial episodes. Such gaiety as there is derives from Ustinov's play-within-a-play kidding of the respective drama of England, France, Russia and the U.S. Even there the ELT-ers have limited success.

Perhaps in this torn T-shirt era it's too much to expect actors to have the fantasy touch. Without airy deftness, however, a play with Ustinov's piquant point of view is foredoomed. Plodding won't do when actors must walk on tiptoe, and stager Zeke Berlin has seldom gotten his players off their heels.

As the British colonel Michael Lewis is occasionally responsible for some dry laughs in a stereotypic stuffy fashion, and Reuben Singer as the Russian colonel, is funny as he sits knitting on a swing in a pseudo-Chekhovian garden. However, both director Berlin and actor William Harahan lapse into a tasteless concept of the Wicked Fairy in which style and elan are confused with prancing dandy-ism.

As a repertory actor-director showcase, ELT is certain to have its ups and downs. When it's good it's very, very good, but when it's bad must it be needlessly so? *Geor.*

Richard Krakeur is planning a Broadway production of **Hedda Rosten's** adaptation of **Ivan Turgenev's** "First Love," which was presented in condensed form on tv last March.

PROFESSIONAL CARDS HONORED
Theatrical and TV Make Up • All leading Cosmetic Lines • Imported & Domestic Perfumes • Distinctive Fountain Service.
FREE DELIVERY OPEN SUNDAYS
"The Drug Store of the Stars"
HADLEY REXALL DRUGS
1181 6th Ave., Cor. 46 St., NEW YORK
Telephone PLaza 7-0023

Standard Legit Theatrical Forms and Reports
All forms $1.00 per 100
Send for Your FREE Sample Set TODAY
American Legitimate Theatre Service
6000 Sunset Blvd.
Hollywood 28, California

FLORIDA
YEAR AROUND BUSINESS
FOR SALE: Beautiful Theatre Restaurant including complete newly equipped modern kitchen and bar, dining room and dance floor; drive-up package store, two adequate parking lots.
For information contact:
WILSON STORY, 1644 9th St.
Sarasota, Fla.

EVERYONE IS TALKING ABOUT THE
RICHARD BARSTOW
by ROBERT LEWIS TAYLOR . . . . . "Profile" . . . . . In the NEW YORKER Magazine
PART II now on all NEWSSTANDS—APRIL 27th

VAN HORN
Costumes
has the original Broadway costumes for SILK STOCKINGS, THE BOY FRIEND, CAN CAN, THE LOUD RED PATRICK, EUGENIA, THE YOUNG AND BEAUTIFUL, GUYS & DOLLS and many others . . .
A FEW OF THE THEATRES WE WILL COSTUME THIS SUMMER
Papermill Playhouse; Music Circus, Lambertville; Music Circus, Neptune; Hyannis Melody Tent; Bucks County Playhouse; Allenberry Playhouse; South Shore Music Circus; Brandywine Music Box; Cocoanut Grove Playhouse.
FOR THE FINEST COSTUMES THAT
. . . have that Broadway look
. . . will arrive on time
. . . are fresh, clean, correct
. . . will fit your actors
SEND YOUR SCHEDULE NOW FOR A REASONABLE RENTAL QUOTATION AND COSTUME PLOT
VAN HORN & SON
THEATRICAL COSTUMERS
232 NORTH 11th STREET
PHILADELPHIA 7, PA.

Literati

Late Fred Rowse's 'Scoop'

Francis W. (Fred) Rowse, 56, Canadian newspaperman and more recently the government's public relations officer who died in Ottawa last week (15) of a heart attack, was a New Zealand native who came to Canada early in life, began reporting in 1935 and created some newsgathering history.

One feat was his coverage of the coronation of King George VI while he was on a London holiday. He got nowhere with customary reporter tactics, so borrowed cassock and surplice, walked into Westminster Abbey with a choir and got a front-row seat.

New Brazilian Weekly

"O Cruzeiro," pop Brazilian weekly mag published in Rio de Janeiro by Assis Chateaubriand's newspaper-radio-tv empire, has launched a bi-weekly edition in Spanish to be distributed simultaneously in 19 Hispano-American countries of the Western Hemisphere. Portuguese edition for Brazil has a declared circulation of 610,000 per week and 150,000 is announced for the Spanish version. First issue in Cervantes' lingo-features 8-page spread by David Nasser on the late Argentine tango warbler, Carlos Gardel, and a lengthy piece by Jorge Ferreira on Jose Mojica, the Mexican film star who became a priest.

First issue of Spanish edition announces an inter-American contest for the best novel, winning book to be published in both Portuguese and Spanish.

Only other regularly published magazine in the two languages is "Vision," edited in New York.

New Paris Morning Daily

Though a recent attempt to put the weekly radical, liberal L'Express into being as a daily went under, plus the catastrophic failure of the conservative Le Temps De Paris last year, another morning paper is to be added to the existing nine this week. It is to be called Les Debats De Ce Temps (The Debates of The Times) and will deal mainly in political aspects viewed from the Rightist side. Some heavy vested interests are reported behind it.

With the nine morning papers and the six evening dailies, this swells it to 16. Since the war over 23 papers were begun and died. So the new one looks in for a struggle. Pre-war Paris had about 28 regulars papers. Present circulation figures are France-Soir with the top afternoon output of 1,200,000, Parisien-Libere as lead morning paper with 748,000, followed by Figaro 476,000, Aurore 456,000, Le Monde (one of the most influential papers) 168,000, L'Humanite (the Communist organ) 160,000, Liberation 117,000, Paris-Presse 110,000, Franc-Tireur 103,000, L'Information 63,000 and Combat 45,000.

W. D. Fuller's Decision

Walter D. Fuller announced at the annual stockholders' meeting that he would not stand for re-election as chairman of the board of Curtis Publishing Co. Fuller said he planned to continue as a director, but had reached the decision to quit the chairman's post during recent years.

Robert E. MacNeal, president, declared he would recommend the board abolish the office of chairman through an amendment in Curtis' corporate constitutional by-laws.

Press' Emergency Service

The Federal Civil Defense Administration has worked out an agreement to cooperate on maintaining emergency information channels to the public in case of enemy attack, with AP, UP and INS. The wire services have agreed to supply radio and emergency newspapers with information following such attack.

Civil Defense, on its part, will "take all reasonable steps now to insure that the wire services can continue to function during the emergency period."

Vanderbilt's Books

Cornelius Vanderbilt Jr. has two more books on the fire, a lecture tour, and a world cruise, in collaboration with American Express Co., besides his weekly "Vagabonding With Vanderbilt" newsletter.

The first book is "A Look At America," a photographic treatise which will be the counterpart of his recent "The Living Past In America," which reprised the yesteryear scene and which utilized Crown Publishers' camera material. For the new book Vanderbilt will shoot his own pictures. The already published work has gone through a series of 77 limited editions to total 300,000 copies at $5.75 per.

McGraw-Hill, which just published Vanderbilt's book about his mother, "Queen of the Golden Age," has commissioned him to write "A History of the Vanderbilt Family," which will require two years of researching.

CHATTER

Doris Lilley, who authored "How To Marry A Millionaire" (which 20th-Fox filmed), working on a new one, "It's A Man's World, Hooray!"

Susan McMahon, former reporter for the Albany Times-Union, named public relations supervisor of the N.Y. Historical Society, in N. Y. City.

Jonathan Rush Fadiman, a research engineer and son of author-critic Clifton Fadiman and Mrs. Mel Evans, engaged to Mary Lou Turner, NYU junior. Wedding this summer.

Trans World Publications Inc. authorized to conduct a publishing and printing business in New York, with capital stock of 200 shares, no par value. Milford D. Gerton, 25 West 43 St. filing attorney.

Gotham News Co. Inc. authorized to conduct a printing and publishing business in New York. Capital stock is $100,000, $1 par value. Greenman, Shea, Sandomire & Zimet, N.Y., filing attorneys.

National Book Fairs Inc. empowered to conduct a book and recording business in New York, with capital stock of 100 shares, no par value. Thomas A. Coleman, N.Y., is a director and filing attorney.

The Meredith Foundation, endowed by Meredith Publishing Co., Des Moines, publishers of Better Homes & Gardens and Successful Farming magazines, also owners and operators of several radio and television stations, is offering six four-year scholarships for students entering college this fall. Winners will be selected from finalists in the National Merit Scholarship nationwide competition.

The May 2 preem of "Moon for the Misbegotten" at the Bijou Theatre, N.Y., will give its producers **Carmen Capalbo** and **Stanley Chase** three active productions. The others are "The Potting Shed," which moved from the Bijou to the Golden last Monday (22) and the longrun "Threepenny Opera" at the Theatre de Lys in Greenwich Village.

Free sample!

of the riotous, laugh-filled adventures, on three continents, of Broadway's daffiest comedian and his equally zany (but beautiful) spouse...

MR. and MRS. JOEY ADAMS!

HERE'S just a tiny fraction of the fun you'll find in CINDY AND I—the story of a hilarious-but-true five years in which Cindy and Joey Adams laughed their way across three continents and the whole wonderful world of show business. Though it's certainly *not* a "joke book," you'll be telling all your friends about some of the Adams' delightful experiences (like the time an Arab Sheik offered to buy Cindy for four sheep and a camel . . . and when Joey got involved in a benefit performance on his wedding night!). Now, here's your free sample!

On Cindy's Clothes: "My baby lives in terror of the day she'll enter a room and find someone wearing the same outfit. Cindy began wearing Chinese finery until once she saw a Chinese girl wearing a Chinese dress. 'That girl is imitating me!' she sulked."

After Visiting an Army Camp: "Some 1500 GIs had asked me to phone their homes and say that all is well. Most wanted me to tell their mothers they had grown up and 'become a man.' I called one lady in Jersey and told her, 'Your child is a man now.' 'That's very interesting,' she answered, politely. 'I'm the mother of a WAC.'"

In Paris: "I can't understand Cindy's big excitement about the Eiffel Tower. To me it looks like the Empire State Building after taxes."

In Israel: "Night life may not be very popular here, but I wouldn't say that everything stops at night. The population of Jerusalem has tripled in the last four years and not all of it is immigration."

At the Casbah: "A trip through the Casbah leaves something to be desired—namely fresh air! I haggled with one bedsheet over the price of an odd native cigarette pipe I wanted. I brought it home, happily unscrewed the bowl to clean it, and read those immortal words, 'Made in Japan.'"

On Joey's Eyesight: "Joey's convinced his eyesight is 20/20. Trivial things like tipping his hat to telephone poles haven't convinced him of the need for glasses. Yesterday he passed me in the hall and said 'Good evening, sir,' and last week he went in a closet and said, 'Down!'"

On Joey's Diethgs: "He's a hypocondriac when it comes to dieting. After a full-course Italian meal of scampi, minestrone, spaghetti marinara, veal parmigiana, ravioli, garlic bread and biscuit tortoni, Joey daintily drops two saccharines in his coffee."

In Rome: "Royalty is as common here as ravioli, and just as easy to make."

CINDY AND I

THE HYSTERICAL REAL-LIFE ADVENTURES OF MR. AND MRS.

JOEY ADAMS

Now at your bookstore, $3.95 • CROWN PUBLISHERS

SCULLY'S SCRAPBOOK

By Frank Scully

Palm Springs, April 23.

Playing benefits has become the Sad Sack of show biz, and I think I know the reason why. Whether the performances are good or bad, you can't in all charity give them anything but a good notice.

As a consequence the dailies seem to give such shows all sorts of advance publicity, and, as often as not, slough off reporting the actual show itself. If they do catch it, the notice could just as easily have been written in advance.

But since a benefit should benefit those who have performed, for free, in some way and the worst notice you can give them is no notice at all, I decided to give up my Saturday night with George Gobel's 17-inch image on my T-model translator tv set and join the caravan heading for the Palm Springs High School quadrangle where as all a star-cast as you will ever find were staging a benefit for the cops' juve delink fund.

It was a sellout. Four thousands, persons had paid from $1.50 to $12.50 to fortify this preventive crime operation. Even the press section was packed, but the only person I saw with a pencil and taking notes, besides myself, was Police Chief A. G. Kettmann. He was wearing what was Ivy League in my day—blue sports jacket, white flannels, white shirt and tie and white oxfords and socks. The only concession he had made to a generation he must police was a butch haircut.

Two Pencilled Press Section

He had a pencil and pad and was handling the talent traffic detail to see that the acts ran on time. Walter Winchell was the actual emcee, but he had flown in from Manhattan, just in time to make the show and take off his hat. It was the first time I had seen him vis-a-vis since 1933. He had hair then. Now he's the Crosby of the Columnists—fedora and all.

It was a gracious thing for him to hop 3,000 miles to introduce these acts, and he would be the first to say he was well rewarded, because a bill like Kettmann's could bring back Keith's—Skinnay Ennis' orch, Ginny Simms, Ukie Sherin, Peter Lawford, Roberta Linn, Cyd Charisse, Tony Martin, Desi Arnaz, Eddie Cantor, Gordon MacRae, and, as an uninvited smash finish, Danny Thomas.

Nobody thought of inviting Thomas, but when he heard that Frank Sinatra (who had been plugged for weeks as the star of the benny) couldn't come, because he was doing two shows at the Mocambo in Hollywood that night as a benefit for the late Charlie Morrison, Danny Boy offered his Lebanese services. So, as a matter of fact, had Gordon MacRae, who had just finished one stroke short of winning the Out Of This World golf tourney at the Thunderbird and had rushed over to fill the spot vacated by Sinatra.

Anybody who is going to argue that this two-for-the-price-of-one bargain was not really a bargain can have his money back in traffic tickets.

Stars On Time; Moon, Too

It was a great show. The stars came out on time. So did the planets. So did the moon. So did the performers. Uniformed cops were acting as ushers. Polite, of course, Kettmann's cops always play it polite. This is a town where the customer is always right. Skinnay Ennis opened the show with "Gotta Date With An Angel" and kept his dozen note-wranglers on the quivive from the stroke of 8 o'clock till the wrap-up at 10.

There were precious few commercials. Waltah Clarke, who paraded eight models in Hawaiian, Japanese and American bathing suits, got a plug for his Hawaiian shop and a puff from Waltah Winchell to the effect that his models "all would rate a Broadway show."

Ginny Simms, introed as "Palm Springs' Own," even did a switch on "April in Paris" to "April in Palm Springs" and brought "Who Wouldn't Love You?" in with refreshing warmth.

Man, That's Ukie!

Ukie Sherin, a comic who works out of the Rossmore, is a sufficiently liked character around town to get away with bathroom humor, but his best gag was a commercial of a weary disk jock on tv, puffing a cigaret in the accepted commercial style and louting up his tagline with "Man, that's coffee!"

He had some very funny stuff relating to the polizei of Cabazon, a faubourg adjoining Palm Springs, whose top cap was clinked some time back for putting a red light on his private car, the town not having a police car. Ukie said Cabazon now traps drivers by using moving shrubbery for a police car. He introduced Peter Lawford and between them they got off with the oldie of the blue house and the white house.

The biggest surprise was Roberta Linn. She was the most improved singer of the evening with "Anytime I Sing I'm Happy," "Mr. Wonderful," "For You," "Dancing With Tears In My Eyes," "42d Street," "I Only Have Eyes For You," "Lullaby of Broadway" and "Shuffle Off To Buffalo." And if she sang songs of the late Al Dubin, why not? She was his niece.

Tony Martin's 'Class'

Cyd Charisse was introduced with a Runyon definition of what constitutes class, but all she did to prove it was to walk on stage and off, which gave her husband a chance when he followed her to plug her performance in "Silk Stockings," an M-G picture. Incidentally, has Tony Martin worked there since he did a number in "The Great Ziegfeld?"

He was in great form under the desert stars and ran his gamut from "You're Wonderful" to "True Love." He also could have danced all night, but what steps he tried were alone, for "Miss Charissy" (as he called her) was not even two stepping with him. Not while things are so touchy around the Culver City lot.

Eddie Cantor told the audience that Winchell was not as young as he looked. (Who said he looked young?) He told the crowd they had played together for Gus Edwards in 1911.

Then he tried out his own well-seasoned pipes with a parody of "Old Man River," called "Old Man Benny." There are notes in that one that even Tony Martin would cheat on, but Eddie gave them all he had.

Winchell then introduced Desi Arnaz, "the town's newest hotel keeper and my new boss." Seems Desilu Productions is setting up a tv crime series with W.W. as the pilot.

MacRae's Switch A Panic

Then came the old NBC page boy, Gordon MacRae. He opened with "Why Must The Show Go On" (and on and on and on.) The point of the song is the show must go on because the performer needs the money—a nice song but an academic issue at a benefit. He dedicated "If I Love You" to his Sheilah, who was sitting on the grass below the stage, and sang "Begin the Beguine," "You'll Never Walk Alone" and other standards, but what just about stole the show was his explanation of a style-change he had been working on for six months. It sounded like "Layoff Blues" and his singing and footwork were as laughable a burlesque of the writhin' Houn' Dawg school of vocalists as show biz has ever seen. The applause sounded like another seismographic shift in the St. Andrea's "fault."

It was a grand act to close and it didn't seem possible that a monologist could top it for a finish. But Danny Thomas did. He did it with a neat tie-in of the object of the evening—funds to combat juvenile delinquency—with some of his old material on Toledo, "the dirtiest city in the United States." His proud boast was that juve delinks anywhere else were sissies compared to the junior grade goons of Toledo. In Toledo they played hookey on the feast days of every sect. "Even Buddha was a big man in our neighborhood."

Broadway

Joe Schoenfeld, editor of DAILY VARIETY, and his wife to Europe on vacation.

Emilio Azcarraga Jr., son of the Mexico City tv-radio tycoon, back to his home base after a long weekend holiday in Gotham.

Leon J. Bamberger, after 25 years with RKO Radio Pictures, to Florida with his wife on vacation before resuming show biz activity.

Playwright Phil (Frances) Dunnings celebrate their 38th anni this week, on the 26th. Per usual, quietly at their Westport (Conn.) retreat.

TV producer Tom McKnight ("Life of Riley," etc.) in from the Coast for a week on business and pleasure, with his wife, actress Marjorie Davies.

Richard Tucker, top tenor at Metropolitan Opera, will take an extensive swing through Far East for State Dept.'s International Program Exchange.

Emily Kimbrough and Arthur Kober will be part of a Yank group of writers making a rivers-of-Britain tour in June. Miss Kimbrough plans doing a book on it.

Pianist Kurt Maier returns to Billy Reed's Little Club next Tuesday (30). Just back from the Prince George Hotel, Nassau, he resumes at the Little Club for the fourth year.

Hank Bloomgarden, the "Twenty-One" tv quiz kid, is the son of Kermit Bloomgarden's older brother; the legit producer saw his nephew on telescreen for the first time last Monday.

Earl Wilson being tendered a dinner by the Overset Set, an organization of press agents, at Toots Shor's on May 10. Time & Life entertaining American Newspaper Publishers Assn. at a cocktail party today (Wed.) at the Waldorf-Astoria.

Jerome Lawrence (& Robert E. Lee) sold his East 50th St. brown house in the (Mock) Turtle Bay sector, as the diehard 48-49th Streeters call their neighborhood. Found it too big for him; also discovered that, in making a profit, realty is taxed only 25%. Playwright, with two concurrent hits ("Inherit The Wind" and Auntie Mame"), wonders why writers don't get the same break.

Information is sought on whereabouts of Irene Walsh, professionally Susan Walsh, by her father Richard Walsh, San Jose. Miss Walsh, Beverly Burges Wahba and Eloise Farmer toured Europe and the Near East as the Trio Manhattan until 1955 when Miss Farmer died in Egypt. Act continued in Europe until early 1956. Miss Walsh was reportedly in the U.S. in January this year.

Palm Springs

By Alice Scully
(Tel 4077)

Sue and Alan Ladd in for the Easter eggs.

L. A. Philharmonic nearly frozen and blown out again.

Joaquin Garay and Joyce King featured at Palm House.

Village tried an Easter Parade, featuring goofy strawhats.

Walter Winchell hopped to Vegas for Damon Runyon Fund.

Mrs. Frankie (Nan Grey) Laine and two daughters at Biltmore.

Playhouse closed with Jesse Glendinning in "The Curious Savage."

Bill Saroyan and Ross Bagdasarian guests of the Dick Bagdasarians.

Barkeeps union have added Desi Arnaz's hofbrau to their picket lines. Matty Malneck's orch works there.

Peggy Lee being marqueed as "Miss" at Chi Chi, Bobby Sargent supporting.

Al Anthony, Dorothy Porter and Frank Marocco's band added to La Paz for Easter. Hotel is now a resort club.

Istanbul

By N. Zarar

Dancer Lilian Vacavant into the Klob-X for a six-week run.

French strippers Dodo Von Hamburg and Floria Balmoral heading the bill at the Kervansaray nitery.

Taki Mussenidis off to Ankara to stage O'Neill's "Strange Interlude" for the Ankara State Theatre.

Bellydancer Nadia Gamal in from Cairo to start a five-week run at the Sadirvan Room of the Istanbul Hilton.

Cahit Irgat and Haldun Dormen inked for leads in the new Turkish adaptation of Patrick Hamilton's "Rope." Dormen will also direct the English thriller.

William Inge's "Bus Stop" the new production at the Dram Theatre. The Max Meinecke production has Perihan Tedu and Muzafer Aslan in the leads.

Cole Porter's "Kiss Me Kate" will have an early July opening at the 4,000-seater open-air theatre. This will be the first American musical produced in this city.

"The Rainmaker" has just passed its 100th performance at the Kucuk Sahne Theatre. The American comedy is a hit all over Turkey with successful runs in Eskisehir, Angara, Adana, and Izmir.

The Istanbul Pocket Theatre will take their current hits of Plautus' "Amphitryon" and Cocteau's "Le Bel Indiferent" on a six-week European tour, covering Yugoslavia, Italy, France, Germany and Spain.

Sadler's Wells stars Alender Rassine and Nadia Nerina in from London for the English-Turkish Cultural Week organized by the English Embassy. The terpers will appear with the Turkish State Ballet in Ankara and Istanbul.

Tokyo

By David M. Jampel

Author Anthony West here to gather material for magazine articles.

Author Cameron Hawley here to dig background for a Satevepost story.

Toei's "Kome" (Rice) selected as one of Japan's two major entries at Cannes Film Fest.

Charles Feldman, Universal veepee, expected here May 8 on first stop of area tour.

Farewell performances by Mrinalini Sarabhai and her Indian dance troupe were given after a successful tour.

Donald S. Richie, film critic for Japan Times, sold film rights to first novel, "This Scorching Earth," to Metro.

Howard Hill, here to promote distribution of recently-made films, make personal appearance in archery exhibitions and buys bamboo for bows.

Nihon Hoso Kyokai (NHK), semi-government radio and tele web, celebrated 32nd anni March 22. First broadcast was made March 22, 1925.

Stuttering comic Roscoe Ates and acrobatic comedian Pat Moran stayed on from the Johnny Grant "Operation Starlift" troupe to work GI clubs and Tokyo niteries.

Shinichiro Yamazaki, director of Toei's Kyoto Studios, will lead Japan delegation to Cannes Film Fest. Yasuji Hori, director of Tokyo Studio, and actress Masako Nakamura will accompany.

Wilhelm Loibner, conductor of Wiener Staatsoper in Vienna, will take over as baton waver of the Japan Broadcasting Symphony for a year, replacing Joseph Rosenstock who will return to U.S.

U-I's "Joe Butterfly," filmed here last summer and previously reported as possibly withheld from Japanese audiences because of certain scenes that might offend, is now expected to be released in Japan around June.

The Kabuki troupe of Ennosuke Ichikawa formally invited to take part in the Russian drama season starting September by visitor Vladimir T. Stepanov, chief of the Foreign Cultural Liaison Bureau. Stepanov is also dickering to get Bunraku (puppets) with old master Monjuro Kiritake for Moscow.

Tokyo's gay noon signs began to twinkle again when the Government lifted a three-week restriction on electric power consumption. The Ministry of International Trade & Industry had enforced the curb in the entire Kanto area and the eastern sector of Chubu due to dwindling water supply. Recent thaw brought about the resumption of normal light glitter.

Berlin

By Hans Hoehn
(760264)

"Holiday On Ice," now on European tour, scheduled Berlin dates May 3-15.

Circus Collien (Hamburg) again in city. It is set to stay here a couple of weeks.

German film "Jonas" (Domnick) declared "valuable" by West German film classification board.

Peter Nijinsky, nephew of the late Russian dancer Vaslav Nijinsky, made a screen test with Arca here.

CCC will produce "Peer Gynt," with music by Edward Grieg, this year. Curd Juergens will play the title role.

Berolina, top Berlin film producing outfit, shows a 1957-1958 production schedule consisting of 12 pix. Ten are in color.

New U.S. pix preems in town include "Love Me Tender" (20th), "Lust for Life" (M-G), "Rock, Pretty Baby" (U), "Toward Unknown" (WB), "Four Girls In Town" (U) and "Pardners" (Par).

The Kalmans tossed farewell party for friends in city. They are due to return to the U.S. Charles Kalman, who worked here on his new musical, "Rendezvous With Life," must regularly go back to U.S. to keep his American citizenship.

London

(Temple Bar 5041/9952)

Scott Forbes, "Jim Bowie" in the ABC telepix series, vacationing with his family in Devonshire.

Donald Stewart out of Coliseums production of "Damn Yankees" for two weeks, with a slipped disc.

Fayette W. Allport, MPAA topper in London, to Rome to attend the special European Convention.

Opening of Winifred Atwell's new beauty salon for colored people was covered by tv and newsreels.

G. Clement Cave, general manager of Radio Luxembourg in Britain, resigned his post to join Granada-TV.

C. H. Thomas, general manager of EMI records division, named managing director of new EMI Records Ltd.

Geoffrey Hibbert back in London after nearly three years in the U.S., where he appeared in "The Boy Friend."

Prince Philip to be guest of honor at 21st anniversary dinner of the British Screen & Television Writers Assn. next month.

Harrison (Red) Reader returning to New York at the end of the month for a quickie before lining up his next British production.

Arthur Scott appointed organizing secretary of the Variety Artists Benevolent Fund, succeeding the late Harry Marlowe, who died recently.

Diane Gordon, in London as part of her prize as winner of the Stanley Warner Showmanship contest, entertained at tea by the Lord Mayor of London.

Alan Farman, who has spent 35 years in the north of England as senior sales rep with Universal International and J. Arthur Rank Film Distributors, retires Saturday (27).

The Halas and Batchelor cartoon, "The History of the Cinema," which was screened at last year's Royal Command Gala, has been chosen for presentation at the Cannes fest.

Cicely Courtneidge's 50th year on the West End stage is being celebrated today (Wed.) at a Savoy party hosted by Peter Saunders. She's now appearing in "The Bride and the Bachelor."

Princess Margaret attended two concerts given the same night by Count Basie Orch at the Royal Festival Hall. During the interval she sent a "thank-you" message to Basie for a "wonderful concert."

Impresario James Laurie, ex-publicity manager of Royal Festival Hall, planes out today (Wed.) for Sydney, to precede Margot Fonteyn, who'll be giving a four week ballet season in Australia.

Ben Rose sailing to New York at the end of the month to negotiate U.S. release for British product and acquire American films for distribution in Britain. He's aiming to spend a week on the Coast as well.

British preem of Metro's "Teahouse of August Moon," at the Empire, Leicester Square May 29, will be attended by the Duke and Duchess of Gloucester. Proceeds of the performance will be given to the British Schools Exploring Society, of which the Duke is patron-in-chief.

Rome

By Robert F. Hawkins
(Archimede 145; Tel. 800211)

Metro introing sneak previews here this week at Ariston and Paris theatres.

Director Joseph Anthony expected here around Eastertime to study the possibilities of a Yank-Italian twin production.

Italo TV set production locally reported nearing 1,000 per day, with some 300 Yank and German imports adding to the per diem total.

Edmund Purdom arrives here soon to start work on "Ambush In Tangiers," his first local stint, opposite Genevieve Page and Gino Cervi.

Peter Ustinov expected here to appear in Ladislao Vajda's "An Angel Lands In Brooklyn," opposite child star Pablito Calvo. Pic is Italo-Spanish co-product.

"Cinerama Holiday" (Cinerama) bowed at Sistina Theatre here at benefit show, with proceeds going to home for aged thespers. Pic was received well by press.

Dawn Addams' illness forced cancellation of remainder of American Theatre in Rome's local sked. She was to appear in "Bell, Book, and Candle," next on local group program.

Elsa Martinelli goes into "The Mine" for Giuseppe-Bennati before returning to Hollywood to complete her contract in a pic opposite Kirk Douglas. "The Mine" is set to roll in June.

Esther Williams, due here in June for work on "The Islander" (U), may follow up this stint with another in an Italo pic produced by Niccolo Theodoli, "The Devil Saw Her First."

Alida Valli, currently on the comeback trail, goes into "Squarcio" next, opposite Yves Montand. Pic will be made in Sicily by Maleno Malenotti, who is to produce and co-direct with Gillo Pontecorvo.

Rome, Italy presented Rome, New York with symbolic gift of a she-wolf statue. Image was handed over by Silvana Mangano, repping the Eternal City, to Richard Conte, here for windup work on "Sea Wall," Dino DeLaurentiis Production.

Paris

By Gene Moskowitz
(28 Rue Huchette; Odeon 4944)

Jean Gabin set for two pix based on Georges Simenon novels.

Alexandre Kamenka is setting up first French-Russian film co-production.

Jean-Pierre Giraudoux has written a play based on the career of General De Gaulle called "Un Roi" (A King).

Jean Madeira in to fit costumes for "Carmen" which she will sing at the Music Festival of Aix-En-Provence this summer.

Jacques-Yves Cousteau prepping another underwater documentary feature, "Les Grandes Profondeurs" (The Great Depths). Cousteau made "Silent World."

Dorothy Dandridge in to begin work on a Gallic pic, "Les Revoltes De L'Esperance" (The Insurgents of Hope) to be directed by John Berry. Film is based on the Prosper Merimee novel, "Tomango," and locale is on a slave ship during the 19th Century.

Highbrow film critics jumping on the bandwagon for Frank Tashlin and tagging his "The Girl Can't Help It" (20th) one of best American film comedies since the war. They have compared Tashlin to Frank Capra. Regular daily critics also gave nod to "Girl."

Bruno Coquatrix, Olympia Music Hall prexy, in from U. S. with glowing reports of his warm welcome; brought back contracts for top U. S. names who will star in several of his next season shows. Among them are Duke Ellington Orch for September, Judy Garland & Co. for October, and then Nat "King" Cole, Harry Belafonte, Billie Holliday and Erroll Garner.

Legit Bits

Continued from page 60

Ray Walston as male lead in the Broadway production of "Damn Yankees," leaves the show next Saturday (27) to go to Hollywood. His understudy, **Howard Caine**, will take over his assignment in the musical.

Upcoming off-Broadway preems include "Pigeon," by **Sidney Antebi** and **Arthur Nolan**, and "Beautiful Jailer," by **Peter de Leo**. The former entry is scheduled to bow May 15 at the Labor Temple under the production auspices of **Peter J. Fleming**, with **Ben Zavin** directing. "Jailer," slated to open May 16 at the Actors Playhouse, is being produced by **Leonard H. Riendeau**, with **Michael Kirby** staging.

Mary Learson, co-producer of the off-Broadway double-bill, "Apollo of Bellac" & "Virtuous Island," is opening her own production office in the Times Square area.

Gene Perlowin will be production stage manager and **John Weaver** stage manager for "Moon for the Misbegooten."

Lucille Lortel, operator of the Theatre de Lys, N. Y., and the White Barn Theatre, Westport, Conn., sails for Europe today (Wed.) to o.o. plays in London and Paris.

A May 3 deadline has been set for the submission of manuscripts in the competition for an American Theatre Wing fellowship in playwriting.

An Oct. 17 Broadway preem has been scheduled by **Lyn Austin** and **Thomas Noyes** for the production of "Copper and Brass," the revue in which **Nancy Walker** is slated to star.

Staff for the forthcoming Stainbrook-McKee Productions revue, "Kaleidoscope," scheduled to open June 4 at the Provincetown Playhouse, N.Y., includes **Edmund Baline**, choreographer and director of the musical numbers; **Paul Mazusky**, sketch director; **Mariana Elliott**, costume designer, and **Lin Emery**, set designer.

A regular 8:15 p.m. Sunday curtain has been instituted at the Greenwich Mews Theatre, N. Y., for the production of "A Land Beyond the River."

"Alexandra, a 10-year-old novel by **Gladys Schmitt**, has been optioned for legit production by **Jose Quintero, Ted Mann** and **Leigh Connell**.

Hollywood

John Ford home from N. Y.

John Wayne back from Europe and Africa.

Vincente Minnelli off to Europe on twomonth vacation.

Hal March due in May 1 for huddles on his Paramount film, "Hear Me Good."

Claire Bloom in for talks with Pandro S. Berman on role in "Brothers Karamazov."

Lew Ayres named Four A's rep on U.S. National Commission for UNESCO, post formerly held by Myrna Loy.

California State Legislature adopted a "resolution of appreciation" for C. B. DeMille's "10 Commandments."

Roy Evans, Fox West Coast first-run district manager, recuping from major surgery at Glendale Community Hospital.

City of Hope picked "Ten Commandments" for first film ever given cover and story treatment in its monthly magazine.

MPAA tossed a luncheon for Micheline Presle, Francoise Arnoul, Gerard Philipe and Jean Marais here in connection with French Film Month.

L. A. Board of Education okayed switching the name of an East Los Angeles Jr. High School to David W. Griffith Jr. High; kids voted the name change themselves.

George Stevens, who started as a cameraman, handed a plaque honoring his "outstanding contributions to the art of production of motion pictures" by American Society of Cinematographers.

Ned Washington is penning lyrics to **Paul Sawtelle's** music for the title song of 20th-Fox's "Broken Arrow" vidpix series. Tune will be published by Robbins, Feist, & Miller . . . **Robert N. Tracy** set as music director on Warners' "Story of Mankind." . . . **Lew Chudd**, prexy of Imperial Records, enroute to Europe to expand distrib setup and set special recording sessions.

Chicago

(Delaware 7-4984)

Sidney Poitier in for opening of "Edge of City" at the Woods last week.

Daily News columnist Jack Mabley elected president of suburban Glenview.

Jack McGuire and Al Turner handling publicity for All-Wisconsin Travel Show.

Quentin Reynolds here filming interviews for his "Operation Success" tv show.

Flamingo Vodvil Lounge has reprised its policy with comedian Manny Opper leading off.

Folksinger Win Stracke into Gate of Horn for four weeks starting May 8. He continues his morning tv show on WBKB.

Producers Erica Anderson and Jerome Hill in for a pre-opening buildup of their Albert Schweitzer biopic, due at Carnegie May 3.

Copenhagen

By Victor Skaarup

Ella Fitzgerald and JATP troupe giving concert at K. B. Hallen April 25.

Erik Balling, of Nordisk Film, is back from Hollywood after Oscar nomination ("Quivitoq") and confabs with Walt Disney about telepix.

After opening of new tv station, covering South Jylland, the number of Danish viewers is growing at the rate of 5,000 weekly. Total now is 70,000.

"From Here to Eternity" (Col) set a new house-record at Norreport Bio. Same thing happened with "River of No Return" (20th) at Villabyernes Bio.

Cole Porter's "Can-Can" will be Norrebro Teater's next show. Lily Broberg, Poul Bundgaard and Hans Kurt are starred, with Preben Neergaard directing.

Nicholas Bros. will star in big Cirkus Revue for three summer months. Local star will be Elga Olga. Director - manager - emcee Poul Sabroe is seeking more foreign acts.

Manager Aage Stentoft's second show in Copenhagen, "Arsenic and Old Lace" at the Apollo, still is going strong, while his third, the English revue, "Cranks," closed at Merkur Teater after over 100 performances.

Ireland

Cyril Cusack to N.Y. for Hogan role in "A Moon for the Misbegotten."

Artist Daniel O'Neill designing new production of J. M. Synge's "Playboy of the Western World" for Abbey.

Government expected to okay grant of $1,290,000 to broadcasting services for 1956-57 financial year, same as last year.

OBITUARIES

NILS T. GRANLUND (NTG)

Nils Thor Granlund, 65, pioneer nitery emcee and longtime former chief publicist of Loew's Theatres, died of internal injuries suffered in a taxicab accident in Las Vegas April 21.

Details on Page 2.

ALBERT W. PLUNKETT

Albert William (Al) Plunkett, 58, romantic lead of the annual Dumbells Revue, died April 19 in Toronto. Lying about his age, Plunkett went overseas at 17 in World War I to serve in the machine-gun section of the famous 58th of Canada and was a casualty at Vimy Ridge in 1917. He later joined the Dumbells, soldier-entertainer group serving the Allied troops in France.

In 1919, the Dumbells Revue started its peacetime tour of North America, was the first Canadian show to play Broadway, and then was discontinued through changing tastes in 1932. Plunkett, baritone in tophat, white cape, evening attire and walking stick, was always an integral part of the annual show, a singing favorite whose recordings sold high.

When the Dumbells broke up, Plunkett played night clubs in Buffalo, Detroit, Chicago, Cleveland, Montreal and Toronto. In the late 1930s he organized the radio group of Al Plunkett's Amateurs in Montreal. During the Second World War, he joined the Royal Canadian Air Force in charge of troop entertainment. Six months ago, he published a book, "Al Plunkett, the Famous Dumbell," and was a television personality.

Survived by wife, son, daughter.

PAUL M. TREBITSCH

Paul M. Trebitsch, 69, company manager of the touring "Desk Set" starring Shirley Booth and a vet legit producer, died April 20 in Chicago. He had been suffering from a kidney ailment and succumbed in the American Hospital.

Trebitsch came to the U.S. from Vienna in 1918, armed with the score of "Blossom Time," which as a longtime Shubert production probably is the all-time grosser of its type and a legend in show biz. Another show he brought with him was "The Darling Duchess." His "Little Jessie James" was unique i nthat one hit song, "I Love You," kept a "nervous" legiter alive into hitdom.

He went to Hollywood in the early 1930s and presented a number of plays at the Playhouse and Music Box, mostly with film stars, and later became a legit company the Katharine Dunham dance troupe. For the last five years he had been summer manager of the Greek Theatre on the Coast and in the winter of Randolph Hale's operation of the Alcazar in San Francisco. He also was leasing agent for the Forum, L. A., where "Pajama Tops" is current.

Only known survivor is his sister, Teresa Grovet, in New York.

In Memory of My Friend

JOE LAURIE, JR.

JERRY LIEBERMAN

PAUL DU PONT

Paul du Pont, 51, a leading costume designer for both Broadway and tv, died April 20 in New York. He recently had done the costume designs for the City Center revivals of "Brigadoon" and "The Merry Widow."

Trained as a singer, du Pont later studied painting in Vienna and then changed to ballet. In 1923, he appeared with a ballet troupe in Chicago, but an injury to his spine suffered while performing ended his dancing career. His first designing was done for the Group Theatre and the Theatre Guild. At various times, he worked for the Ballet Russe and the St. Louis, Toronto and Atlanta Municipal opera companies.

He had been in the tv field for 10 years. He did designs for the Max Liebman series of spectaculars on NBC. His telework also included costumes for the Sid Caesar-Imogene Coca series. His Broadway credits for costumes include 64 productions some of which were "Porgy and Bess," "One Touch of Venus," "Anna Lucasta," "Oh, Men! Oh, Women!" and the 1949 production of "Diamond Lil."

His son, father and sister survive.

CHARLES HEPP

Charles Hepp, 57, died suddenly April 16 in Chicago, ending a picaresque if little publicized career in night clubs and radio. In recent years his chief activity was as a radio mail order merchandiser, literally selling tombstones by air. His company, the Rockdale Monument Works of Joliet, Ill. was one of the biggest buyers of spots in radio.

Born in Gary, Indiana, and starting life as a foreman on the Rock Island Railroad, Hepp became an operator of speaks during prohibition. During the Chicago World's Fair of 1933-34 he operated Harry's New York Bar on the exposition grounds. Later he had Harry's New Yorker Cafe on North Wabash with a line of girls and dance music. Another time he also operated the Big Rainbow Club near the Edgewater Beach Hotel in Chi.

Hepp was convicted on an income tax rap a few years ago and spent some nine months in Federal confinement. His health was never good thereafter and a serious operation for the removal of part of his stomach weakened him further.

Wife and mother survive.

WALTER YOUNG

Walter Young, 79, retired actor, died April 18 in New York, after a brief illness.

Young began his career more than 50 years ago, appearing first at the old Empire theatre. In later years he played leading roles with such notables as Marie Wainwright, Mojeska and Doulas Fairbanks Sr. During World War I, he served overseas and staged as well as acted in shows for the servicemen. After the war, he joined the Selwyns in N.Y. and appeared in many production over a period of four years.

For 12 years Young was with the Jessie Bonstell group appearing in and around Detroit. He later went to Hollywood and appeared in 19 films with Fox, Warners and Metro. Later he turned entirely to directing, and for more than 10 years directed for numerous theatre groups in the east. At the time of his death he was editing both book and music for a yet uncompleted musical.

JESSIE TRIMBLE

Jessie Trimble, 83, a former news reporter, playwright and play reader, died April 14 in New York.

She began her career on the old Chicago Herald, which sent to London in 1902 to cover the coronation of King Edward VII. In 1909 her play, "The Wedding Day," was produced at N.Y.'s Hackett Theatre, now a film house. After its brief run, she became a play reader for Daniel Frohman.

In 1914 she joined the staff of the American Play Co., from which she retired in 1954. She also coauthored "The Leap," staged at N.Y.'s Cherry Lane Theatre in the 1924. Another play, "Immoral Support," played several summer theatres in the 1930s.

Two half-sisters survive.

BENJAMIN KETCHAM

Benjamin Ketcham, 68, house manager of the New York City Center, died April 21 in N. Y. Ketcham started his career as a stagehand. Later, he became a theatre boxoffice manager, and then served as treasurer of several theatres.

He worked for the late John Cort in Salt Lake City, managed a theatre in Seattle, and for 10 years was house manager of a stock company theatre in Denver. He was manager of the Booth theatre in N. Y. when the late Mayor La Guardia appointed him to manage the City Center at its inception in 1943.

His wife survives.

DANNY RYAN

Danny Ryan, 38, singer, died April 7 in Chicago. Ryan entered show biz at the age of 11. He played harmonica introductions to various soap operas originating in Chi. He had his own local orchestra at 15, and later sang with Carl Schreiber's band for four years.

After his release from the service, he was signed to his own show by CBS station WBBM in Chicago. Later he went to Nashville, Tenn., replacing Snooky Lanson on WSM with his coast-to-coast radio show, "Danny Ryan Serenades." He cut several recordings for Mercury and Diamond records, and also appeared with Ted Weems orchestra.

His brother survives.

OMAR RANNEY

Omar Ranney, 50, for 15 years drama editor-critic of the Cleveland Press, was found dead, apparently of a heart seizure, in his sleep, on Tuesday (23) morning. Since January he was employed as director of the Cleveland sponsorship arrangements for the Metropolitan Opera which has opened the night before with Lily Pons in "Lucia de Lammermoor" as the first date of the Met's spring road tour.

Ranney was well known to the Times Square-Sardi crowd due to many "show trains" which he organized out of Cleveland, bringing up to 400 people into Manhattan to attend legit attractions on a preorganized junket.

RICHARD GUTTMAN

Richard Guttman, 69, pianist, died at Mineral Wells, Texas, April 13. He was a pianist with Dallas theatre orchestras during the silent picture era of the 1920's, and also played in the pit at the Palace for films and at the Majestic for vaude shows.

Guttman was with Fort Worth theatre orchs prior to moving to Mineral Wells. He was pianist at the Baker Hotel in latter city until he retired four years ago.

ARTHUR A. KALMAN

Arthur A. Kalman, 46, eastern division sales manager of Associated Artists Productions, died April 16 in Malverne, N.Y.

Kalman entered the film industry in 1929 as an auditor, and became accounting manager of the Saenger southern division of Paramount Publix Corp. He served in World War II as director of distribution for Army movies and training films. After the war he was assistant to the president of the J. Arthur Rank organization. He joined AAP when it was launched in 1948.

Wife, two sons, daughter and brother survive.

PEDRO INFANTE

Pedro Infante, 39, top Mexican singing film star, died in a plane crash April 15 while co-piloting one of his TAMPSA air-freight liners over Merida, Yucatan. In an 18-year career, he had made over 50 films, four of which are still unreleased.

Starting as a carpenter, he entered show business as a radio singer, later appearing in night clubs before making his film debut. In recent years, he was consistently one of Latin Americas' biggest boxoffice draws.

Surviving are his widow, three daughters and a son.

HOYT ANDRES

Hoyt Andres, manager and vice-president of WKY and WKY-TV, Oklahoma City, died there April 17 of a cerebral hemorrhage. Andres joined WKY in 1946 as radio program manager, later becoming administrative assistant, and in 1951 was named assistant manager. He became manager of WSFA and WSFA-TV when WKY purchased the Montgomery, Ala., stations in 1955. He returned to Oklahoma City as manager of WKY and WKY-TV in February of this year.

Wife, two sons and a daughter survive.

JOSEPHINE HEALY

Theresa Josephine Healy, 56, opera singer, died April 6 in Sunderland, England. She began her singing career in 1917 with the John Riding Opera Co., and at age 17 was the youngest prima donna in England. Later she became a principal soprano with the Carl Rosa and British National Operas. She came of a wellknown musical family, her mother having been a singer under name of Madame Healy.

She married in 1924, and from then on confined her work to concerts and broadcasting.

STEFAN KOZAKEVICH

Stefan Kozakevich, Russian-born concert and opera singer, died April 17 in New York. Kozakevich made his concert debut in 1927. In the next two years he appeared with the Detroit Symphony Orchestra, the Rubinstein Club of N. Y. and the Cleveland Orchestra. He appeared for a number of years with the San Carlo Opera Co., and most recently with the Balalaika Symphony.

Wife, brother and sister survive.

JEAN CARROLL

Jean Carroll, former vaudeville and nitery dancer, died April 6 in Philadelphia. She began her vaude career with Hackett & Delmar, and soon after was featured in "Delmar's Revels," with Frank Fay. Later she toured the U. S. with her own company and finally with the team known as Carroll & Shallita.

Mother, two sisters and brother, trombonist Russ Sonjou, survive.

NORMAN LEVY

Norman Levy, 60, film distributor, died recently in Poulton-le-Fyle, Lancashire, England. He had represented RKO Pictures in the Liverpool area for the last 10 years, and was a popular figure in film circles.

He was a brother of Stuart Levy, of Anglo-Amalgamated Films, London, and a nephew of Alfred Levy, of the Greater Scala, Liverpool and Birmingham, Eng.

GEORGE MOFFETT

George King Moffett, former bandleader under the name of George King, later an agent and more recently a hotel operator in Hazel Hurst, Pa., died suddenly in Louisville, Ky., April 10.

Surviving are his wife, the former Helen Honan, one-time vaude and cafe comedienne; three sons and a sister.

EDWARD TOPHAM JR.

Edward Topham Jr., 41, secretary of United California Theatres of San Francisco and head of the chain's construction and insurance department, died April 20 at his Atherton, Calif. home.

Widow, Georgette Naify Topham, of Naify family which operates the 89-theatre chain, and three sons survive.

DONALD PETERSON

Donald Peterson, 54, for more than 15 years producer and director of the "Ave Maria" hour on radio, died recently. Peterson also produced another radio show, "Land of the Free."

Two daughters, two brothers, a sister, Dorothy Peterson, film-tv actress, and another sister survive.

KURT MUELLER

Kurt Mueller, 73, who was a salesman for 20th Fox in West Germany until 1954, died April 14 in Hamburg.

He spent his whole life in the film industry in Germany, working earlier with German Bioscop and with the Bavarian Filmgesellschaft.

STAN STANLEY

Stan Stanley, 70, retired comedian, died April 18 in Hollywood after a lengthy illness. Stanley toured the major circuits in the heyday of vaudeville.

Survived by wife and two daughters.

GLORIA GRAY

Gloria Gray (Halliday), 75, former Broadway actress who appeared in "The Red Widow" and "Springtime," died April 17 in Stamford, Conn.

A brother survives.

Belo Redondo, 56, journalist and dramatist, died April 12 in a Lisbon clinic where he had been for 15 months. At 14, he was a copy boy at the Lisbon Diario de Noticias, became a reporter at 16 and worked all his life on same paper. In 1935, he started writing for the theatre and did many revues and light comedies which were big successes.

Reginaldo Duarte, 58, actor, died April 6 in a Lisbon hospital. Started his theatrical career at 10 as a star of the Children Theatre and became one of the top comedians in Portugal. Duarte toured extensively Portuguese Africa and Latin American countries. He retired two years ago because of illness.

Carlos Rufart, 70, singer-actor, died in Madrid recently after a long illness. In his time, he was a popular operetta and revue singer and as such toured many Spanish speaking countries. In his later years, he acquired new popularity as a character actor in films and legit.

Mrs. Elisa Lanza, 81, grandmother of singer Mario Lanza, died April 13 at her home in Philadelphia. She had been bedridden since a stroke in 1949. Star, whose right name is Cocozza, adopted grandmother's name when he went into pix.

Son, 16, of film actor Albert Dekker, was found shot to death April 18 in his home in Hastings-On-Hudson, N.Y. His death was apparently due to a rifle shot caused when he was cleaning the weapon. Mother, brother and sister also survive.

Teresa Gil Bocolo, 85, legit actress, died recently in Madrid. With her husband, the late Antonio Torner, for many years she was a comedy star, and appeared in their own company. This company toured Argentina and Spain for years.

Charles S. Rosenschein, lawyer, died April 15 in New York. He handled numerous plagiarism cases and had often appeared in litigations concerning authors and film and legit companies.

Mother, of Jim Hillburn, newsman on KTRK-TV, Houston, in Childress, Texas, April 12.

Simon McIntosh, 81, former manager of the old King's Theatre (now Gaumont), Dundee, Scotland, died in that city April 15. He was a personal friend of late Sir Harry Lauder and Florrie Ford.

Ulu M. Thompson, 84, veteran actress and publicity agent, died at her Hollywood home April 13 of a heart ailment. A daughter, actress Charlotte Thompson, survives.

Mother, 77, of Jack Entratter, operating head of the Sands Hotel, Las Vegas, died April 20 in Westwood, Calif., after a brief illness. Services conducted yesterday (Tues.) in New York.

Florence Clisbee, 58, a commercial radio-tv copywriter for the Young & Rubicam advertising agency, died April 15 in New York. A sister survives.

Father, 85, of publicist Earle Ferris, now convalescing in Mobile, Ala., died recently.

MARRIAGES

Sharon Needham to Ken Knox, Dallas, April 14. He's a deejay at KLIF there.

Flora Gentile to Joseph Mirasola Jr., Union City, N.J., April 13. He manages Beach Drive-In at Lake George, N.Y., for his father, who also conducts hardtop in Warrensburg, N.Y.

Margaret Harbinson to Peter Dickerson, Northampton, England, recently. Bride's an actress.

June Roberts to Jerry Higgins, Hollywood, April 21. Bride is Metro head hair stylist; groom is a prop master.

Marilee Earle to Leonard Picker, Dallas, April 21. Bride is an actress; groom is legal rep for United Artists in Hollywood.

Arcel Julian to Ramon Valdes, Mexico City, April 12. Both are stage and film players.

Dorinda Stevens to Michael Boultbee, at Karen, Nairobi, Kenya, recently. She's actress; he is a tv producer.

Bebe Allen to Jed Harris, Hollywood, April 1. She's an actress; he's veteran legit producer.

Jean Caples to Matt Mattox, New York, April 15. Both are dancers.

Charlotte Wymetal to Karl Andersen, Pittsburgh, recently. Bride is the daughter of Wiliam Wymetal, managing director of Pitt's Civic Light Opera Assn.

Doris Caron to James Schultz Jr., Pittsburgh, April 13. Groom is the son of KQV's chief engineer.

Marcella Travnicek to Cliff Braun, April 13, Chicago. Bride is continuity director at WBKB; he's a tv director at the station.

Cynthia Jo Hazen to Leon Barnard Polsky, April 19, New York. Bride is the daughter of attorney-film producer Joseph H. Hazen (& Hal Wallis Productions).

Mrs. Lillian Greenstone to Herbert Rosener, New York, recently. She's the widow of theatre program publisher Al Greenstone; he's a west coast theatre owner.

Harriet Van Horne to David Lowe, Westport, Conn., April 20. She's tv editor of New York World-Telegram & Sun; he's an executive producer with NBC.

BIRTHS

Mr. and Mrs. Roy E. Disney, son, Burbank, Cal., April 16. Mother is daughter of Pete Dailey, west coast editor of Look; father is the son of Roy O. Disney, prexy of Walt Disney Productions.

Mr. and Mrs. Ben Frommer, son, Hollywood, April 11. Father is a pressagent.

Mr. and Mrs. Phil Brunetti, son, Pittsburgh, April 4. Mother is Helen Joan Hudacek, a dancer.

Mr. and Mrs. Willie Wells, girl, in Houston, recently. Father is on the staff of KPRC-TV in the city.

Mr. and Mrs. Andrew Sidaris, daughter, Dallas, April 16. Father is chief director at WFAA-TV there.

Mr. and Mrs. Burt Masters, son, Hollywood, April 17. Father is an actor. Mother is former actress Muriel Maddox.

Mr. and Mrs. Paul Wendkos, son, Hollywood, March 30. Father is a film director at Columbia.

Mr. and Mrs. Grover J. Allen, twin sons, Chicago, April 14. Father is exec producer at station WBKB there.

Mr. and Mrs. Marvin Marx, son, April 8, Newark. Father is writer on the Jackie Gleason tv show.

Mr. and Mrs. John Fink, daughter, April 13, Chicago. Father is editor of the Chicago Tribune's TV Week.

Mr. and Mrs. Lloyd Greenfield, son, Amityville, N. Y., April 13. Father is vicepresident of Mannie Greenfield Associates, talent agency.

Mr. and Mrs. Walter Cronkite, son, April 22 in New York. Father is the CBS radio and tv news commentator.

Mr. and Mrs. Paul Bannister, daughter, Chicago, April 18. Father is booker with Associated Booking Corp.

RCA VICTOR
is proud
to welcome
"Her Nibs"
MISS
Georgia Gibbs